

AUTUMN / WINTER 2016

International *view*

A Question of Attribution

The Portraiture of John Copley

Plywood Pioneer

Sir Basil Spence

Sculpting Motion & Sound

Masterworks by Harry Bertoia

A Design Discovery

Great British Silver Design 1940-2016

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AUCTIONEERS SINCE 1826



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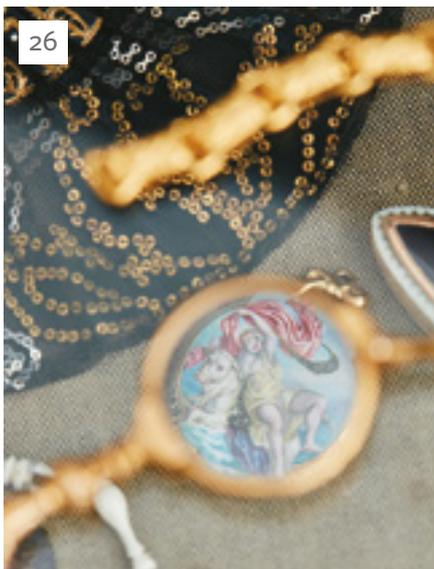
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ASIAN ART
IN LONDON

Lyon & Turnbull are proud to announce our

Programme of Events for Asian Art in London 2016

at Asia House, 63 New Cavendish Street, London W1G 7LP

Visit www.asianartinlondon.com for more details.

05-08 November

Viewing of Fine Asian
Works of Art Auction

07 November at 2pm

*Forecasting the Future:
The Next Generation.*

A debate in partnership with
the Antiques Trade Gazette

07 November at 6.30pm

VIP cocktail evening

To attend kindly RSVP to
londonevents@lyonandturnbull.com

08 November at 5pm

Auction of Fine Asian
Works of Art

ANTIQUES TRADE
gazette
THE ART MARKET WEEKLY

ASIA
HOUSE

LYON & TURNBULL
AUCTIONEERS SINCE 1826

Letter from the Editors

As the summer draws to a close, Freeman's and Lyon & Turnbull look forward with excitement to fall and the upcoming auction season. Since heritage and connoisseurship are always foremost in our minds, our anticipated sales and the stories in this issue will largely focus on private collections, preservation and conservation. After all, aren't collectors all conservationists preserving material culture for future generations?

In September, Lyon & Turnbull's Fine Furniture auction will include a valuable selection of unique automata. These finely crafted objects—originally intended as entertainment for the aristocratic classes—are as exquisite today as they were when built. As long ago as 1838, Freeman's sold a remarkable chess-playing automaton known as "The Turk" which appeared to be able to play a game of chess against a human opponent and was eventually revealed to be a hoax. Even in today's high-tech society, automatons continue to delight and provoke wonder.

Edinburgh's annual Elements Festival will celebrate the heritage of British silver design since 1940 in November. This exhibition will feature the Pearson Collection, an important group of silver pieces spanning the latter half of the twentieth century. Working at this same time, in an altogether different and more humble medium, was French ceramicist, Georges Jouve. Freeman's is pleased to offer a selection from this master whose abstracted and sophisticated works were at the forefront of French ceramic artistry.

And over the coming months, both houses will present collections from a roster of men and women of note and achievement. From the varied treasures of Pennsylvania's late former Governor, William Scranton, and the zoologist, collector and conscientious records keeper Professor Joseph E Webb, to the works of European and American artists collected by Andre and Nancy Brewster, these auction lots should offer something for almost every interest. Also, particularly noteworthy will no doubt be the fine and decorative objects from the collections of businessman, sportsman, and consummate collector, Malcolm Forbes—a sale not to be missed, featuring a variety of things of extraordinary provenance.

Along with the auctions, we look forward to strengthening our valued relationships with fine institutions such as Scotland's Dumfries House, Philadelphia's Academy of Music and The Barnes Foundation, each enriching lives while preserving their own unique place in history. With an array of sales on the calendar for the coming months, Freeman's and Lyon & Turnbull have something for all tastes, whether they lie in the traditional, the contemporary, or somewhere in between. Our specialists, connoisseurs in their fields, seek the finest items for each of our auctions. We hope you will be able to join us here in the pages of International View, or at one of the events we regularly host around the world.



Tara Theune Davis



Alex Dove

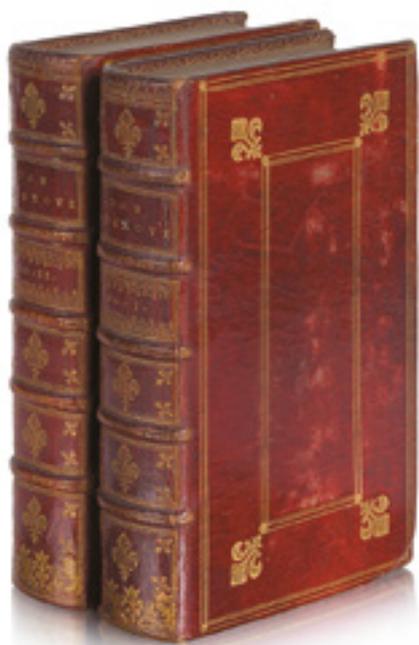
Editors in Chief Tara Theune Davis, Alex Dove **Managing Editors** Blair Cowan, Thomas B. McCabe IV **Assistant Editor** Frances Nicosia **Contributors** Claire Allamby, John Andrew, Rachele Armstrong, Caroline A Howitt, Lily Liu, Deirdre Maher, Sylvie Patry, Kevin P. Ray, William Rohr, Charlotte Rostek, Jacob Smith **Design** Mary Anne Casey | olivetreedesign.com

PLEASE NOTE:

The currency exchange rate at the time of going to press was US\$1.45=GBP1.

The 'sold for' prices shown for both Freeman's and Lyon & Turnbull include the buyers' premium.

Spring 2016 Highlights



M. DE CERVANTES SAAVEDRA
VIDA Y HECHOS DES INGENIOSO CAVALLERO DON QUIXHOTE DE LA MANCHA.

BRUSSELS: 1662
Sold for £21,250 (\$31,000)

Lyon & Turnbull
Rare Books, Manuscripts, Maps & Photographs
January 13, 2016
From the library of the Earls of Lovelace, Torridon



A RARE GEORGE II SCOTTISH TABLE SNUFF BOX
JAMES KER, EDINBURGH 1735

Sold for £8,125 (\$11,800)

Lyon & Turnbull
Jewellery, Silver & Watches
February 23 & 24, 2016

January/February

March/April



DAVID BOWIE
(BRITISH 1947-2016)
DHEAD

Sold for £22,500 (\$32,625)
Lyon & Turnbull
Contemporary & Post-War Art
March 16, 2016



GEORGE NAKASHIMA
(1905-1990)
LONG CHAIR, 1968
Sold for \$43,750 (£30,175)

Freeman's
Art + Design
March 20, 2016



**A LARGE AND EXCEPTIONALLY RARE CHINESE
IMPERIAL PORCELAIN SEAL OF EMPRESS**

XIAOYIREN, KANGXI PERIOD

Sold for \$84,500 (£58,275)

Freeman's

Asian Arts

March 12, 2016



**A CHINESE IMPERIAL
JADEITE TRIPOD
COVERED CENSER**

Guangxu period

Sold for \$75,000 (£51,725)

Freeman's

Asian Arts

March 12, 2016



**PIERO FORNASETTI (1913-1988), EARLY TRUMEAU
ARCHITETTURA, LATE 1950S/EARLY 1960S**

Sold for \$42,250 (£29,150)

Freeman's

Art + Design

March 20, 2016

**CARL MILLES
(SWEDISH/AMERICAN 1875-1955)
SOLGLITTER (NAIAD RIDING A
DOLPHIN)**

BRONZE, CIRCA 1917

Sold for £158,500 (\$230,000)

Lyon & Turnbull

Decorative Arts: Design since 1860

April 06, 2016



Spring 2016 Highlights



THE JUSTICE SAMUEL CHASE PAIR OF FINE CHIPPENDALE CARVED MAHOGANY TASSEL-BACK SIDE CHAIRS, PHILADELPHIA, PA, CIRCA 1760
Sold for \$125,000 (£86,200)
 Freeman's
 American Furniture, Folk & Decorative Arts
 April 19, 2016



RARE EMBROIDERED PLAN OF THE CITY OF WASHINGTON IN THE TERRITORY OF COLUMBIA
 SUSANNA WILKINSON ATKINSON, AGED 14 YEARS, ALEXANDRIA, VA, DATED 1807
Sold for \$112,500 (£77,600)
 Freeman's
 American Furniture, Folk & Decorative Arts
 April 19, 2016

April

May

LUCIO FONTANA,
 (ITALIAN, 1899-1968),
 CONCETTO SPAZIALE
Sold for \$106,250 (£73,275)
 Freeman's
 Modern & Contemporary Art
 May 1, 2016



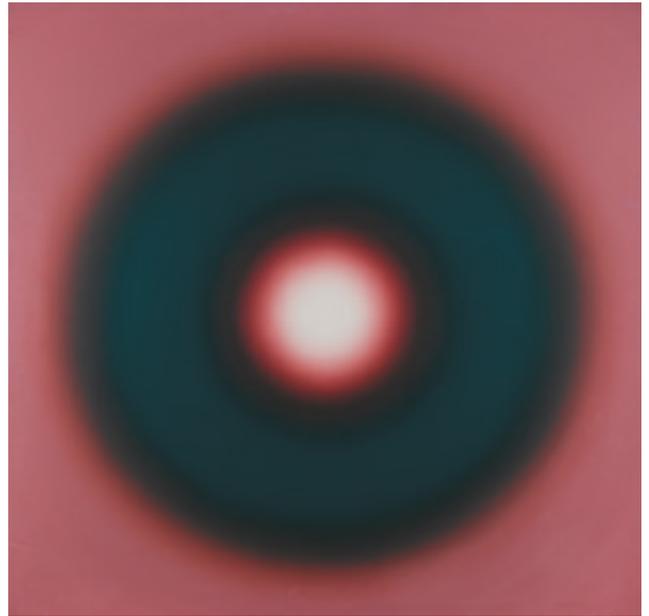
A PAIR OF ANTIQUE NATURAL PEARL PENDANT EARRINGS, CIRCA 1887
Sold for \$43,750 (£30,170)
 Freeman's
 Jewelry & Watches
 May 2, 2016

A COLORED DIAMOND, DIAMOND, PLATINUM AND EIGHTEEN KARAT GOLD RIVIÈRE NECKLACE, GRAFF,
Sold for \$137,500 (£94,825)
 Freeman's
 Jewelry & Watches
 May 2, 2016

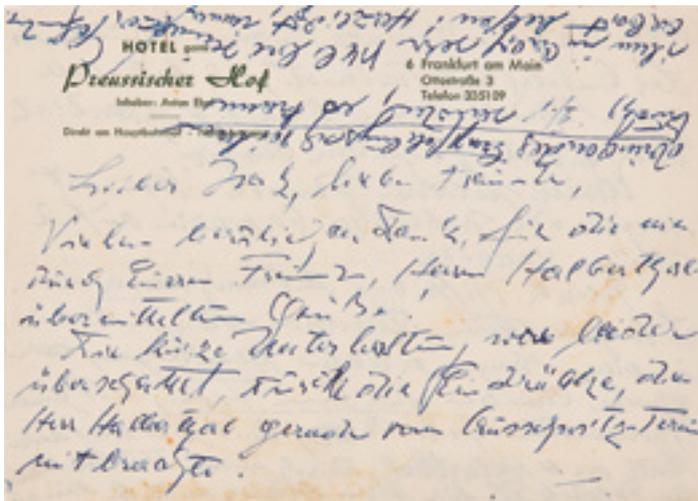




MEISSEN 'SWAN' SERVICE PORCELAIN PLATE
 MODELLED BY J.J. KAENDLER AND J.F. EBERLEIN, CIRCA 1736
Sold for £9,375 (\$13,600)
 Lyon & Turnbull
 Fine Furniture & Works of Art
 April 20, 2016



WOJCIECH FANGOR
 (POLISH/AMERICAN, 1922-2015)
 M-62
Sold for \$310,000 (£213,800)
 Freeman's
 Modern & Contemporary Art
 May 1, 2016
 WORLD AUCTION RECORD



OSKAR SCHINDLER
 AUTOGRAPHED LETTER TO ITZHAK STERN, CIRCA 1950
Sold for £7,500 (\$10,875)
 Lyon & Turnbull
 Rare Books, Manuscripts, Maps & Photographs
 May 04, 2016



IRISH GEORGE III CARVED PINE PEDIMENTAL WALL
 MIRROR, IN THE MANNER OF FRANCIS & JOHN BOOKER,
 LATE 18TH/EARLY 19TH CENTURY
Sold for \$25,000 (£17,250)
 Freeman's
 British & European Furniture & Decorative Arts
 May 17, 2016

Summer 2016 Highlights



WILLIAM MARLOW
 (BRITISH 1740-1813)
**VIEW OF ROME WITH ST PETER'S
 AND THE CASTEL SANT ANGELO**
 And a companion view of the Bay of Naples
Sold for £31,250 (\$45,500)
 Lyon & Turnbull
 British & European Paintings
 May 18, 2016

THE THORNHILL STEM CUP
HIGHLY IMPORTANT BLUE AND WHITE DRAGON STEM CUP
XUANDE SIX-CHARACTER MARK AND OF THE PERIOD
Sold for HK\$41,560,000 (£3,600,000/\$5,300,000)
 Lyon & Turnbull and Freeman's
 Chinese Works of Art | Hong Kong
 May 31, 2016



May/June

June



NEWELL CONVERS WYETH, (AMERICAN 1882-1945)
AFTER THE DAYS WORK (ARRIVING HOME)
Sold for \$162,500 (£112,100)
 Freeman's
 American Art & Pennsylvania Impressionists
 June 05, 2016



**SINGLE STONE, ROUND BRILLIANT
 CUT, DIAMOND RING, 5.12CTS**
Sold for £43,750 (\$63,500)
 Lyon & Turnbull
 Select Jewellery & Watches
 June 08, 2016

GRIMA
**A SMALL PRIVATE
 COLLECTION OF SIX LOTS**
Sold for £23,025 (\$33,500)
 Lyon & Turnbull
 Select Jewellery & Watches
 June 08, 2016



**SUPERB GILT-BRONZE FIGURE OF VAJRAPANI
YONGLE INCISED MARK AND OF THE PERIOD
Sold for HK\$4,840,000 (£425,000/\$625,000)**

Lyon & Turnbull and Freeman's
Chinese Works of Art | Hong Kong
May 31, 2016



**ROBERT HENRI, (AMERICAN 1865-1929)
MANOLITA MAREQUIS
Sold for \$310,000 (£213,800)**

Freeman's
American Art & Pennsylvania Impressionists
June 05, 2016

**FRANCIS CAMPBELL BOILEAU CADELL R.S.A, R.S.W
(SCOTTISH 1883-1937)
A STILL LIFE OF ROSES
Sold for £434,500 (\$630,000)**

Lyon & Turnbull
Scottish Paintings & Sculpture
June 09, 2016



**JOHN DUNCAN FERGUSSON R.B.A
(SCOTTISH 1874-1961)
AT A CAFÉ TABLE
Sold for £194,500 (\$282,000)**

Lyon & Turnbull
Scottish Paintings & Sculpture
June 09, 2016



Summer 2016 Highlights



JOSEPH FARQUHARSON R.A.
(SCOTTISH 1846-1935)
BENEATH THE SNOW ENCUMBERED BRANCHES
Sold for £146,500 (\$212,500)
Lyon & Turnbull
Scottish Paintings & Sculpture
June 09, 2016

ALOYS (WACHLMAYR) WACH
(AUSTRIAN 1892-1940)
WOMAN IN A CAFÉ
Sold for \$65,625 (£45,300)
Freeman's
European Art & Old Masters
June 14, 2016
WORLD AUCTION RECORD



June

June/July

RARE HUANGHUALI ALTAR COFFER
QING DYNASTY
Sold for £20,000 (\$29,000)
Lyon & Turnbull
Fine Asian Works of Art
June 21, 2016



FINE GEORGE III SATINWOOD, HAREWOOD, TULIPWOOD, SYCAMORE AND KINGWOOD MARQUETRY COMMODE
CIRCA 1790
Sold for £52,500 (\$76,125)
Lyon & Turnbull
Fine Furniture & Works of Art
July 06, 2016





Thornhill Stem Cup sells for a record £3.6million and makes headlines in the national press.

Highlights from Hong Kong



After her opening remarks, Consul General of the UK Caroline Wilson joined the celebration.



Dr. Feng Chun Ma, Edward Pranger and his wife, & Alberto Santos enjoying the evening preview.



Guests admired the objects throughout the evening.

Building on our long standing alliance, Freeman's and Lyon & Turnbull were immensely proud to hold their inaugural joint auction in Hong Kong this May. The auction, featuring select Chinese works of art and special events received a very warm welcome attracting leading experts and collectors alike. We would like to give special thanks to the Liang Yi Museum, Macey & Sons and Asia Week Hong Kong for their kind support as well as events sponsors Springbank and Glenfarclas whisky.



Richard Cervantes and Lee Young return to Hong Kong to launch this inaugural joint auction.



Proud to share the story of Ernest Thornhill and his collection during Asian Week Hong Kong.



A whisky tasting bar made the evening more festive.

53rd
Annual
Delaware
Antiques
Show



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53RD ANNUAL DELAWARE ANTIQUES SHOW

November 11–13, 2016 • Chase Center on the Riverfront • Wilmington, Delaware

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Thursday, November 10 • 5:00–9:00 pm

Celebrate the opening of the show with cocktails and exclusive early shopping!

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November 11–13, 2016

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Exhibitors

A Bird in Hand Antiques
Mark and Marjorie Allen
Artemis Gallery
Diana H. Bittel Antiques
Philip H. Bradley Co.
Joan R. Brownstein American Folk Paintings
Marcy Burns American Indian Arts, LLC
Ralph M. Chait
HL Chalfant Fine Art and Antiques
John Chaski Antiques
Dixon-Hall Fine Art
Colette Donovan
Peter H. Eaton Antiques
Martyn Edgell
The Federalist Antiques, Inc.
M. Finkel & Daughter

James & Nancy Glazer Antiques
Samuel Herrup Antiques
Ita J. Howe
Stephen and Carol Huber
Barbara Israel Garden Antiques
Jewett-Berdan Antiques
Johanna Antiques
Christopher H. Jones
Arthur Guy Kaplan
James M. Kilvington, Inc.
Joe Kindig Antiques
Kelly Kinzle Antiques
Greg K. Kramer & Co.
William R. and Teresa F. Kurau
Polly Latham Asian Art
Leatherwood Antiques

Bernard and S. Dean Levy, Inc.
Nathan Liverant and Son Antiques
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Mellin's Antiques
Lillian Nassau
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Stephen-Douglas Antiques
Steven F. Still Antiques
Gary R. Sullivan Antiques, Inc.
Jeffrey Tillou Antiques
Jonathan Trace
Earle D. Vandekar of Knightsbridge
Maria & Peter Warren Antiques
Michael Whitman
Bette & Melvyn Wolf, Inc.
RM Worth Antiques

Show managed by Diana Bittel

For tickets to the show or party or for more information, please call 800.448.3883 or visit winterthur.org/das.

Affairs to Remember

In Our Hands | An Evening of Art & Theatre in Support of The Pleasance Theatre Trust

MARCH 10, 2016

Lyon & Turnbull joined forces with the team from the Pleasance Theatre Trust again this March to raise awareness for their Pleasance Futures program. Guests were entertained with a special guest appearance by comedian, celebrity chef and BBC broadcaster Hardeep Singh Kohli as well as surprise performances from Opera on the Run's Singing Waiters and magician Magic Jim. All surrounded by the upcoming Contemporary & Post-War Art auction and an exhibition of Scottish artist Craigie Aitchison's *The Stirling Tapestries*.



Everyone was surprised when the waiters swapped their trays of glasses for microphones!



Hardeep Singh Kohli talks on the support he was given by the Pleasance Theatres project early in his career.



Lyon & Turnbull Director, Campbell Armour, auctions off two watercolours by Jordana Globberman, Pleasance resident artist 2015.

James Robertson Photography

Poetry and Nature | Opening Reception at the Brandywine River Museum

MARCH 18, 2016

Paintings from the New-York Historical Society by renowned artists of the Hudson River School—generally considered the earliest, truly American artistic movement—were on view for the first time at Pennsylvania's Brandywine River Museum of Art in Chadds Ford. Freeman's was delighted to be a sponsor of the exhibition, and a preview reception allowed guests to experience the work of some of America's most important artists and their idealized view of the beauty of America's nineteenth-century natural world.



Thomas B. McCabe IV, Vice President Freeman's, Virginia A. Logan, Executive Director of the Brandywine Conservancy & Museum of Art, Samuel T. Freeman III, Senior Vice President Freeman's.



Guests enjoying the exhibition at the opening reception of *The Poetry and Nature*.



Samuel T. Freeman III with Joel Berson and guest curator Linda Ferber.

A Potted History | Celebrating Ceramics at Staffordshire University

APRIL 16, 2016

Lyon & Turnbull partnered with Staffordshire University to hold a free event celebrating ceramics. The day was as informative as it was interactive, featuring a series of talks including local historian Ted Hughes, an opportunity to 'make your own' pottery with the Clay Foundation and meet Antiques Roadshow specialists. The University also announced the new ceramics study facility project, to which the funds from the auction of the Thornhill Stem Cup would be a significant contributor (see full story p11).



Dr Flavia Swann introduces the Thornhill Collection of Oriental Ceramics to visitors.



Celebrity antiques specialist, Judith Miller, advises visitors on the value and history of their ceramics at the Potted History Valuation Day.



Visitors were given the chance to create their own pieces at the Clay Foundation's Pinched Pot workshop. These were then fired and glazed to form a larger installation for exhibition within the city.

Photos by Richard Holmes & Laura Mellor

Affairs to Remember

Southern Charm | The Decorative Arts Trust Spring Symposium

APRIL 21-24, 2016 - WINSTON-SALEM, NC

The architecture, decorative arts and diverse culture of North Carolina's Piedmont region, as well as the observance of the 50th anniversary of Winston-Salem's Museum of Early Southern Decorative Arts (MESDA), were celebrated at this year's symposium. A private tour of the Reynolda House, and its premier collection of American art, was just one of the event's many highpoints. Freeman's was well-represented both as a sponsor and with appraiser Emilia Penney, its Southeast Regional Representative, in attendance.



Emilia Penney examines a portrait miniature in the MESDA collection.



Trust members tour the new Carolyn and Mike McNamara Masterworks Gallery at MESDA.



Robert Leath, Chief Curator and Vice President of Collections and Research at MESDA, shares a drawer with Trust members on a behind-the-scenes tour of the Museum's galleries.



Ragan Folan, President and CEO of Old Salem, Inc. with Trust member Jim Gray.

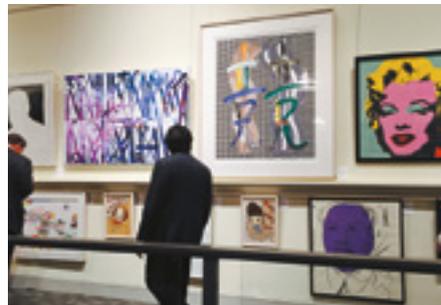
Private Collections Dazzle | An Evening of Jewelry and Modern & Contemporary Art

APRIL 27, 2016

Exquisite jewelry, along with compelling modern and contemporary works of art, delighted and tempted over 150 invitees at Freeman's cocktail reception and preview for these two early May sales. The main gallery was overflowing as guests surveyed exhibition highlights from as varied as a dazzling diamond and emerald stomacher brooch, to the entrancing art by greats such as Henry Moore and Joan Miró—just two of the many masters whose works were offered at these much anticipated spring auctions.



Clients enjoy first hand inspection and opportunity to try on the jewelry.



Works by Lichtenstein and Warhol hang side by side at the evening preview.



Freeman's Modern & Contemporary Art department head Dunham Townend assisting clients.

Summer Scottish Art & Jewellery Highlights Travel to London

MAY 09-10, 2016

The Lyon & Turnbull team returned to Pall Mall in London in May to present the highlights of their upcoming auctions of Select Jewellery and Fine Paintings, including the eagerly awaited Wood and Robertson Scottish Colourist Collections, to guests in the South. During the two day event, a selection of specialists guided guests through the highlights and interesting stories on view—including offering an Insider's Guide on May 10 for those new to the exciting world of buying at auction.



Guests were able to view both the Wood and Robertson Collections of Scottish Colourists, including works by Hunter, Peplow, Cadell and Fergusson.



The sparkling Select Jewellery & Watches sale proved a popular destination for guests throughout the two days.



Discussing the selection of wonders on offer at the Insider's Guide to Buying at Auction evening.

Sam Roberts Photography

Affairs to Remember

From Washington to Wyeth | An All American Evening

JUNE 02, 2016

Freeman's sponsored a cocktail reception and preview of its *American Art & Pennsylvania Impressionists* auction for friends of the future Museum of the American Revolution, set to open next year in Philadelphia. Dr. Scott Stephenson, Vice President of Collection, Exhibitions, and Programming, discussed the Museum's plans before enthusiastic guests. The evening's highlight was a talk by author and journalist Alexander Rose whose discussion, "Washington as Spy Master," explained the vital role that intelligence played in America's defeat of the British.



James Marvin, Bryn Mawr resident David Yost, and Robert Marvin of Wynnewood enjoying the private preview.



Villanova residents Susan Gillespie and Maggie Gillespie joined in the evening festivities.



Charles Davis of Philadelphia, Jack Tomarchio of Wayne, and Dan McCormick of Jenkintown toasted the special event.

La Vie de Bohème | Celebrating Fergusson in Music and Dance

JUNE 06, 2016

Lyon & Turnbull transported guests back to early twentieth-century Paris last June, to the scene that inspired Scottish Colourist J.D. Fergusson. The Ghiro/ Conway/ Cameron trio played a special collection of music contemporaneous with Fergusson's time in Paris, followed by two dance performances from The Margaret Morris Movement. A selection of wonderful performances all surrounded by the works of all four of the Scottish Colourists from the Wood & Robertson Collections.



Yann Ghiro on clarinet and John Cameron on piano play Claude Debussy's *Premiere Rhapsodie*, one of the specially selected pieces for the evening.



Guests enjoying the café atmosphere.



Dancers Nikki Finch, Sara Lockwood and Chantal Breavoine from the Margaret Morris Movement perform the second piece from their 'Les Impromptues' set.

Alex Robson

*A World of Art
at Your Fingertips...*
Introducing our new catalogue app

Freeman's
Download on the App Store

Coming This Fall



Paint the Revolution October 25–January 8

Mexican Modernism, 1910–1950



Classical Splendor

September 3–January 1



New South Asian Galleries

Opening October 2

For more information, including a list of generous donors, visit philamuseum.org.

Clockwise from top: *Self-Portrait on the Border Line Between Mexico and the United States* (detail), 1932, by Frida Kahlo (Colección Maria y Manuel Reyer, New York) © Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York; *A Lion Kills Prasinajit in the Jungle* (detail), c. 1775, Nepal (Philadelphia Museum of Art: Stella Kramrisch Collection, 1994-148-613); *Side Chairs*, 1808, designed by Benjamin Henry Latrobe (Philadelphia Museum of Art: 1986-126-5, 6: Purchased with the gift [by exchange] of Mrs. Alex Simpson, Jr., and A. Carson Simpson, and with funds contributed by Mr. and Mrs. Robert L. Raley and various donors; 1935-13-9, 10: Gift of Marie Josephine Rozet and Rebecca Mandeville Rozet Hunt) Photograph by Gavin Ashworth, New York



looking ahead

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Rural Modern

AMERICAN ART BEYOND THE CITY



OCTOBER 29, 2016 – JANUARY 22, 2017

Chadds Ford, Pennsylvania
www.brandywine.org/museum

*This exhibition is supported by The Davenport Family Foundation and Morris and Boo Stroud.
Support for the catalogue has been provided by the Wyeth Foundation for American Art.*

Dale Nichols (1904–1995). *Spring Turning*, 1946.
Oil on canvas, 25 x 18 in. Private Collection. © Joan Nichols Lenhart



**BRANDYWINE
RIVER MUSEUM
OF ART**

Gleneagles Hotel & Golf Course

A Proposal, 1919

The idea of creating a majestic luxury hotel and golf course at Gleneagles in the Scottish Highlands was originally conceived in 1910 by Donald Matheson, the General Manager of the Caledonian Railway Company.

Construction began to designs by Matthew Adam in 1913 but was halted in 1914 after the outbreak of World War One. Work was mothballed until 1919, when the proposal, offered for sale here, entitled "The Gleneagles Scheme" was drawn up. Dated 14th May 1919, the 22 typed pages detail the proposed buildings, layout, facilities, suites, accommodation and luxury innovations, alongside quotes from reports made by amateur and professional golfers and Golf Architects, including James Braid. ("I have no hesitation in saying it is admirably adapted for the making of first class links, equal to any inland one I know.... The contour of the ground lends itself to every variety of stroke... the course could be made any length desired from 6,200 yards to 6,600 yards...") It is illustrated with 24 captioned photographs, including reproductions of artists' impressions of the hotel, and golfers playing on the courses. There are also 11 additional photographs showing the completed hotel and grounds.

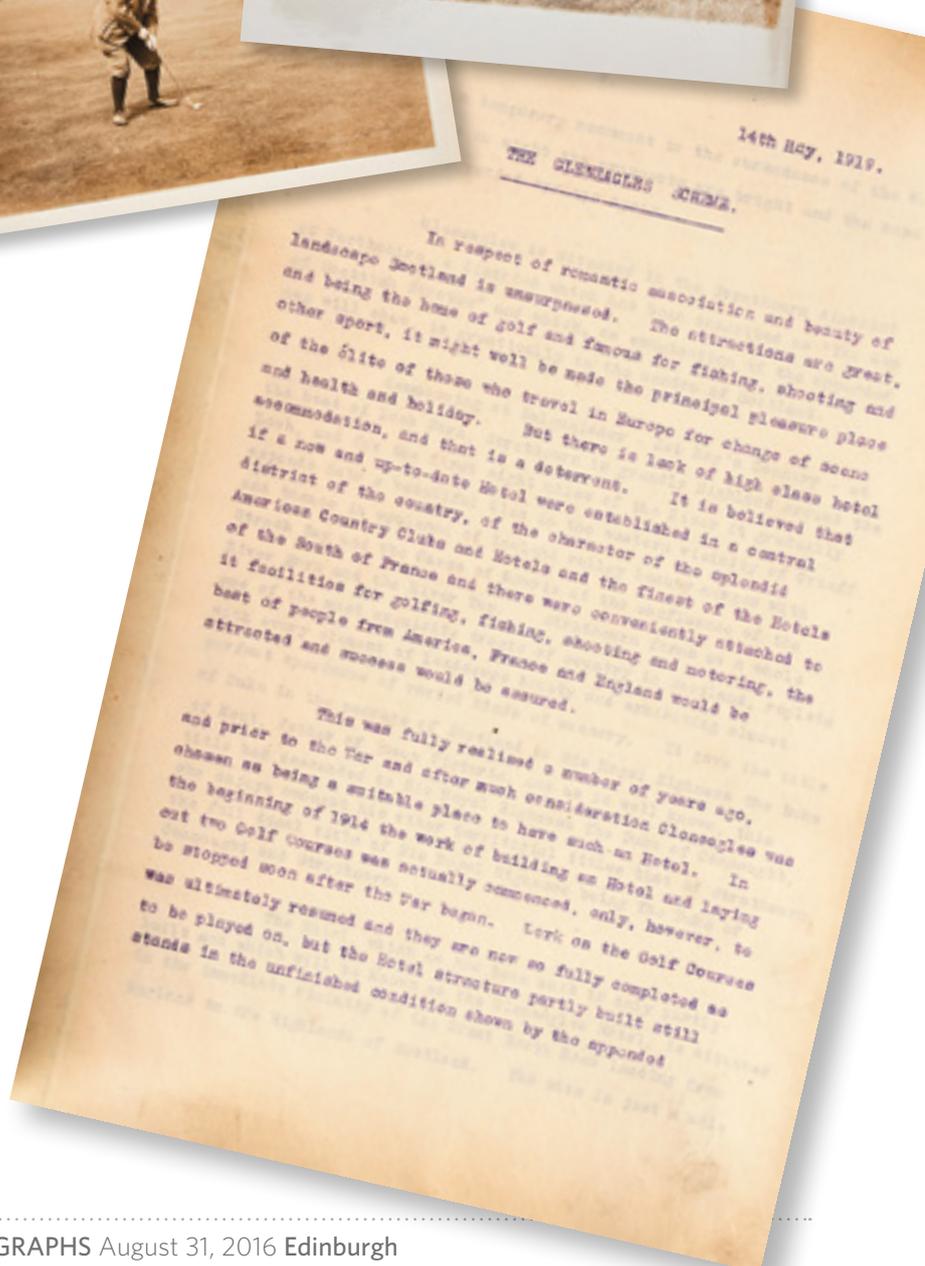
James Braid was responsible for the construction of the hotel's first golf courses and in 1919 the King's Course was officially opened for play. The following year Gleneagles hosted the Scottish Professional Championship, and then the Glasgow Herald Tournament, with the hotel opening in 1924. The three championship golf courses remain among the most famous courses in the world, Jack Nicklaus designing the PGA Centenary Course in 1993.

Gleneagles Hotel & Golf, A Proposal
£2,000-3,000 (\$2,900-4,350)

RARE BOOKS, MANUSCRIPTS, MAPS & PHOTOGRAPHS August 31, 2016 Edinburgh

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A *Rare* Censer



A Chinese Archaistic Cloisonné Enamel
Censer and Cover, Fang Ding
Jingtai six-character mark, 16th century
Property from a Philadelphia Estate
\$10,000-15,000 (£6,900-10,300)



From China's Golden Age of Cloisonné

Among the many art forms to reach China via trade routes established in the Song and Yuan Dynasties (960-1368), few evolved as slowly and steadily as cloisonné to become a celebrated, essential staple, of Chinese craftsmanship. 'Cloisonné' refers to the craft of decorating surfaces with shades of vitreous enamel and separated by thin metal partitions called "cloison." However, the Chinese associate this art form with the period when it first rose to prominence during the Ming Dynasty (1368-1644). In Chinese, cloisonné is called "Jingtai lan," literally "Jingtai blue." In no period since the fifteenth century has traditional Chinese cloisonné abandoned blue as the primary background color to its elaborate

archaistic, floral and figural designs. "Jingtai" refers to the period of the Jingtai Emperor (1450-1456). Though one of the shortest reigns of the Ming Dynasty, it was in this Jingtai period that the greatest and most emblematic examples of superb Chinese cloisonné were first produced.

A fine, complete and exceptionally rare cloisonné and gilt bronze square-form censer (incense burner) will be featured this fall in Freeman's Asian Arts auction on September 10. The applied cloisonné enamel to its walls, handles, and legs demonstrates the traditional Ming style, incorporating vividly-colored archaistic motifs against the indispensable "Jingtai lan" blue ground. On the censer's base is a six-

character "Da Ming Jingtai Nian Zhi" reign mark—"Made in the period of the Great Ming (Emperor) Jingtai." Like the Emperor's name becoming synonymous with cloisonné, so too was his mark incorporated into imperial cloisonné works of art throughout the Ming Dynasty and beyond. Several successors had replaced Jingtai on the Chinese throne when this censer was made some time in the sixteenth century, but the mark is not meant to deceive. On the contrary, it stands as a tribute to the Emperor who lent his name to one of the great Chinese art forms, and also honors a work of art worthy of being associated with cloisonné's first "golden age."

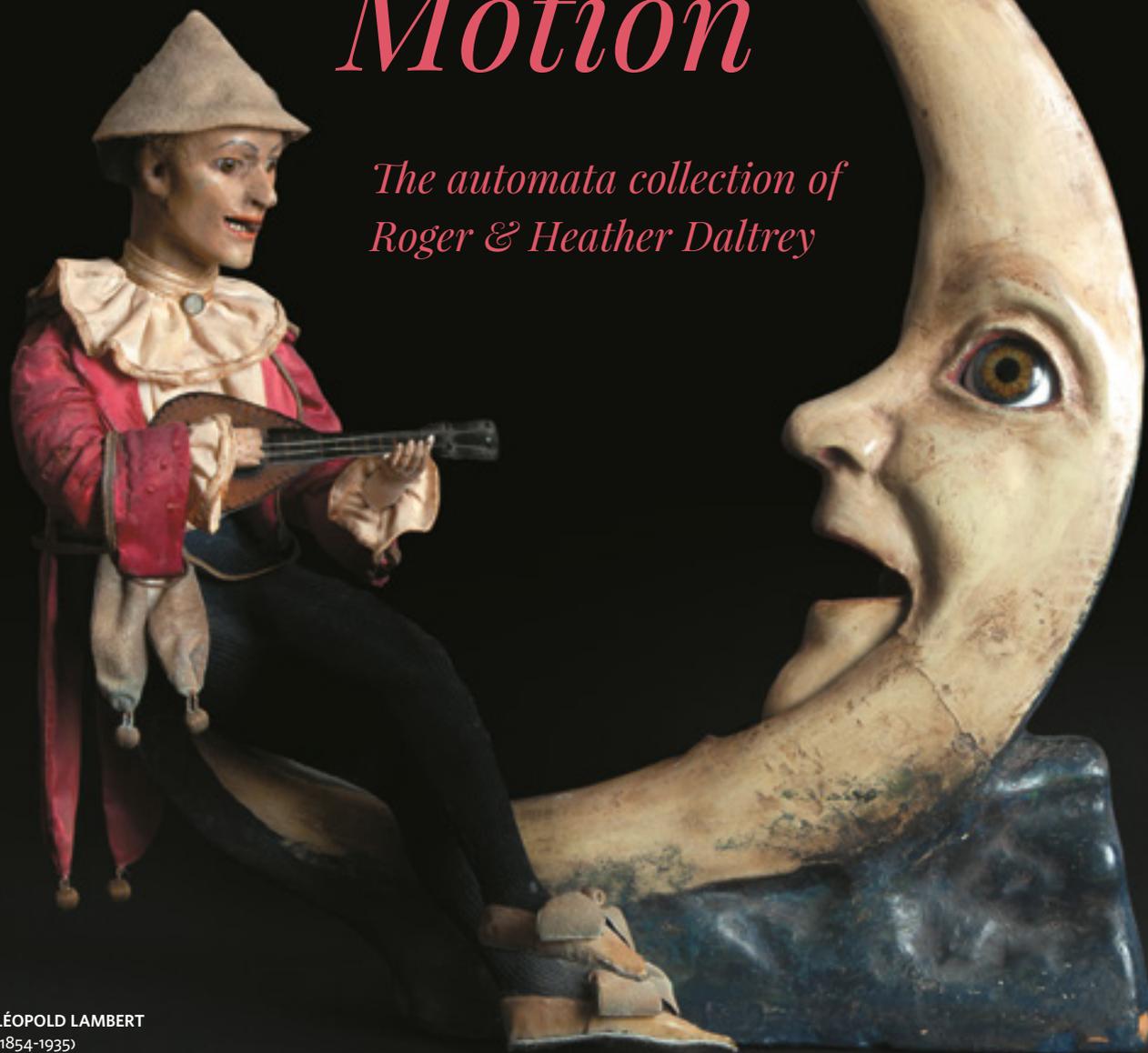
ASIAN ARTS September 10, 2016 Philadelphia

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Poetry in *Motion*

*The automata collection of
Roger & Heather Daltrey*



LÉOPOLD LAMBERT
(1854-1935)
Aubade a la Lune, automaton figure
circa 1890
£12,000-18,000 (\$17,400-26,100)

For centuries man has been fascinated by the idea of recreating life. Many cultures have stories and myths associated with inanimate objects brought to life, an interest that continues today with our modern focus on the role of robots and artificial intelligence. The ancient Greeks are reported to have used water and steam to produce movement in statues and other objects, and ancient Chinese folklore includes the tale of a life-sized mechanical man whose movements and actions were so convincing that after being presented to the emperor, it had to be disassembled before his eyes to prove it wasn't a living being. The word automaton comes from the Greek 'automatos', meaning 'acting of itself'. It is this basic idea of a thing driven by its own self-contained modus that is as compelling now as it was over 2,000 years ago.

By the 17th and 18th centuries, advances in clockwork movements enabled specialist makers to create wondrous and apparently magical life-like machines which enthralled the courts of Europe. The French inventor Jacques de Vaucanson caused a sensation with his 'Digesting Duck', a complex automaton that could flap its wings, eat grain and water, and defecate, all in imitation of a real duck. Other prominent 18th century makers include Joseph Merlin, whose 'Silver Swan', now in the Bowes Museum, preens itself and catches small fish while 'swimming' in a stream of glass rods that simulate water; and Henri Maillardet, a Swiss mechanic whose 'Draughtsman-Writer', now in the Franklin Institute, could draw pictures and write poems seemingly of its own volition. The stakes were high and patronage was crucial, for these pieces were executed for the very top level of society. An inventor's reputation and fortune could be made with a successful and innovative design. Perhaps most notorious was the chess-playing 'Turk' by Wolfgang von Kempelen, which could play a winning game of chess against a human opponent, until it eventually was discovered to be a hoax, the Turk's movements being controlled by a chess master hidden in the case.

Paris in the 19th century was the centre for the production of automata and the years 1860-1910 are considered to be the Golden Age. The increase in production and popularity of these complex mechanical wonders coincided with a

burgeoning middle class and increased industrialisation. Makers like Gustave Vichy, Leopold Lambert, Adolphe Theroude, and Jean-Marie Phalibois produced a dizzying array of fanciful and exotic automata designed to attract an enthusiastic client base eager for these curiosities. The automata were not considered toys, but adult amusements, and no longer intended only for the upper and aristocratic classes. While still expensive, 19th century automata were much more accessible to the affluent middle classes and increasingly, as attractions in the new department stores, were on view to passersby who would be drawn in and captivated by their novel actions. Subjects typically were taken from the mysterious, the exotic, or popular entertainment, which explains the many acrobats, clowns, monkeys and dancers that frequently appear in advertisements for the principal makers.

A collection of these rare automata, owned by the singer and actor Roger Daltrey and his wife Heather, are to be offered for sale on 28 September in Edinburgh. A highlight of the collection is the musical figure of Pierrot sitting on a crescent moon. Estimated at £12,000-18,000, the figure strums his lute, nods, and sticks out his tongue while the Moon blinks and moves his mouth. Made by Leopold Lambert, it is as captivating today as it was when it was made, creating the same sense of wonder and enjoyment to those who view it.



GUSTAVE VICHY
(1839-1904)
Tea drinker,
automaton figure
Circa 1890
£10,000-15,000
(\$15,000-25,000)

FINE FURNITURE & WORKS OF ART September 28, 2016 Edinburgh

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1 vol. *Manuscript Missale Romanum*, ca 1500.
To be offered September 30
\$15,000-25,000 (£10,300-17,200)

Connoisseurs & COLLECTORS

*Former Pennsylvania Governor & First Lady
William and Mary Scranton*

During the upcoming auction season, Freeman's will offer a diverse and important collection—reflecting the highest level of connoisseurship—from Pennsylvania's former Governor and First Lady, William W. and Mary Scranton. Highlights will include art by Rembrandt, Andrew Wyeth (featured on page 48), James McNeill Whistler, and Gilbert Stuart, as well as a wide-ranging collection of rare books.

and helped create the state's community college system. He did not seek elected office again, but remained active, serving Presidents Richard Nixon, Gerald Ford, Jimmy Carter, and Ronald Reagan. His 1976 appointment as Ambassador to the United Nations capped a career spent in local, national, and international service.

Following her graduation from Smith College, Mary Scranton (1918-2015) also served her country during World War II, working for the Army Air Force Intelligence Service and the American Red Cross. Afterwards, she held positions in several Scranton institutions such as the Friendship House, and was the first woman to be appointed to a trustee position at the University of Scranton and the California Institute of Technology.

Bill and Mary Scranton (pictured right) shared rewarding lives of commitment to public service and to their community. With these noteworthy auctions, it will be an honor for Freeman's to present a glimpse into their lives as astute collectors of wonderful treasures.

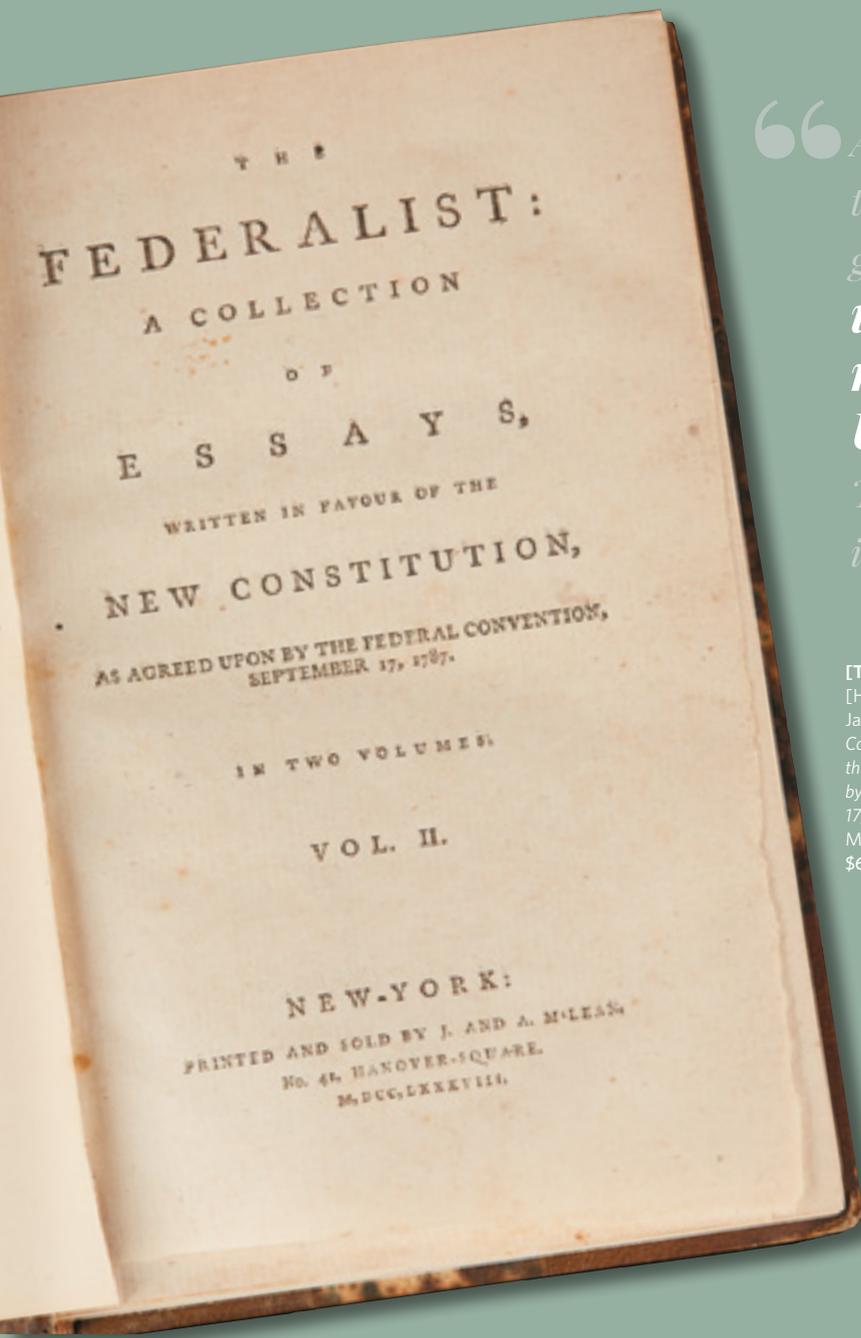


The Scranton family is well-known for producing important political figures and public servants. A Mayflower descendent, William Warren Scranton (1917-2013) was raised in the Pennsylvania city that bears his family's name. His lifetime career of service began in the U.S. Army Air Corps during World War II. Following his return to Pennsylvania and establishing a successful law practice, he was elected to Congress in 1960. Scranton then won the 1962 gubernatorial race by a wide margin and unsuccessfully ran for the Republican presidential nomination against Barry Goldwater in 1964. During his tenure as governor, he pushed educational reforms

THE WILLIAM & MARY SCRANTON COLLECTION Fall 2016 Philadelphia

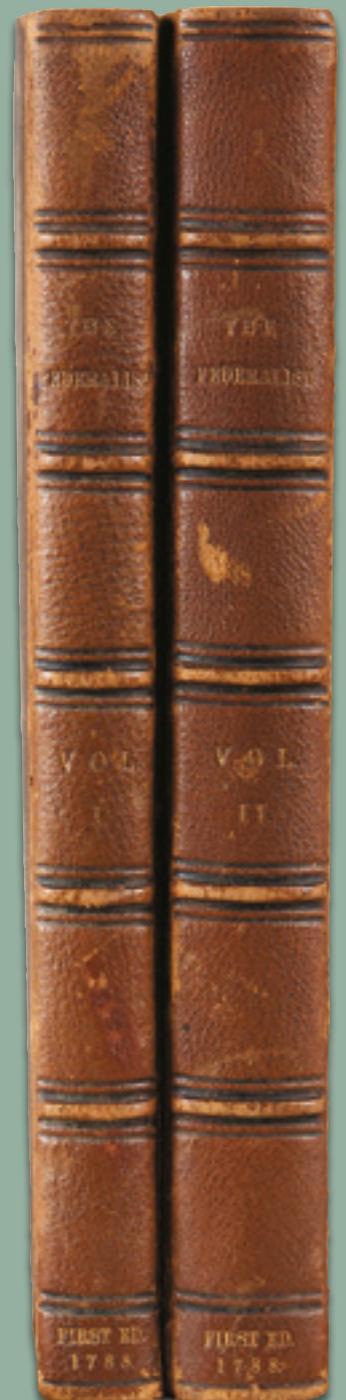
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“After an unequivocal experience of the inefficacy of substituting federal government, **you are called upon to deliberate on a new constitution for the United States of America.** This subject...is the most interesting in the world.”

[THE FEDERALIST PAPERS]. [Hamilton, Alexander; Madison, James; Jay, John]. *The Federalist: A Collection of Essays Written in Favor of the New Constitution, as Agreed upon by the Federal Convention, September 17, 1787.* New York: John and Andrew M'Lean, 1788. First edition. \$60,000-90,000 (£41,400-62,100)



An Offer They Couldn't Refuse

A First Edition of *The Federalist Papers*

Alexander Hamilton recruited James Madison and John Jay as collaborators to support the ratification of the United States Constitution in the State of New York. To this end, they produced seventy-seven pseudonymous essays, which appeared chiefly in New York newspapers, but also sporadically in periodicals outside the state. The series ran from October, 1787 to April, 1788, at which point increased reader demand for the essays led to their publication in a more permanent book form. Eight final essays, never issued serially,

rounded-out the two volumes of the first edition of *The Federalist* which appeared in 1788.

The present copy originates from the Estate of William W. Scranton (1917-2013), former Governor of Pennsylvania, who was both a connoisseur of rare books as well as an esteemed political figure. Freeman's Department of Rare Books, Maps, & Manuscripts is pleased to offer a copy of this seminal work of political philosophy in its forthcoming September sale.

BOOKS, MAPS & MANUSCRIPTS September 30, 2016 Philadelphia

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Lilias Finlay was known throughout Edinburgh as a collector as well as a strong supporter of The Trefoil Guild. Small items fascinated her and her home in central Edinburgh had a number of specimen tables, wall recesses and cabinets full with small ornaments, dolls' house furnishings, ceramics, glass and other items, even including a pair of sewn falconer's gloves and the hood for the falcon!

Lyon & Turnbull's October Jewellery & Silver auction will concentrate on the contents of one of her specimen tables. The cabinet held a number of her favourite pieces, primarily small gold and enamel watches and locket, but also a group of miniature silver and ivory doll's house furnishings and thimbles.

One of the highlights is an 18th century gold pair-cased pocket watch by J Whitelaw of Edinburgh circa 1790. It is a common occurrence to find watches of this type to be paired up with similar items over the decades and this watch has an associated etui with various accessories contained in the fitted compartments. The chain is probably circa 1830, the five small hearts contain braided hair of members of the Dundas family from Edinburgh in the first half of the 19th century. The table also contained a Swiss-made pendant watch, enamelled with an image of the abduction of Europa, the movement by Frankfeld of Geneva, as well as an oval miniature on ivory showing the Corra Linn waterfall on the River Clyde, dated 1847 and inscribed to Lady Ross.

Other items in the cabinet are examples of gold locket, some with enamel and diamond set, other items are more classically Victorian, such as the lorgnettes which formed part of any lady's equipage during the era.

Lilias also had a fondness for miniatures and the furniture shown often 'flitted' between the cabinet and one of her four doll's houses, the ivory table wares often accompanying the table.

These and other items from the collection will be offered at auction on 12 October, however Lilias' collection spanned many areas of interest, and her collection of historical textiles, furniture, clocks and other pieces will feature in Lyon & Turnbull's September Fine Furniture and Works of Art Auction.

JEWELLERY, SILVER & WATCHES October 12, 2016 Edinburgh

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Jouve exhibition at Galerie La Demeure, Paris, 1959.
Galerie Jousse Entreprise, Georges Jouve, Paris.

Curious Georges

The Alluring French Ceramics of Georges Jouve

Pottery is often regarded as the most humble of materials, originating not just from the soil, but composed of it entirely. At their best, potters, kilns, and decorators perform alchemy on clay, transforming the earth into utilitarian vessels, art objects, or both. Among potters working in the post-war period of the 20th century, French ceramicist Georges Jouve was among the most highly skilled in this regard. He was born in 1910 in Fontenay-sous-Bois, France, an eastern suburb of Paris. Jouve had a predisposition toward art and enrolled at the École Boulle. Named for the famous late 17th/early 18th century *ébéniste* André-Charles Boulle, the school taught craft and applied arts to a burgeoning generation of French youth. Jouve graduated in 1930 and also completed courses at Académie Julian and Académie de la Grande Chaumière. Following his formal education, he pursued a career in the theater as a set designer. However, his artistic ambitions were interrupted by the outbreak of World War II; he was taken prisoner by German forces and interned at a concentration camp.

Improbably, Jouve escaped his captors and fled to Nyon, in the southeast region of France, just a short distance from the potters' village of Dieulefit. Drawing on his tutelage as a sculptor and the influence of the area, he began making pottery works, adopting vernacular forms with a traditional galena, lead-based



GEORGES JOUVE
(FRENCH, 1910-1964)
Oiseaux, circa 1951,
\$3,000-5,000 (each)
(£2,100-3,500)

DESIGN October 16, 2016 Philadelphia

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Common room at Jouve's studio,
Rue de la Tombe-Issoire, circa 1950



green glaze. Jouve sold his works through both local and Parisian galleries, gaining the attention of designer Jacques Adnet, who invited him to participate in an exhibition of contemporary ceramics organized by the Compagnie des Arts Français (French Arts Company) founded by the master *ébénistes* of the Art Deco period, Louis Süe and André Mare, which catered to an intellectual and artistic elite. By 1945 as the war had deescalated, Jouve moved his family to Paris where he opened a permanent ceramic studio in the Rue de la Tombe-Issoire. Jouve's works gained the attention of his contemporaries including Guidette Carbonell, Pol Chambost, and Denyse Gatard. He exhibited in Rio, Milan, Barcelona, Rome, Munich, Washington and Zurich in addition to a number of the Parisian salons.

Jouve's works were at the forefront of French ceramic artistry in the immediate post-war period. Much of his early output was figurative, adopting animal or human shapes, but his most soaring examples from the 1950s and 60s bend toward abstraction. Enhanced by yellow, black or white glazes, familiar forms adopted exaggerated proportions and a playful come-hither. Their sophistication and refined beauty is attributed to glazes that compliment, rather than compete with, his asymmetrical ceramic forms.

Jouve relocated again in 1954 to Aix-en-Provence, just north of Marseille and the Mediterranean coast. He continued to work there until his untimely death in 1964.

Russian *style*



A large and very fine Russian silver
niello and parcel-gilt tankard
Moscow, first quarter 18th century
\$10,000-15,000 (£6,900-10,400)

Russian works of art have seen surges in both value and popularity in recent years, and the market has been the subject of both interest as well as speculation. The October 18th sale of British & European Furniture, Decorative Arts, Silver and *Objets de Vertu* has, in addition to its regular offerings of fine British and European works of the 16th through the 19th century, quite a large selection of Russian works of art, including important works of silver niello, Tula steel, Moscow enamels, and works in enamel, hardstone, and silver by the Imperial Jeweler Carl Faberge at estimates reflecting the changes in this evolving market.

A highlight of the sale is an early 18th century silver-gilt and niello tankard. Of museum quality, this extraordinary example of early post-Petrine Moscow silver has been in the same American collection for over 150 years. With biblical scenes and inscriptions separated by baroque architectural images probably inspired by Dutch and Flemish engravings circulated in Russia in the late 17th and early 18th century, the piece is notable for its scale, condition, and superlative technique.

Freeman's is also offering several works of Imperial provenance. Two of these lots were the personal property of Russian Grand Dukes; both were exiled from Russia by the Emperor, and as a result, both survived the revolution of 1917.

The English silver traveling toiletry set of Grand Duke Michael would have gone with him everywhere. Containing all the brushes, bottles, boxes and other accoutrements that a gentleman of the period would need, the leather traveling case (embossed "HIH The Grand Duke Michael" on one side, and with each piece engraved with the imperial crown and the cypher "MM") was an essential part of any man's luggage. The case and its contents were left to a Mr. Kenneth Nicholson after the Grand Duke's death in 1929. Sold together with a signed photograph of "Uncle Miche-Miche" as the Grand Duke



An Ovchinnikov silver-gilt cloisonné enamel and seed-pearl embroidered traveling icon of the Virgin of Kazan
Moscow, Stamped P. Ovchinnikov with imperial warrant,
in original box
\$20,000-30,000 (£13,800-20,700)



A Russian Imperial silver-mounted palisander dressing mirror belonging to Grand Duke Dmitri Pavlovich.
With marks for the Stroganov School, ca. 1900
\$7,000-9,000 (£4,800-6,200)



An Edward VII silver gentlemen's traveling dressing set belonging to Grand Duke Michael Mikhailovich
London, Unknown maker g.h.l., various dates 1901-1905,
in original leather case.
\$2,000-3,000 (£1,400-2,100)

was known in the Romanoff family, as well as documents relating to Mr. Kenneth Nicholson, the object passed into a private Philadelphia collection and is offered here for the first time.

Another beautiful piece on offer in the Russian "Moderne" style was made between 1908-1918 by the workshops of the Stroganov School of Design for Grand Duke Dmitri Pavlovich of Russia, a grandson of Emperor Alexander II. Executed in a romantic art-nouveau influenced Slavic Style, the mirror shows a view of a stylized Kremlin skyline in silver against a delicate watercolor of a sunset as a background. The wooden doors open to reveal two beautifully cast and engraved door panels inscribed with the lyrics to the folksong "Tell me, tell me, Sparrow." This endearing gift was, perhaps, one of the last childlike gifts he received. After graduation from Cavalry School, Grand Duke Dmitri, a consummate sportsman, participated in the 1912 Olympic games in Stockholm. In 1914, when World War I began, Dmitri remained in the suite of the Emperor, and spent his time at Tsarskoye Selo. In December, 1916, Grand Duke Dmitri was implicated in the murder of Grigorii Efimovich Rasputin, the mystic and confidant of the last Empress. Horrified by the betrayal of the murder of the family's trusted servant, Nicholas II exiled Dmitri to the Persian front, which saved his life.

BRITISH & EUROPEAN FURNITURE & DECORATIVE ARTS October 18, 2016 Philadelphia

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Plywood
Pioneer





SIR BASIL SPENCE (1907-1976)
FOR H. MORRIS & CO., GLASGOW
ALLEGRO DINING SUITE, DESIGNED 1947-1948
laminated wood, the chairs with Rexene upholstery, comprising
a dining table, a sideboard, and a set of six armchairs
£10,000-15,000 (\$14,500-21,750)

Sir Basil Spence was one of the leading British architects of the 20th century, whose monumental or 'brutalist' style came to define modern architecture in Britain. Noted commissions include designs for several exhibitions including the Sea and Ships Pavilion for the Festival of Britain (1951), Sussex University (1962), Glasgow Airport (1966), and Coventry Cathedral (1954-1962), for which he received a knighthood. In 1947 Neil Morris of manufacturers Morris of Glasgow asked Spence to collaborate on a range of plywood furniture he was working on, which was to include his *Bambi* chair and celebrated Cloud table. The result was the *Allegro* dining suite, which was awarded a diploma by the Council of Industrial Design in January 1949. In March of the same year it was exhibited at *Glasgow Today and Tomorrow*, where it was commended, and an example of the armchair was commissioned by the Museum of Modern Art, New York for their collection. In September 1949 it was displayed at the Morris stand, also designed by Spence, at the *Scottish Industries Exhibition*. In 1951 another single armchair was commissioned for the collection of the Victoria & Albert Museum in London.

The development of plywood furniture in the 20th century is focussed on wartime innovation. The American designers Ray and Charles Eames designed prize-winning furniture for the *Organic Design in Home Furnishings* competition at the Museum of Modern Art in New York in 1941. Their work displayed the new technique of wood moulding, originally developed by Alvar Aalto in Finland, that the Eames would go on to develop in many moulded plywood products, including splints and stretchers for the US Navy during World War II. From this work many of their iconic furniture designs were developed.

The manufacture of the *Allegro* suite also found its origins in wartime innovation. The Southampton-based manufacturer of helicopters, Cierva Autogiro, had developed techniques of laminating and shaping wood to make strong and light helicopter blades—these blades were supplied by Morris of Glasgow by 1946, and the same technology was applied to this remarkable suite of furniture soon afterwards. Over one hundred layers of wood were bonded together under high frequency electrical pressure with phenoformaldehyde, a synthetic resin. The wood is then shaped and carved to produce the chairs, table and sideboard. Whilst it is now acknowledged as a landmark in immediate Post-War British furniture design, the immense expense of this manufacturing process meant that it went into extremely limited production, and as a result examples are extremely rare. In 1950 a single chair was advertised at £31 18s 3d, at a time when the average British annual income was just £101.

DECORATIVE ARTS: DESIGN SINCE 1860 October 26, 2016 Edinburgh

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There is no wristwatch more legendary among watch collectors than the Rolex Cosmograph Daytona “Paul Newman.” The fascination for this chronograph (a stopwatch combined with a display watch) has increased continually in the last three decades. It gained its nickname through the actor Paul Newman who was photographed wearing it in the movie *Winning*, as well as in his private life. How did this watch reach iconic status, and why is it recognized today as the most coveted of sport watches?

The years of economic prosperity following World War II changed the focus of Swiss watch companies. After making watches for soldiers, manufacturers needed to adapt their designs to a new generation of customers who were more active than their parents and had more time for leisure activities. Watches were developed specifically for the newly fashionable pursuits of adventurous jetsetters—some were designed for water activities such as diving, and others around the quest for speed such as car racing. Different activities required different functions from a watch. Since a racing driver may need to time a lap on a racing track, the chronograph function was specifically incorporated into watches sold to these enthusiasts.

Although Omega was one of the pioneering manufacturers of the chronograph wristwatch, Rolex also had a long heritage of making them, having introduced their Cosmograph in 1963. Along with the regular dial, Rolex offered the option of an exotic dial as well. This dial had a different outer second track and the subsidiary dials featured square markers with a deco-style font for the numerals. It is this specific and exotic dial option which became known as the “Paul Newman” Daytona. Not only was the acclaimed Hollywood star viewed wearing the watch by millions of his movie fans, he also had a strong personal association with the timepiece. His beloved wife, Joanne Woodward, gifted the watch to Newman in the 1960s and he was often photographed wearing it, most notably when pursuing his private passion for racing.

Despite the charismatic support of one of the biggest movie stars of the time, the watch did not have a smooth path to iconic status. In the 1960s and 1970s the chronograph was a limited success for Rolex. As a manual-wind watch with limited water resistance, it was a struggle to market a brand best known for its watches being impervious to water and self-winding. The watch was dismissed as “unfashionable” because of its multi-colored dial and exotic design and less

successful than the regular model. Inevitably, these factors meant that Rolex strictly limited the production during that time and today these watches are extremely rare.

During this same period, Rolex released a small batch of gold Cosmograph Daytona watches and among these were a very small number of exotic dials known as “Paul Newmans.” In ten years of production, the number of Rolex Cosmograph watches made with a “Paul Newman” dial is estimated to be less than 10,000, but only approximately 300 were made in gold. The watch illustrated has the rarest combination among gold “Paul Newmans.” It is fitted with a black dial and black bezel which is a very elegant contrast to the gold case and subdials, giving it a dressier look. The use of a precious metal transformed the watch from a mere “tool watch” to a status symbol. In today’s discerning market, the gold exotic dial of the “Paul Newman” Daytona has more than stood the test of time. Its glamor and rarity means it commands a much higher premium among collectors.

Currently, a modern version of the Daytona is still being sold by Rolex, and it is now one of the brand’s most popular offerings. To celebrate the fiftieth anniversary of the model in 2013, Rolex introduced one in platinum. This year, they updated the stainless steel model with a ceramic bezel, presenting this icon to another generation of appreciative collectors.

In the 1960s, Omega’s Speedmaster watch—introduced in 1957 specifically for the racing market, an immediate success, and subsequently included by NASA in their space program—became known as the “astronaut watch.” However, today the Rolex Daytona “Paul Newman” is one of the most valued wristwatches among cognoscenti—its appeal and collectability are universal and enduring. Freeman’s will offer a fine example, with a noteworthy single-owner provenance since it was crafted in 1969, at its upcoming fall auction. Who would have guessed that this utilitarian watch, once sidelined as a commercial error, but championed by a legendary Oscar-winning actor, would achieve such stardom of its own?



JEWELRY & WATCHES November 07, 2016 Philadelphia

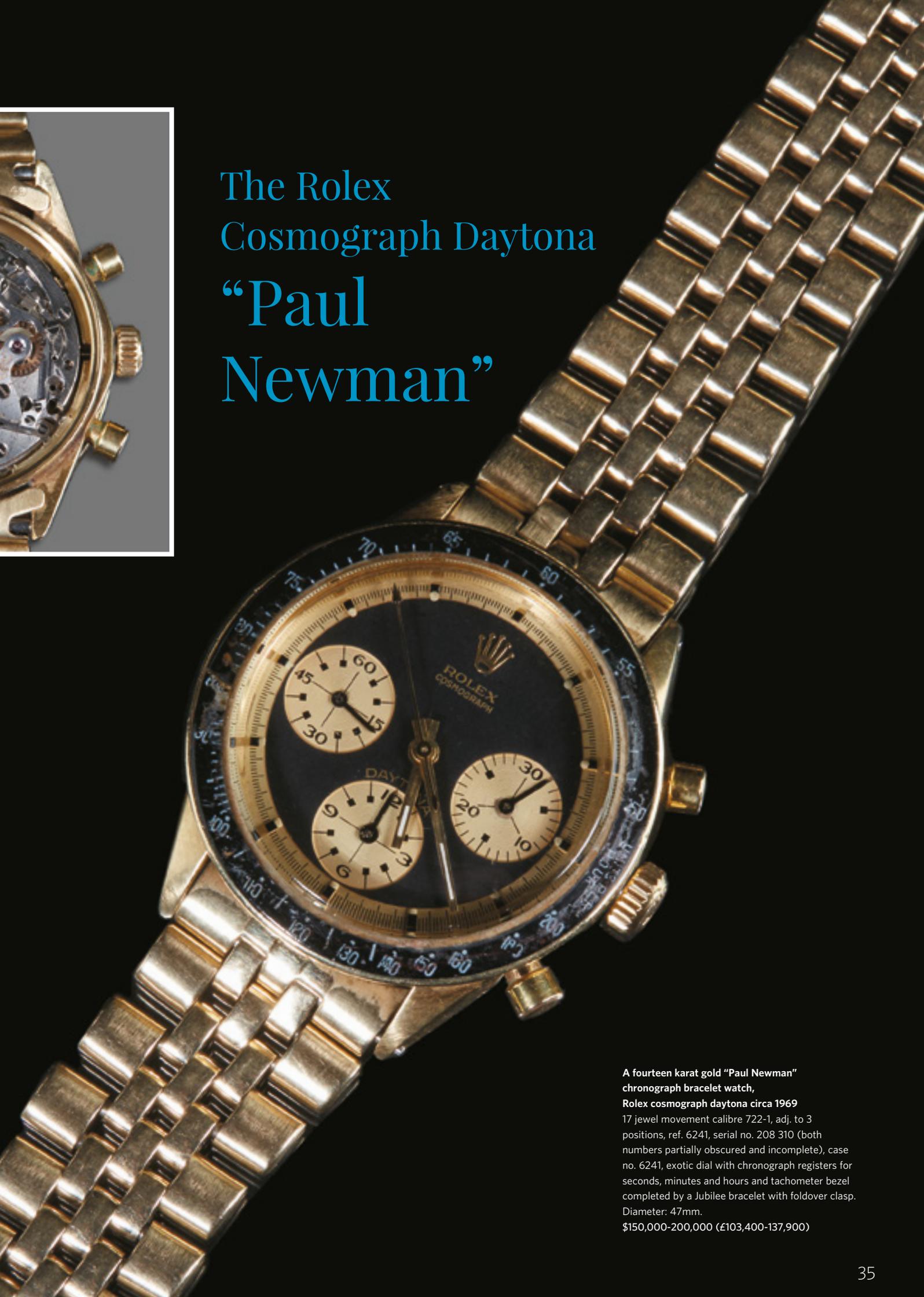
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The Rolex Cosmograph Daytona “Paul Newman”

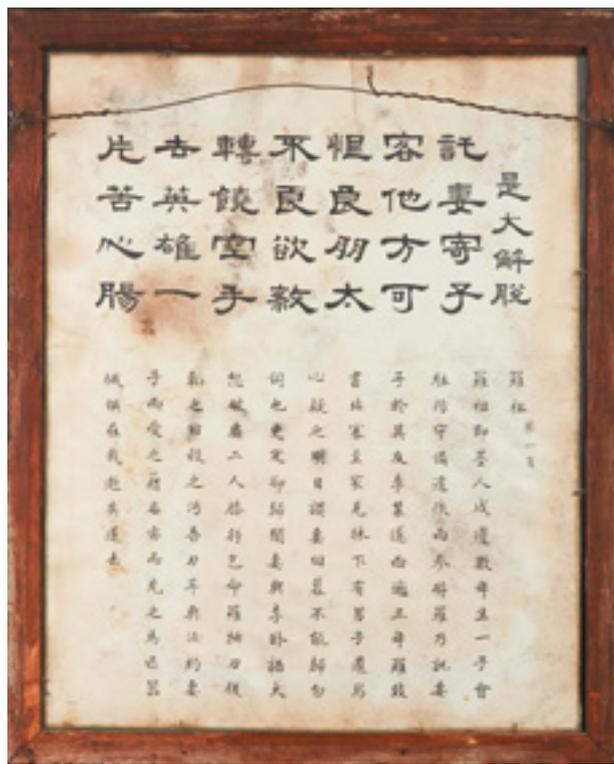


A fourteen karat gold “Paul Newman” chronograph bracelet watch, Rolex cosmograph daytona circa 1969
17 jewel movement calibre 722-1, adj. to 3 positions, ref. 6241, serial no. 208 310 (both numbers partially obscured and incomplete), case no. 6241, exotic dial with chronograph registers for seconds, minutes and hours and tachometer bezel completed by a Jubilee bracelet with foldover clasp. Diameter: 47mm.
\$150,000-200,000 (£103,400-137,900)

Painting the *Strange*



ANONYMOUS (LATE QING DYNASTY)
SIX ILLUSTRATIONS OF THE STRANGE TALES
OF LIAOZHAI (LIAOZHAI HUAZHUAN)
£10,000-20,000 (\$14,500-29,000)



Barely known outside China, Pu Songling (1614-1715) is one of the most colourful and eccentric figures of Chinese literature. Sitting his first imperial examination at the age 18, Pu failed numerous times in his attempt to become a civil official. It was not until the age of 67, four years before his death, that he was finally awarded the Gongsheng degree, reputedly only because the examiner was a fond reader of his books.

Strange Tales from Liaozhai Studio (Chinese: Liao Zhai Zhi Yi)—Pu’s masterpiece—consists of 674 short stories. Legend has it that Pu used to set up a tea stand at the roadside, stopping thirsty travellers from afar and asking them to share bizarre anecdotes with him. If the tales featured ghosts and the supernatural, Pu would give them a bowl of green bean porridge in return. Over the course of 30 years, Pu compiled all these tales into one of China’s favourite short story collections.

So beloved were Pu’s tales, that in 1894 the wealthy merchant Xu Run commissioned their illustrations as a present for Empress Cixi’s sixtieth birthday. Various artists collaborated to create a total of 48 albums containing 725 paintings. The albums were kept in the Imperial Palace until they were lost during the turmoil of the wars. The National Museum of China now holds 46 of the repatriated albums in its collection.

The six paintings to be offered at Lyon & Turnbull’s upcoming Fine Asian Art auction in London belonged to British actress Brenda Cleather (1905-2011). She acquired them from an antique dealer on Connaught Street in 1940/1941 who was clearing his stock because of the bombing of London during the Blitz. The paintings demonstrate exceptionally fine craftsmanship, with delicate outlining and colouring, and meticulously added gilt highlights. Each painting comes with a calligraphy on the reverse side explaining the illustrated story.

One of the most interesting stories amongst the six has to be about 82-year-old Jin Yongnian, who was known as being a fair merchant trader. However whilst living a virtuous life Jin and his 78 year-old wife had unfortunately remained childless. One night in Jin’s sleep an immortal appeared to him announcing that, as a reward he and his wife will have a child. Ten months later, his wife gave birth to a son, shown in the painting (at left) with her frail old body breastfeeding her new young with her husband looking on. Whilst many of these stories are uniquely and peculiarly Chinese, their themes can be seen in uncanny, ghost and religious stories throughout the world such as Jin and his wife being likened to the Christian story of Joachim and Anna.

ASIAN WORKS OF ART November 08, 2016 London

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TREASURES & SCHOLARSHIPS

Philadelphia's Lemon Hill mansion has elegantly stood on a spectacular bluff above the Schuylkill River for more than 200 years, affording its visitors with unrivalled views of the river below and the city beyond. Today, the mansion's extraordinary double-hung windows frame Philadelphia's most iconic sites: Boat House Row, the Fairmount Waterworks, and the Philadelphia Museum of Art.

Hill mansion as a fashionable riverside retreat. His 1799 design incorporated the latest in neoclassical architectural forms and captured the optimism and energy of the Federal era in the city. At that time, Philadelphia was the commercial, cultural and political center of the new nation, serving as its Capitol until 1800. As the vibrant "Athens of the Western world," it was America's most cosmopolitan city, and both Pratt and Lemon Hill embodied the

of highly appropriate and sophisticated Federal and Classical period furniture, decorative arts and paintings, was carefully selected to furnish the mansion. Although the selections include a variety of items imported from outside the city—Chinese export porcelain and paintings, Anglo-Irish glassware, and mid-Atlantic furniture—the core of the Lemon Hill property is either made in Philadelphia or has a strong Philadelphia provenance. Many objects

Offerings from Fairmount Park's Lemon Hill Mansion

During its extensive and impressive history, the mansion has functioned as an idyllic country villa, ice cream parlor, restaurant, private residence, and presently, a house museum. The best known of Fairmount Park's many historic houses, Lemon Hill is recognized by preservationists for its architectural significance, as well as by runners, cyclists, and cross-country teams as the building inside "the Lemon Hill Loop."

Henry Pratt (1761-1838), a Philadelphia merchant and horticulturalist, built Lemon

sense of style so important to that vigorous era. The mansion was purchased by the city of Philadelphia in 1855.

The Colonial Dames of America, Chapter II (founded in 1895) took charge of the daily operations and maintenance of Lemon Hill transforming the mansion into a most believable historic site—restoring the mansion to the splendid riverside villa Pratt envisioned it to be, recreating for its visitors the sense of escape formerly enjoyed by the 19th century gentry. Since 1957, a group

have historic ties to Wakefield built in 1798 (originally located at Ogontz and Lindley Avenues) for the prominent Fisher family and destroyed by fire in 1985.

One of the original missions of The Colonial Dames of America, Chapter II, was funding scholarships for secondary education. As the financial obligations of maintaining Lemon Hill increased, scholarship funding decreased. With the goal of returning to its mission of scholarship subsidy, the Colonial Dames



Third floor oval room with pair of painted and grained ormolu mounted Recamier, Philadelphia, circa 1815.

AMERICAN FURNITURE, FOLK & DECORATIVE ARTS November 16, 2016 Philadelphia

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Lemon Hill mansion, designed in 1799 by merchant Henry Pratt (17610-1838) as a riverside retreat in the latest fashion.

will be offering the furnishings of Lemon Hill at Freeman's November 16th American Furniture, Folk & Decorative Arts auction. All proceeds from the sale will go to their scholarship fund.

The history of Lemon Hill is inextricably linked to that of Fairmount Park and of Philadelphia. The auction of the furnishings of Lemon Hill is a unique opportunity to retell and to celebrate this history. It is a privilege for Freeman's, another creation of Federal-era Philadelphia, to handle this extraordinary collection.

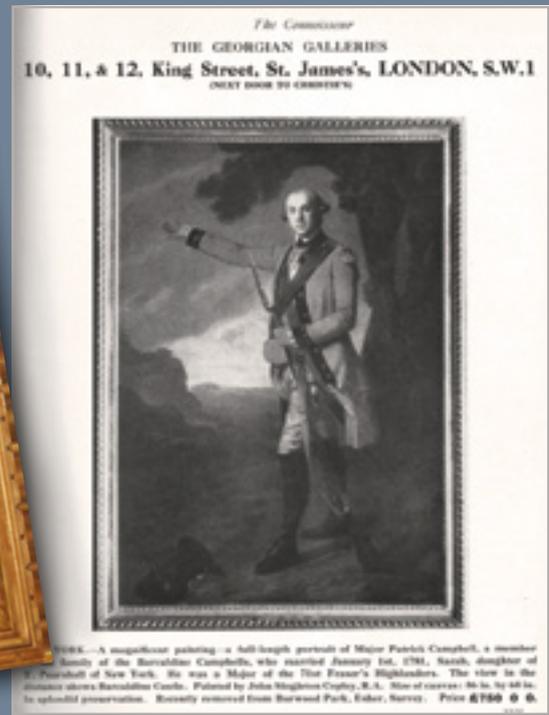
Pair of Chinese Export porcelain urns, circa 1825
\$5,000-8,000 (£3,500-5,500)





Left: Attributed to John Singleton Copley (AMERICAN 1738-1815)
Portrait of Major Patrick Campbell, c.1778
For estimate and further information, contact department

Below: Formerly attributed to John Singleton Copley
(AMERICAN 1738-1815)
Portrait of Major Patrick Campbell



A Question of ATTRIBUTION

From time to time a picture appears in the saleroom which presents a fascinating challenge. This is one such work. This fine eighteenth century portrait (30inx25in) of Major Patrick Campbell of Balcardine was, by longstanding family tradition, ascribed to the American artist John Singleton Copley. How, though, was Lyon & Turnbull to prove this to be the case?

The key lay in another much larger portrait (85inx60in) of the same sitter and clearly by the same hand, which hangs in San Francisco and, like this one, had been attributed to Copley until 1972, when it was unattributed on stylistic grounds. Lyon & Turnbull specialists have undertaken extensive research into both paintings, looking at the life and background of

Major Campbell in conjunction with the professional career of Copley, and arrived at the conclusion that both were likely to be the work of the celebrated American artist.

Our research suggested that the San Francisco portrait had been painted not in America, but in London in 1775, by which date Copley's style had absorbed the teachings of Sir Joshua Reynolds, as seen in both portraits. We discovered that the San Francisco portrait had gone to the US only in 1927, and appeared to have been painted to celebrate Campbell's commissioning into the army after years of frustration.

In the San Francisco painting, Campbell stands before his family's Highland seat, with his company of Highlanders marching behind him and his hat thrown defiantly

at his feet. The smaller portrait now coming up for auction appears to be a later picture, intended for export to America where, during the Revolution, Campbell had become an officer of some repute. He is shown standing before siege-works (possibly at Manhattan) with cannon and a tented camp and, while his face is based on that in the San Francisco portrait, the Campbell of the later painting is now a seasoned warrior. In fact by 1781 Campbell had married a Quaker heiress and settled in New York. Sadly, however it seems likely that he might never have seen the smaller painting, for having been invalided out of the army, he died in America in 1782, at the age of just 35.

For the full account of the research, please visit www.lyonandturnbull.com.

BRITISH & EUROPEAN PAINTINGS November 24, 2016 Edinburgh

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From New Zealand to Scotland

A Maori Portrait

Born in Auckland, New Zealand in 1870, Charles Goldie displayed an early aptitude for painting and won prizes at the Auckland Society of Arts and the New Zealand Art Students' Association. On leaving school he worked in his father's business while continuing art studies under the painter Louis John Steele, who had trained at the École des Beaux-Arts in Paris and who inspired Goldie to look to France.

Sir George Grey, the New Zealand Premier, was so taken by Goldie's two still-life paintings exhibited at the Auckland Academy of Art in 1891, that he convinced the painter's father to allow his son to travel to Paris and in July 1893 Goldie enrolled at the Académie Julian. For almost five years, until January 1898, he studied in the Parisian atelier under the renowned painter William-Adolphe Bouguereau.

Goldie returned to New Zealand in 1898 and established the 'French Academy of Art' with Steele. Together they produced a masterwork, a painting of Maoris arriving in New Zealand based on Gericault's Raft of the Medusa, which was bought by Auckland Art Gallery. But Goldie's true metier was to be in portraiture.

From 1901 he began to make trips to visit Maori people, sketching and photographing them whenever he could. Mostly, following in a tradition set by Steele, he painted senior Maori elders. As his fame grew, however, models began to come to sit for him in his Auckland studio, draped in a cloak or in a combination of a blanket and velvet.



CHARLES FREDERICK GOLDIE OBE
(NEW ZEALAND 1870-1947)
KA PAI TE KAI PAIPA
£50,000-80,000 (\$72,500-116,000)

Goldie faced criticism in the early 1910s for his photo-realism and during the Great War he began to produce smaller scale paintings on panel which were often copies of his earlier larger paintings, whose sitters were by now deceased.

Following his marriage in 1920, he produced little work over a decade, but resumed painting around 1930 in a looser style, giving his new works moralizing or

provocative titles. In 1934 and 1935 he exhibited at the RA in London and in the latter year was appointed OBE.

This work, entitled *Ka Pai te Kai Paipa* (Smoking is Great) is typical of his later output, being a version of an earlier portrait. A classic of its type, it dates from 1941, shortly before Goldie gave up painting completely and six years prior to his death in 1947.

BRITISH & EUROPEAN PAINTINGS November 24, 2016 Edinburgh

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Andrew Wyeth

ANDREW WYETH
(AMERICAN 1917-2009)
BARTLETT PEAR
Signed 'Andrew Wyeth' bottom
left, watercolor on paper
23 5/8 x 18 11/16 in.
(60 x 47.5cm)
\$70,000-100,000
(£48,200-69,000)

Exemplary Watercolors

As we approach the centenary anniversary of the birth of Andrew Wyeth (1917-2009), one of America's most iconic artists of the twentieth century, Freeman's is pleased to feature three emblematic works of this Pennsylvania native in their upcoming winter auction for American Art & Pennsylvania Impressionists.

A master of tempera and watercolor techniques, Wyeth developed a visual language that is both extremely realist in

nature, as well as undeniably abstract. His depiction of people, rural landscapes, everyday scenes and objects capture a fleeting moment in time. With exacting execution of the seemingly common—a branch, a window, a fireplace—Wyeth permits viewers a glimpse into his deep sensibilities and understanding of light, but also the emotions he felt toward his subjects.

The watercolors being offered at Freeman’s are excellent illustrations of Wyeth’s distinguishing qualities, and each have impeccable provenance—a direct acquisition from the artist or his collection. With their vivid, precise details rendered in subdued palettes, *Bartlett Pear*, *Hickory Smoked* and *From a Cushing Window*, all embody the romantic and emotional nature of Wyeth’s realism. Caught in a fleeting moment, the subjects stand still in their depiction, yet simulate movement in their titillation of the senses.

Bartlett Pear, a work that has been exhibited in several museums across the country, shows a fragile branch, heavily laden with the promise of future fruit. It seems to waft a heady floral scent as one imagines it swaying gently in the summer breeze. *Hickory Smoked*, the first version of his drybrush work, *Below the Kitchen*, is a watercolor study of Karl Kuerner’s cellar. Notable for its association with the Wyeths, the Kuerner farm in Chadds Ford, Pennsylvania became the subject and inspiration for a vast portion of Wyeth’s oeuvre. Here, in front of the rough utilitarian beauty of a country kitchen fireplace, a smoked ham and hefty side of bacon hang suspended from a ceiling hook, at once softening the hardness of the surrounding materials with their inherent fatty richness.

From a Cushing Window is a fine example of Wyeth’s repeated return to the subject of windows over the course of his entire career. As encapsulated in the 2009 exhibition, *Andrew Wyeth: Looking Out, Looking In*, held at the National Gallery of Art in Washington, Wyeth used the transparent and geometric structure of windows as a physical



ANDREW WYETH
(AMERICAN 1917-2009)
HICKORY SMOKED

Signed 'Andrew Wyeth' bottom right, watercolor (possibly with gouache) on paper
21 1/4 x 29 3/4 in. (54 x 75.6cm)
\$80,000-120,000 (£55,100-82,700)

form conducive to framing the complexities of symbolism, poetry, existential emotion, and abstractions that were present in his compositions. Here situated in his second home environment of Maine, blueberry pickers traverse the sun-burnt fields in search of the fruit, in part a reminder of Nature’s bounty and beauty distilled through harsh landscapes. This work would be a particularly fine acquisition for any collector of Andrew Wyeth’s art. It was exhibited at the Metropolitan Museum of Art in 1952, prior to being presented as a gift by the artist himself to The Hickman Friends Senior Community of West Chester in 1960, where it has remained to the present.

Andrew Wyeth painted until his death in 2009, and endures as an internationally celebrated artist whose works have continued to achieve numerous auction records. This December, Freeman’s offers some of his exemplary works alongside a fine selection of paintings by other beloved Pennsylvania and American artists.



ANDREW WYETH
(AMERICAN 1917-2009)
FROM A CUSHING WINDOW

Signed 'Andrew Wyeth' top right, watercolor on paper
29 5/8 x 21 5/8 in. (75.2 x 54.9cm)
\$80,000-120,000 (£55,100-82,700)

AMERICAN ART & PENNSYLVANIA IMPRESSIONISTS December 04, 2016 Philadelphia

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Sculpting
Motion &
Sound

HARRY BERTOIA
(AMERICAN, 1915-1978)
SEA ANEMONE
Bronze, Executed circa 1970
Height: 21 in., Width: 19 in., Depth: 19 in.
\$50,000-80,000 (£34,400-55,100)



Harry Bertoia (1915-1978) was a pioneering master of modern arts and design. With an uncommon impulse for creativity, he produced work across the artistic spectrum with a diverse oeuvre that includes sculpture, furniture, design, jewelry, prints and drawings. In December of 2016, Freeman's will proudly offer two important Bertoia sculptures in our bi-annual auction of Modern & Contemporary Art. Freeman's has a long tradition of selling works by Pennsylvania artists, particularly Bertoia's. Though Italian-born, he lived in the state for nearly thirty years and has been claimed by Pennsylvanians as a native-son.

Bertoia first came to Pennsylvania at the behest of Hans and Florence Knoll, proprietors of the celebrated furniture and design company, Knoll, Inc. The Knolls had taken notice of his work while he was a student at the renowned Cranbrook Academy of Art in Michigan and invited him to leave his home in California to join their noted eponymous firm. Bertoia found tremendous success with Knoll, and rose to prominence with the design and production of his now famous "Diamond Chair," which is considered an icon of mid-century Modernism. With his reputation firmly established and his roots solidly planted in his Bally, Pennsylvania studio, Bertoia turned his interest and attention toward creating the dynamic and elegant sculptures that are so highly sought-after in today's marketplace.

Sea Anemone and *Sonambient* represent two enduring and important themes in Bertoia's sculptural works. *Sea Anemone* is an excellent example of the artist's investigation of the bush form. He was heavily influenced by nature and organic patterns and created many "bush-like" pieces throughout his career. It is a particularly successful example of these works—its dense concentration of branches lends a certain solidity, while, conversely, the delicacy of the individual stems conveys a gentle elegance. Asymmetrical, the form surges and swells around its axis, activating and engaging the empty space about it with a dynamic energy.

Energy is also a meaningful component of another of Bertoia's seminal artistic explorations—his sounding or "sonambient" sculptures. These works are comprised of multiple metal rods that, when swayed, collide with one another to emanate ringing notes. Speaking of these sonambient pieces, he once mused, "I build sculptures that can move in the wind or

that can be touched and played like an instrument." Bertoia considered these tones his music and, when "played" together, his sculptures were his symphony.

Both *Sea Anemone* and *Sonambient* come from the private collection of Jim and Nan Morrissey of Wyomissing, Pennsylvania. They are keen connoisseurs of mid-century Modernism and have built an impressive collection of art and design, including these Bertoias, which have been cherished jewels for many decades.



HARRY BERTOIA
(AMERICAN, 1915-1978)
UNTITLED (SONAMBIENT)
Beryllium copper and brass, Executed circa 1970
Height: 17 in., Width: 6 1/2 in., Depth: 3 3/8 in.
\$18,000-25,000 (£12,400-17,200)

MODERN & CONTEMPORARY ART December 06, 2016 Philadelphia

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of *diamonds* & days gone by...

Diamonds are eternally classic. A luxury so easy to wear and always in fashion, they are so often tokens of affection and markers of life's great milestones. Lyon & Turnbull are pleased to offer a selection of diamond set pieces in our December Select Jewellery & Watches auction; both antique and modern they are symbols of longevity which span the decades.

After the ornate designs of the Victorian period, typically laden with jewels and befitting the grand dames of their era, the Belle Époque moved away from the traditional and created something befitting of the pixie-like ladies we have come to think of as Edwardian. This beautiful Belle Époque diamond necklace speaks of simplicity and lightness of design, balanced against the opulence of the 4.05cts and 1.61cts diamond pendants (£8,000-£12,000).

As quickly as the Edwardians followed the Victorians, the 20th century catapulted towards the fast paced life of the 20s and 30s; a new kind of opulence was now in vogue. This beautiful early 20th century

diamond set bracelet epitomises the angular design and focus on structure which was the Art Deco; luxurious and wearable, it is the fore-runner of the diamond set tennis bracelets so popular today (£12,000-£18,000).

Although it is thought that the first diamond engagement ring was presented by Archduke Maximilian of Austria, to his betrothed, Mary of Burgundy, in 1477; the custom only really took off during the 1930s with the help of a powerful marketing campaign by De Beers. This single stone diamond ring dates from this period, and at 2.57cts it is a worthy addition to any ring finger (£3,000-£4,000).

Today diamonds are just as popular as ever, modern jewellers are constantly pushing boundaries while looking to the master craftsmen of times gone by to meet the demand of a diverse marketplace. This elegant design centred around three round brilliant cut diamonds looks back to the Belle Époque in its simplicity, but is contemporary enough to be enjoyed by ladies of the 21st century (£10,000 - £12,000).

SELECT JEWELLERY & WATCHES December 06, 2016 **Glasgow**

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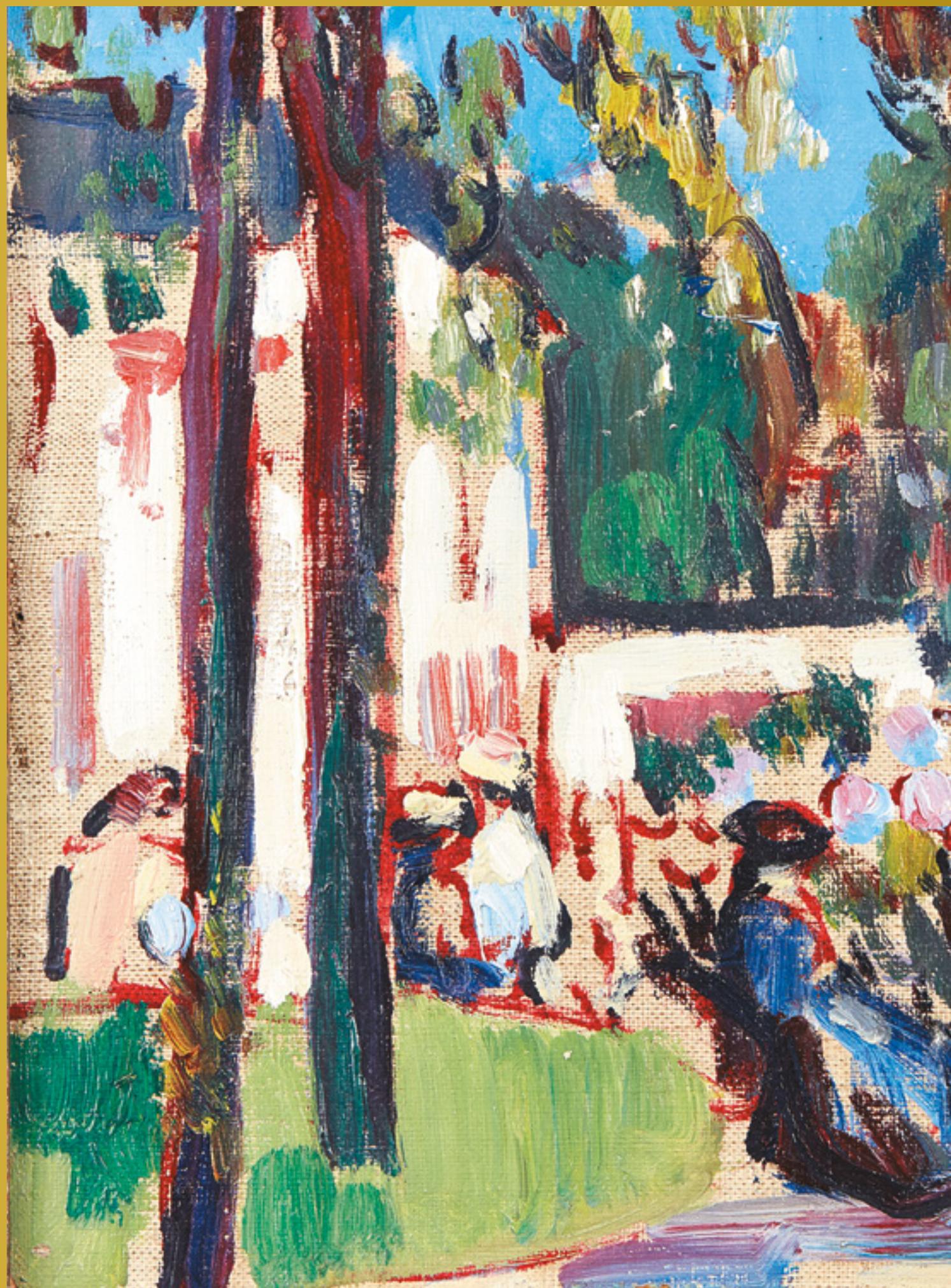
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A Variety of Diamond
Jewellery Pieces
Estimates Vary





PAINTING *en plein air*

Fergusson in France

The charming, vibrant sketch *Woman on a Bench* encapsulates much of John Duncan Fergusson's artistic approach and preoccupations; creating a visually powerful and colourful scene, despite its small scale.

Woman on a Bench follows from Fergusson's early attempts to hone his observation and painting skills *en plein air* in Edinburgh, dashing around the city with a specially made paint-box, on which his small panels could double up as both painting surface and paint-box lid. This skillset translated smoothly into the *flânerie* lifestyle Fergusson was delighted to adopt in the artistic hub of early 20th century Paris; wandering the streets and parks and spending time in the pavement cafés scattered throughout the city. He started to use conté crayons to capture the elegant fashions and interesting figures that he found in the streets in Paris, as here, where the female figures sport the large hats and slim silhouettes that were particularly fashionable at the time.

In his French oil sketches, his palette became more vibrant, as seen in the verdant green and azure blue of *Woman on a Bench*. Fergusson was heavily

inspired by the Fauvist movement and their use of shockingly strong, complementary colour pairings. His interpretation of this approach is most visible in his elegant female portraits, but it is also apparent in the contrasting colours used in the lush palette here, the red and burgundy details lifting the green tones. Close observation reveals a wonderful range of hues, making it clear how he earned his name as a 'colourist.'

Fergusson's increased confidence is clear in *Woman on a Bench*; in the fluidity of the handling and boldness in leaving areas of the canvas bare, offering a delightful contrast between the regular, rough texture and sandy linen colour of the visible canvas and the fluent application of bright toned oil paint. The viewer is at once transported to this moment of observation in the Luxembourg Gardens, and simultaneously viscerally aware that this is an artist's production, and his particular vision of such a moment.

JOHN DUNCAN FERGUSSON R.B.A.

(SCOTTISH 1874-1961)

WOMAN ON A BENCH

Oil on canvasboard

£50,000-70,000 (\$72,500-101,500)

SCOTTISH PAINTINGS & SCULPTURE December 08, 2016 Edinburgh

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"Glenfarclas and Springbank are two of only three distilleries in Scotland that still remain resolutely in the original family hands. **They are both characterised by their staunch insistence for**

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SPRINGBANK



Nature & the Law

Times Two



EDWARD SEAGO
(BRITISH 1910-1974)

"THE THAMES AT RICHMOND"

Signed 'Edward Seago' bottom left;
also inscribed with title verso, oil on board
27 1/2 x 37 3/8 in. (69.9 x 94.9 cm)
\$50,000-80,000 (£34,400-55,100)
(detail)

Works from the Estate of Andre & Nancy Brewster

Freeman's is pleased to offer later this year an exceptional single-owner auction of property from the Estate of Andre and Nancy Brewster of Maryland, both respected activists and philanthropists. Married in 1945 and described as an "inseparable couple" with many common interests, they died earlier this year—Andre at 90 in February and Nancy a week later on her 91st birthday.

Andre Brewster—whose family tree included Benjamin Franklin and the late Maryland Senator Daniel B. Brewster, his brother—was a man of numerous accomplishments. He served in the Marine Corps in both World War II and the Korean War, leaving the armed forces as a first lieutenant. A graduate of the University of Virginia School of Law, Brewster was admitted to the Maryland Bar in 1949, becoming a highly successful attorney and trusted advisor.

As the managing partner at Piper & Marbury, he represented some of Baltimore's major corporations and businesses and was responsible for expanding the firm from 50 to 350 lawyers before retiring at age 71. In addition to his prominent law career, Brewster served as a trustee of Johns Hopkins University and was the chairman of the board of

its hospital from 1981-1986. An avid sportsman, he was a well-known owner of winning steeplechase horses and a golfer, a hobby that his wife also enjoyed.

Nancy Brewster was equally accomplished. Noted as a skilled and knowledgeable horticulturist, she maintained artfully landscaped gardens at her own 165-acre country home and was involved with multiple projects at a variety of arboretums and other gardens. She co-authored *Volumes I and II of Plants that Merit Attention*, and was a director of the Friends of the National Arboretum and Garden Club of America. In 2004 she was their Medal of Achievement award winner.

Mr. and Mrs. Brewster worked together to preserve natural wild lands; Andre was a founder and board member of Baltimore County's Land Preservation Trust, and Nancy was an active volunteer and benefactor of the Ladew Topiary Gardens in Monkton, Maryland. Along with their shared passion for social service, land preservation and golf, the couple also shared an interest in fine art and created a superb collection.

The Brewsters' collection consists of a number of important works by respected

European and American artists that include French landscape painters Eugène Boudin (1824-1898) and Jules Achille Noël (1815-1881), as well as British painter Edward Seago (1910-1974). Of particular note are Seago's four landscapes of various locations. Celebrated for his street scenes and beachscapes, his style has been compared to the impressionistic work of John Singer Sargent. Seago was largely a self-taught artist, but briefly studied with Sir Alfred Munnings, whose work is also featured in this auction.

Seago's physical limitations made him unable to serve as a soldier in the British military during World War II. Instead, he developed camouflage designs, aiding in the war effort through his artistic talents. Today his work is found in public and private collections, including those of Queen Elizabeth II, as well as London's National Portrait Gallery and the Fine Art Museums of San Francisco.

The long, purposeful, and successful lives of Andre and Nancy Brewster touched and influenced those who knew and loved them in countless ways and on various levels. It is hoped that the art they collected and that added to the further enrichment of their lives will continue to do so for others following this sale.

THE BREWSTER COLLECTION December 15, 2016 Philadelphia

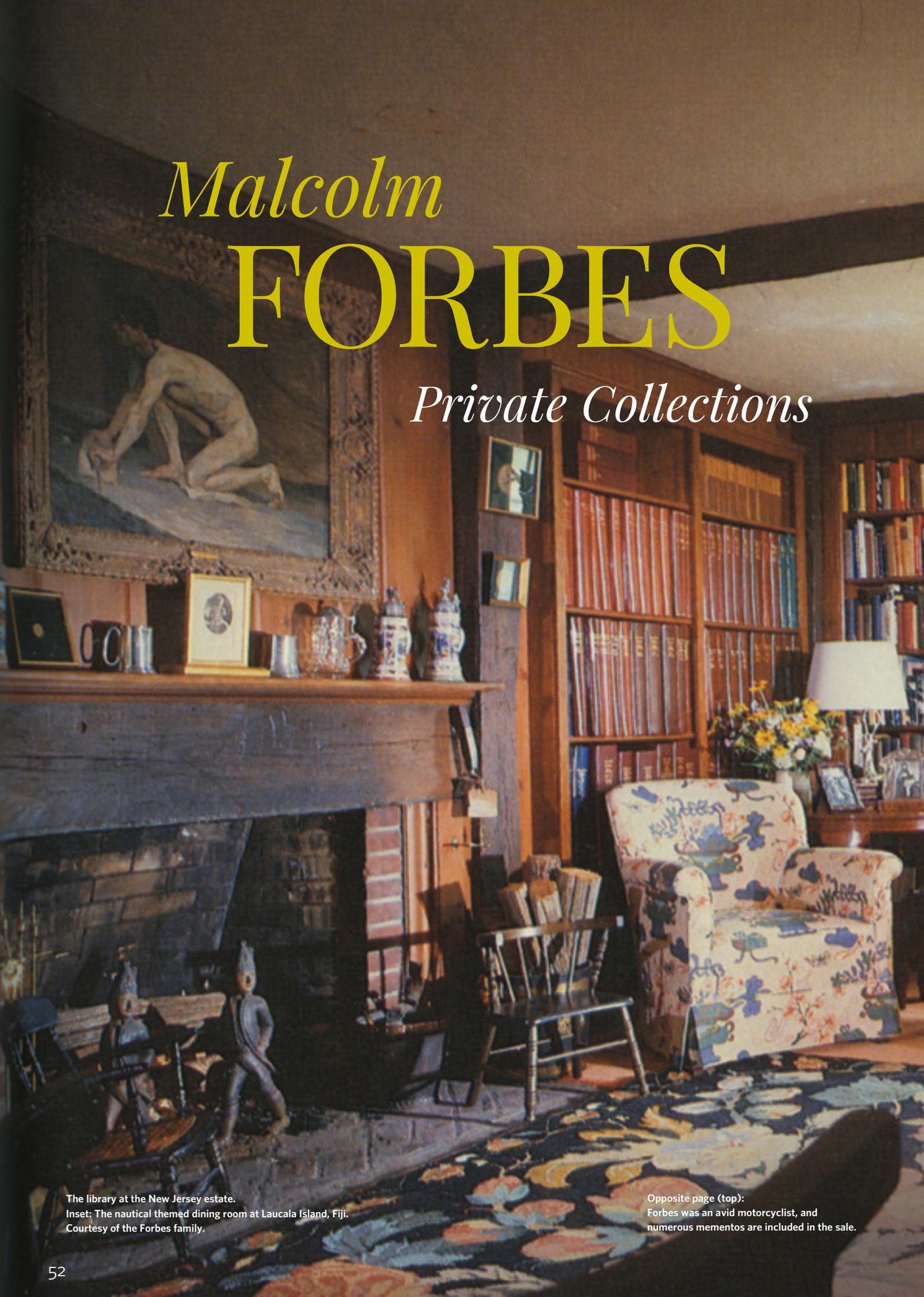
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Malcolm

FORBES

Private Collections



The library at the New Jersey estate.

Inset: The nautical themed dining room at Laucala Island, Fiji.

Courtesy of the Forbes family.

Opposite page (top):

Forbes was an avid motorcyclist, and numerous mementos are included in the sale.



No other name in recent American history conjures up the image of a consummate collector as readily as Malcolm Forbes. Over the course of his life, he amassed a collection of such breadth and depth that it filled a half-dozen residences, and sat on three continents. Ranging from American art to Fabergé treasures, toys to Biedermeier furniture and decorative arts, and miniature rooms to model ships, the Forbes collection was internationally known for its range and its eclecticism.

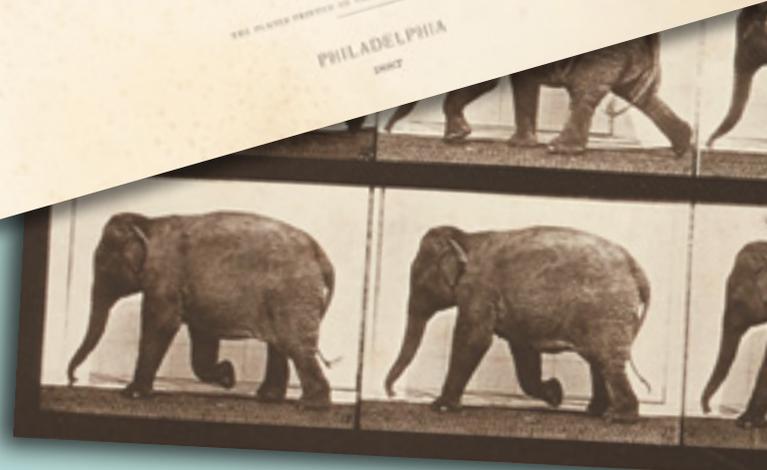
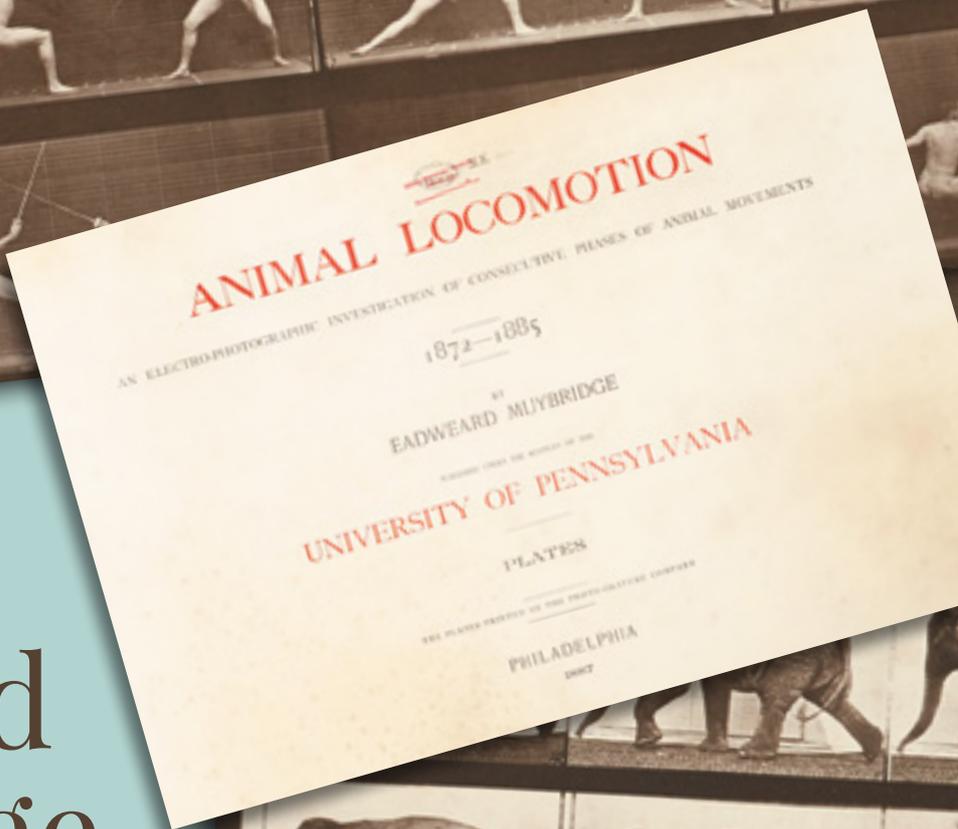
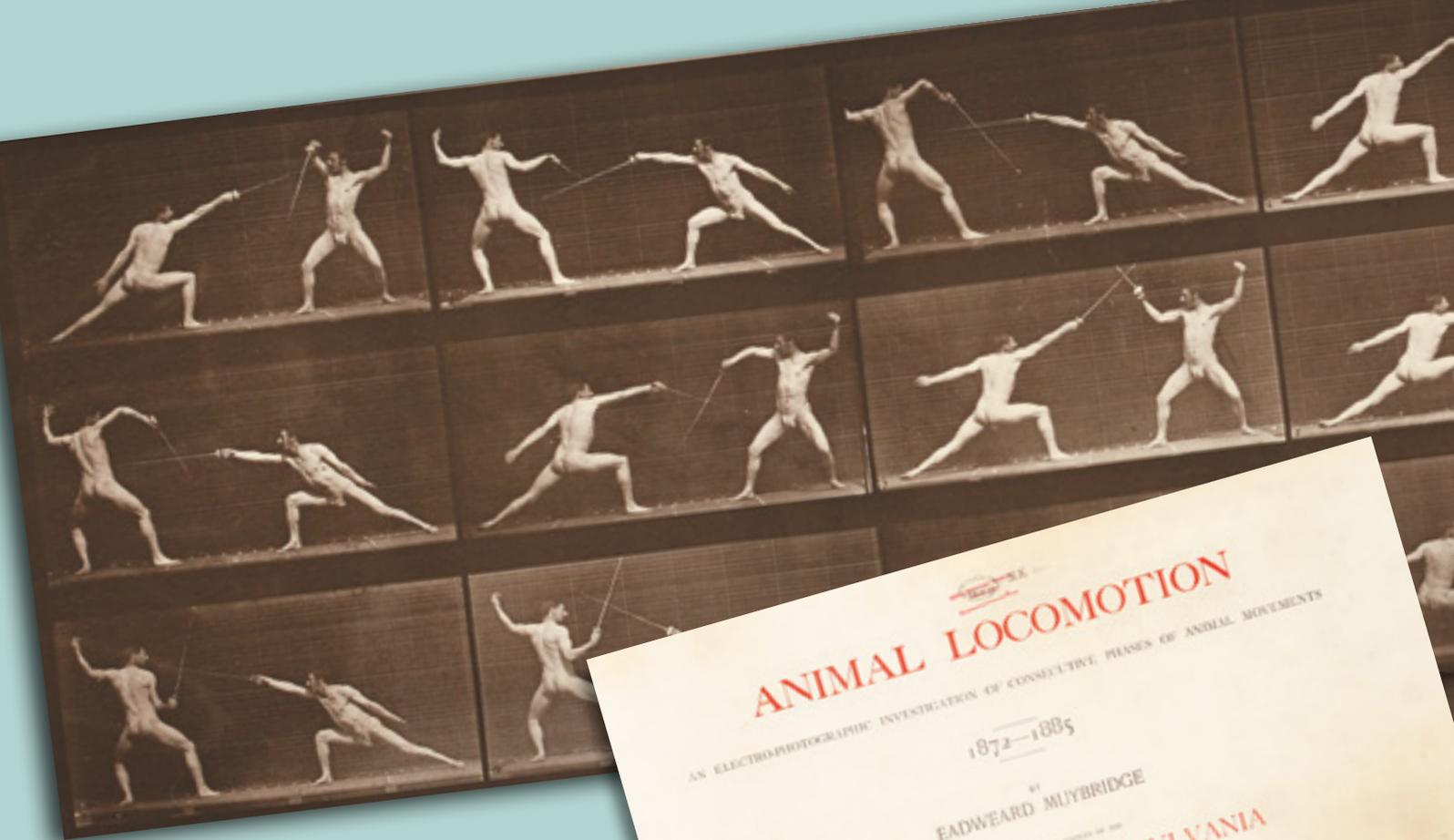
On December 14, 2016, Freeman's is pleased to announce that they will offer a final group of objects from the Forbes family and Forbes Collections. This wonderful sale includes works of art, furniture, and decorative arts from Forbes' New York townhouse, his Western ranch, Moroccan palace, and estate in New Jersey, as well as objects formerly in the *Forbes Magazine* Collection galleries and on his yacht, the famous "Highlander."

Ballooning, motorcycling, sailing, history and business were Forbes' passions, and many of the objects reflect his interest in such pursuits, making this sale of great appeal to sportsmen and executives interested in owning a piece from the collections of America's self-professed "Capitalist Tool." The sale also includes presentation gifts from heads of state (and even from Elizabeth Taylor and Imelda Marcos), as well as other tributes to one of the greatest businessmen of his generation.

This auction is an excellent opportunity for serious collectors of fine and decorative art—as well as for casual buyers who wish to own a piece of American history—to acquire unique items of extraordinary interest and provenance.

THE FORBES COLLECTIONS December 14, 2016 Philadelphia

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Eadweard Muybridge

The Invention of Motion Photography

Eadweard Muybridge (1830-1904), a brilliant and eccentric photographer, gained worldwide fame photographing animal and human movement imperceptible to the human eye.

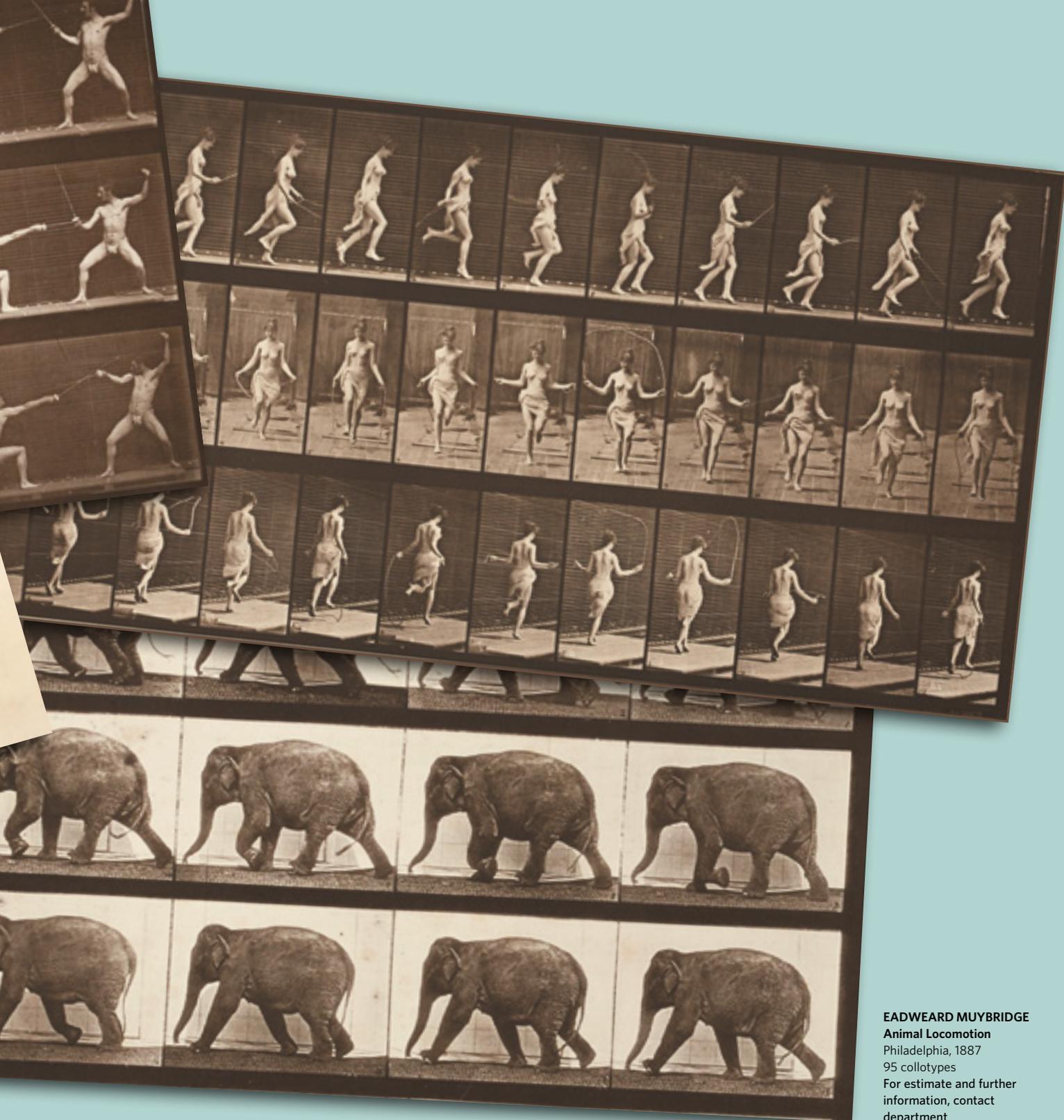
In 1872 the former Governor of California, Leland Stanford, asked Muybridge to photograph his horse, Occident, trotting at speed. The aim was to determine through photography whether in its trot the horse would have all four hooves off the ground at the same time. Muybridge's first photographs were inconclusive. Undeterred, he designed an improved shutter to work at the astonishing speed of one-thousandth of a second, and

used all his experience to sensitize his plates for the shortest possible exposure. When the resulting picture of Occident in arrested motion was published in July 1877 it created a minor sensation. He then set up a battery of 12 cameras fitted with electromagnetic shutters which were activated by strings stretched across the track. Later he expanded this to 24 cameras, allowing him to capture animals' movement in a way that had never been done before, and his photographs were widely reproduced in publications throughout America and Europe.

In the 1880s the University of Pennsylvania sponsored Muybridge's research using

banks of cameras to photograph people in a studio, and animals from the Philadelphia Zoo, to study their movement. The human models, either entirely nude or very lightly clothed, were photographed against a measured grid background in a variety of action sequences, including walking up or down stairs, hammering on an anvil, carrying buckets of water, or throwing water over one another, eventually producing thousands of images of animals and humans in motion, capturing what the human eye could not distinguish as separate movements.

Muybridge thought of himself primarily as an artist but also saw the scientific



EADWEARD MUYBRIDGE
Animal Locomotion
 Philadelphia, 1887
 95 collotypes
 For estimate and further
 information, contact
 department

and commercial aspects of his inventions. He spent much of his later years giving public lectures and demonstrations of his photography and early motion picture sequences, inventing the “zoopraxiscope”, a device for projecting motion pictures that pre-dated the flexible perforated film strip used in cinematography. This device was later regarded as an early

movie projector, and the process as an intermediate stage toward motion pictures or cinematography.

In 1887 The University of Pennsylvania published 781 plates under the title *Animal Locomotion* in a series of eleven volumes. The album offered for sale, which contains 95 of these seminal photographs, was

formerly in the collection of the Royal Scottish Museum and the Museum of Edinburgh. Muybridge’s influence was widely recognised by scientists and artists such as Thomas Eakins, William Dickson, Thomas Edison, Marcel Duchamp, Harold Edgerton, Francis Bacon, and others, all of whom acknowledged their debt to Muybridge’s pioneering work.

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Clockwise from top left: Villa La Rotunda, Vicenza, Italy; Chest, attributed to Johannes Spiiler, 1800-9, Courtesy of the Museum of the Shenandoah Valley; Arncliffe, Midlothian, Scotland; South Parlor, Webb Deane Stevens Museum, Wethersfield, CT; Owens-Thomas House, Savannah, GA; Trust members on tour at Wörlitz, Dessau, Germany

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Noteworthy: *Auction & Department News*



Nicholas B. A. Nicholson | Freeman's Senior Vice President Furniture & Decorative Arts

Freeman's is pleased to announce Nicholas B. A. Nicholson, as our new Division head of American & European Furniture & Decorative Arts. Mr. Nicholson began his career in the world of fine art more than twenty years ago, working for a leading dealer in Continental furniture and decorative arts. Though he is best known as an expert in Russian works, he has a strong background in American Neo-Classicism and Tiffany silver as well. In the 1990's, he joined Christie's and was quickly promoted to Specialist within their New York Russian Department. There he sold important Russian works from the estates of Lansdell Christie, Jane Engelhard, and Frank Sinatra. Following Christie's, Nicholson became the American Curator of a major Russian touring exhibition, "Jewels of the Romanovs: Treasures of the Russian Imperial Court." Afterwards, he joined an online art advisory firm, later opening Nicholson Art Advisory, his own business.

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Ken Farmer | Freeman's Virginia Consulting Specialist for Americana

Freeman's welcomes Ken Farmer, an enthusiastic specialist of Americana, Southern material culture, folk and decorative arts, furniture, and musical instruments for more than forty years. After working as an American fine and decorative arts dealer, he went on to own and operate a Virginia auction house for thirty-five years. He then became the sole proprietor of Ken Farmer LLC, which specializes in providing appraisals, consulting, public speaking, and downsizing advice for individuals, corporations, and institutions. Farmer has appeared as an expert on the popular PBS series, Antiques Roadshow, since its inception in 1996.

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What's it Worth? Auction Appraisal and Valuation Events

Is our next auction highlight hanging on your wall? Our specialists have the experience and knowledge to provide valuations on fine art, antiques, furniture, jewelry and more. For valuation and consignment events across the UK and US, please visit www.lyonandturnbull.com and www.freemansauction.com for a full schedule, or to make an appointment with a specialist. Unless otherwise noted, these events are complimentary and open to the public. Our offices in Wayne, PA and Richmond, VA host monthly open appraisal days. Glasgow hosts Specialist Valuation Days every Tuesday.

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Noteworthy: Auction & Department News



Captain Cook's Florilegium. A Selection of Engravings from the Drawings of Plants collected by Joseph Banks and Daniel Solander on Captain Cook's first Voyage to the Islands of the Pacific
£8,000-10,000 (\$11,600-14,500)

Captain Cook's Florilegium Rare Books, Maps & Manuscripts

This magnificently printed and bound deluxe edition of *Captain Cook's Florilegium* is of importance in that it publishes for the very first time some of the engraved plates of Australian plants made in the 1770s under the supervision of Sir Joseph Banks. Number 8 of only 10 copies and bound in green Nigerian goatskin, the cover incorporates an actual botanical specimen from Botany Bay, Australia. The superbly printed rich impressions in strong black ink make this one of the finest botanical books produced in the twentieth century. *Captain Cook's Florilegium* will be offered in Lyon & Turnbull's Rare Books, Maps & Manuscripts auction in Edinburgh on August 31.

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Eye for Detail Freeman's New Lecture Series

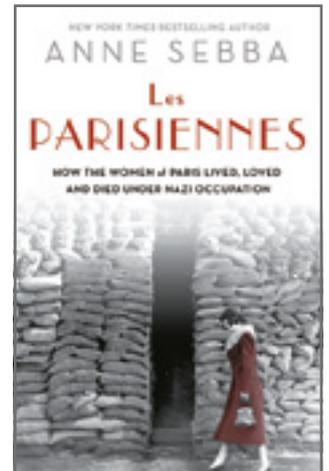
Have you ever wondered what inspired the furnishings at England's Knole House, or how Coco Chanel survived in German occupied Paris during World War II? It is all in the details. Join Freeman's for our autumn lecture series exploring a variety of topics on arts, architecture and material culture over the centuries. Please visit the calendar of events at www.freemansauction.com for details and times. These lectures are free and open to the public. Reservations are required as seating is limited.

September 29: *The Treasure Hunt: The Earl of Dorset's Passion for Royal Furniture* by National Trust's Furniture Research Curator, Dr. Wolf Burchard.

October 29: *Les Parisiennes: Women in Wartime Paris 1939-1949* by best-selling author, Anne Sebba.

November 30: *Screaming for Preservation: Understanding the Degradation of Edvard Munch's The Scream* by noted scientist, Jennifer L. Mass, Ph.D.

Special Events
events@freemansauction.com



A Fine Assortment from a Family Foundation Jewelry & Watches

A single-owner collection of fine jewelry, amassed over the last fifty years through a New Jersey family foundation, will be offered on November 07 at Freeman's Jewelry & Watches auction. An eclectic selection of over seventy lots of antique and contemporary pieces, it includes platinum garland necklaces; diamond corsage brooches; a plique-a-jour articulated enamel flower brooch; antique enamel watch chains and pocket watches; seed pearl sautoirs; and rose-cut diamonds. This sale is an exceptional opportunity to select from a dazzling and wide-ranging array of beautiful and wearable jewels.



A diamond, demantoid and silver-topped gold brooch circa 1890
Provenance: Property from the Estate of Phyllis P. Bach, Kinnelon, New Jersey
\$2,500-3,500 (£1,700-2,400)

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Noteworthy: Auction & Department News



An American Treasure

Selections from the Estate of George A. "Frolic" Weymouth

Freeman's is proud to offer a collection of property from the Estate of George A. "Frolic" Weymouth (1936-2016) in our fall auctions: American Furniture, Folk & Decorative Arts, American Art & Pennsylvania Impressionists and the Winter Estate Sale. A conservationist, philanthropist, sportsman, and artist, Weymouth touched many lives with his engaging charm, wit, care, and the affection of a genuinely wonderful person—his influence and friendships spanned the world. Within the collection are elements of Weymouth's day-to-day living and environment at his home "Big Bend" in Chadds Ford, Pennsylvania. Freeman's looks forward to sharing some of the items at his 18th century home that reflected the rich, full life of a true "Renaissance Man."

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The Collection of Professor Joseph E. Webb Asian Works of Art

Professor Joe E. Webb, a renowned zoologist, published works on a variety of subjects from ecology to respiratory mechanisms. He is known for creating two zoology departments in Nigeria and at University of London, where he became Vice Principal.

Webb's interest in collecting was sparked when he worked at the Natural History Museum. Initially interested in silver and tribal art, Webb switched to Asian art in the 1960s after losing much of his silver in a burglary. Over twenty years, he forged a close friendship with William Clayton, a London dealer and connoisseur of Oriental works. Clayton specialised in jade and ceramics, two fields that Webb came to concentrate on. Meticulous about records, Professor Webb filed receipts (right) for all his purchases, which are on view today alongside the collection. This collection will be offered on November 08 in the auction of Asian Works of Art to be held in London.



MOTTLED CELADON JADE BRUSH POT IN THE SHAPE OF AN ELEPHANT
QING DYNASTY, 17TH/18TH CENTURY
£10,000-20,000 (\$14,500-29,000)

Lee Young | +44(0)207 930 9115
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Sailor Made

American Furniture, Folk & Decorative Arts

Gathered over a period of forty years, selections of Marine Arts from a private Connecticut collection will be offered in Freeman's upcoming November 16 American Furniture, Folk & Decorative Arts auction. This collection includes numerous carved and inlaid whalebone walking sticks; a scrimshawed pan bone; scrimshawed whales' teeth; pie crimpers; and sailor's tools—fids; a seam smoother; blocks; scrimshawed busks; assorted bodkins; a large and wonderful sailor's Valentine; a Nantucket basket; and a Pairpoint table lamp with a reverse-painted shade depicting New Bedford Harbor.

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Noteworthy: Auction & Department News



Ferraris from the Richard Colton Collection sold as an RNLI legacy by H&H Classics in Duxford October 2015



Lagonda 3 litre Drophead Coupe, sold by H&H Classics for a world record of £350,000 (\$507,500) in April 2016 at Donington Park

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When the owner of a much loved classic car thinks about selling, the key issue is where to consign. An astute seller will want to be sure that the company they choose will provide a superb international client network of buyers, a total commitment to marketing their car brilliantly and a guarantee, or as close as possible in the auction world, that its value will be maximized.

Lyon & Turnbull believes that H&H Classics are the best in the business, and for that reason are excited to partner with them. This decision has been bolstered by the fact that H&H are one of just five companies in the world to have sold a car for over \$10m—the 1960 Ferrari 250 GT, sold on behalf of the RNLI. As a result of this sale the RNLI, an important charitable institution doing valuable work across the UK, received the biggest bequest in its history.

Having grown steadily for 23 years on the basis of offering a highly professional service and complete integrity, H&H Classics regularly achieves world records. Most recently, they sold Prince Philip's Lagonda for an impressive £350,000 (\$507,500) in April 2016. Recently the company added to its pool of talents by bringing in Dominic Lyncker as MD, headhunted from VW Group China where he was Head of Group, Sport Cars, Motorsport and Car Culture with responsibility for all linked, cross-branded activity for VW, Audi, Bentley, Bugatti, Lamborghini and Porsche.

H&H's agency network on the Continent is in the Benelux countries and Hungary, looking after a number of areas including Scandinavia and the German speaking regions. The H&H team offer ten European languages between them.

"For some time we have recognized that many of our clients have classic and valuable cars, so being able to provide them with access to a highly experienced expert was important", said Gavin Strang, Lyon & Turnbull. "We are planning some joint events with H&H where clients can bring their cars and meet up with our specialists and the H&H team."

Lyon & Turnbull clients will be able to take advantage of a complimentary desktop appraisal from H&H of any car or motorbike they own. In addition, we have negotiated a preferential discount on full valuation and auction/sale fees that come through us. H&H Concierge service will also provide clients who may be looking into classic car ownership for leisure or investment with a step-by-step advisory service.

For further information contact:

Trevor Kyle

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H&H Classics

www.handh.co.uk or [youtube.com/HandHAuctions](https://www.youtube.com/HandHAuctions)

HandHAuctions

Noteworthy: Auction & Department News

East Meets West | An Important Early Work by Zao Wou-Ki

Modern & Contemporary Art

An early Zao Wou-Ki work will be offered in Freeman's December 06 Modern & Contemporary Art auction. An artist who reconciled his Eastern and Western aesthetics with awe-inspiring results, Zao was trained in China but made Paris his second home, where he learned of Abstract Expressionism and was embraced by fellow artists like Alberto Giacometti and Paul Klee. Zao's best-known mature style, dubbed the epitome of "lyrical abstractionism," melds contemporary Western abstraction with the gentle execution of Eastern art that is grounded in landscape and calligraphy. Hinting only slightly at the aesthetic evolution to come, this 1951 work is rare, painted in the ink-wash and calligraphic style of his Chinese heritage, but set in a Western setting. Zao's delicately rendered landscape with its scripted dedication reveals a genuine love for nature. Roughly translated it reads: "People who grow up in the mountain areas love mountains, people who draw mountains love people who grow up in the mountain areas."



ZAO WOU-KI
(1921-2013)
UNTITLED [ASSISI]
Chinese ink and wash on paper
12 3/16 x 15 13/16 in. (32.5 x 40.1cm)
\$25,000-40,000 (£17,200-27,600)



EDWARD WILLIS REDFIELD
(AMERICAN 1869-19656)
"ROAD TO THE RIVER"
Signed 'E.W. Redfield' bottom left; also inscribed with title on stretcher verso, oil on canvas
32 1/4 x 40 1/4 in. (81.9 x 102.2cm)
\$150,000-250,000 (£103,400-172,400)

Fine Art Highlights

American Art & Pennsylvania Impressionists

At Freeman's December 04 American Art & Pennsylvania Impressionists auction, many favorites in this category will once again be offered. Of note is an exemplary work, *Road to the River*, by acclaimed New Hope artist, Edward Willis Redfield (1869-1965). It is representative of Redfield's plein-air style which he embraced from the giants of Impressionism whom he met during time spent in France and around Europe. The bright whites and fresh greens of the flowering spring foliage are characteristically applied with energetic brush strokes and the artist's quick impasto and sophisticated tonality evident throughout the work. We invite you to view this outstanding Redfield painting prior to the sale, where works by N.C. Wyeth, Andrew Wyeth and Fern Coppedge, among others, will also be featured.

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Textiles from the Collection of Paul Reeves

February 2017

Textiles have been a 50 year passion for Paul Reeves, starting when he was an influential clothes designer in the 1960s. The forthcoming auction is a determined aim to establish Textile Art alongside the Decorative & Fine Arts.

All the pieces will be presented in a manner which makes them usable and ready to hang, many framed, others mounted to display in either modern or period settings. The pieces will be chosen from his collection, spanning some 100 plus years of Textile Design. There will be examples of work by William Morris, Walter Crane and C.F.A. Voysey from the late 19th century, but pieces from the 1920s and 30s will surprise as will 1960s embroideries by Beryl Dean, and 1980s works by Joy Clucas. Textiles by painters such as Raoul Dufy, Salvador Dali and Alan Reynolds will further illustrate the crossover already established between the different fields of art.

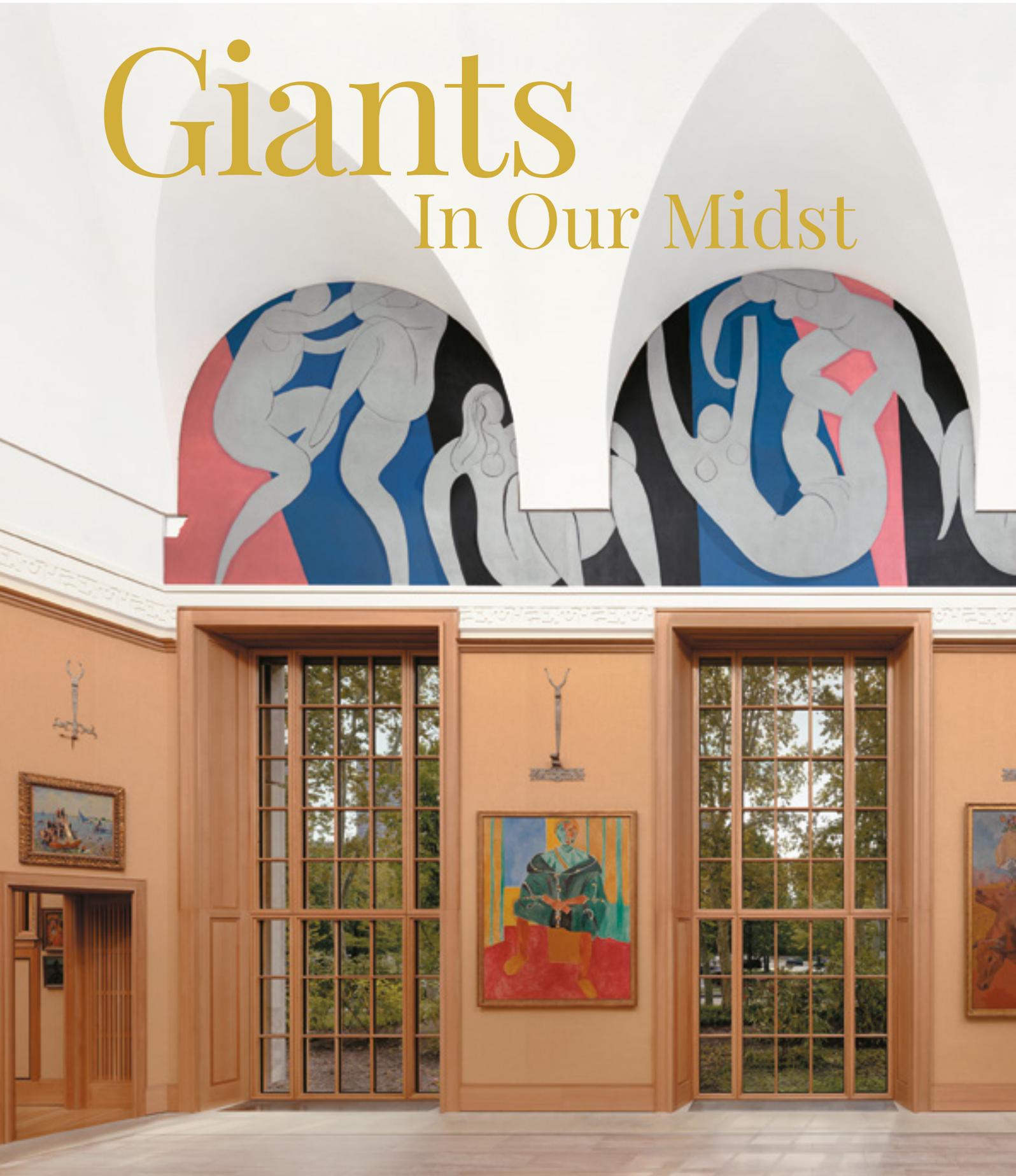
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RAOUL DUFY (1877-1953) FOR BIANCHINI-FÉRIER
LE TENNIS, 1919

Giants

In Our Midst



Ensemble view, Room 1, south wall, Philadelphia, 2012. Photo © 2016 The Barnes Foundation



*The Barnes Foundation's
Matisse Symposium*



Barnes & Matisse in the galleries.

Henri Matisse was already one of the greatest living artists, and Dr. Albert C. Barnes, one of the world's most prominent collectors of modern art when they met. Both were established and each had a strong and resilient personality. Though their relationship was often strained, a mutual admiration between the two men existed. Barnes collected Matisse's work, eventually acquiring fifty-nine pieces. In his book, *The Art of Painting*, published in 1925, Barnes heralded Matisse as "the most important living painter." Matisse, in turn, admired Barnes and when he visited the Barnes Foundation in 1930, praised the unique way the art was installed in "ensembles," Barnes's term for the wall compositions he made by hanging works together without regard for chronology, culture, or genre.

Matisse and Barnes both benefitted from a professional and personal relationship over the course of many years. Each became a seminal figure in the history of twentieth-century art and together, they shared more than mutual admiration. Barnes's patronage played an active role in Matisse's work. His commissioning of *The Dance* mural in 1930 marked a turning point in Matisse's career and opened a new path and a renewal in his art. It was more in line with his earlier radical works such as *Le Bonheur de vivre* (1905-1906), or the *Red Madras Headdress* (1907). Matisse re-discovered both of these paintings during his visit to the Foundation and was able to see again—and for the first time in decades—*Le Bonheur de vivre*, his



Left:
Henri Matisse (French, 1869–1954).
Red Madras Headdress (Le Madras rouge), between the end of April and mid-July 1907. Oil on canvas, 39 3/8 x 31 7/8 in. (100 x 81 cm). BF448.
© 2016 Succession H. Matisse/Artists Rights Society (ARS), New York.
Image © 2016 The Barnes Foundation

Opposite:
Henri Matisse (French, 1869–1954).
Blue Still Life (Nature morte bleue), summer 1907. Oil on canvas, 35 5/16 x 45 15/16 in. (89.7 x 116.7 cm). BF185.
© 2016 Succession H. Matisse/Artists Rights Society (ARS), New York.
Image © 2016 The Barnes Foundation

Below:
The December 2015 publication,
Matisse in the Barnes Foundation, is the critically acclaimed treatise about the artist and the collection at the Barnes.



groundbreaking painting. The central group of dancers in this masterpiece became the dominant theme of *The Dance*, completed for Barnes in 1933.

Recently, Dunham Townend, Head of Freeman’s Modern & Contemporary Art Department, discussed with Sylvie Patry, the Barnes Foundation’s Deputy Director for Collections and Exhibitions and Gund Family Chief Curator, the upcoming symposium at the Barnes, *Looking at Matisse Today*. With international Matisse scholars, the event will examine the artist’s practice and impact through lectures and panel discussions. This symposium coincides with the timely landmark publication late last year of the acclaimed three-volume study, *Matisse in the Barnes Foundation*, which covers the Barnes’s astounding holdings of Matisse works.

Matisse in the Barnes Foundation, a major publication chronicling the artist

and his close connection to the Barnes Foundation, was published last December. Was the upcoming symposium planned in conjunction with the publication of the book, or did the book inspire you and your colleagues to look at Matisse in a new light, thereby paving the way for this landmark event?

This new publication really paved the way to the symposium. I tend to think that books have a longer life than the moment of their publication and such an in-depth work lends itself to multi-year research. I think it is also interesting to give the book another kind of public showcase.

Why do you think that now is a particularly relevant moment for the study of the artist?

I am not a Matisse scholar, but I have been struck in recent years by the number of landmark exhibitions presented by

major institutions such as the Musée National d’art Moderne in Paris, the Art Institute of Chicago, MoMA, and the Metropolitan Museum of Art in New York, to name but a few. New exhibitions focused on Matisse are in the works all over the world. Additionally, it seems to me that a younger generation is interested in researching Matisse, as witnessed by in-progress and recently published dissertations.

What are your goals for the symposium? What do you hope your guests—both scholars and members of the general public alike—will take away from it?

Our goal is to assess the state of our knowledge on Matisse today and to outline what could be done next in terms of research, exhibitions and collections. I think it is fascinating to show that even with an artist as famous as Matisse, scholars are always finding new ways to



look at his work and his role in twentieth-century art. It is also fascinating how collections, exhibitions, and publications can bring to light new or lesser-known works by Matisse. In fact, while our speakers will address the Barnes's Matisse holdings, they will not be limited to it. They will also deal with very diverse aspects of Matisse's work (not only paintings, drawings, and cut-outs, but also his writings, collecting, or interest in non-Western objects). The symposium will be the occasion not only to share this with the general public, but also with scholars. The papers will be accessible to a large audience and many of them will be based on specific works or bodies of work. I am confident that scholars will have the opportunity to discuss wider issues, as well as specific topics or works.

You mentioned the scholars you have invited to participate in the symposium. How did you go about choosing these participants and what can you learn from one another?

The Matisse community is very dynamic, productive, and international, so choosing the speakers was very difficult and we were not able to include everyone. As most can understand, such an event also has its practical limitations, so we are very much aware that no symposium can be an extensive reflection of a field, especially when it deals with an artist of the magnitude of Matisse.

The main criterion was to invite scholars who are currently researching the artist. We also wanted an international symposium. We will hear speakers from France, the United States, Great Britain, and Japan for instance. The other criterion was to mingle speakers with different backgrounds (academics, curators, conservators) and from different stages of their careers (very well-established scholars, mid-career ones, and also PhD candidates). Additionally, while the majority of our speakers know our Matisse collection well, not all of them have seen our new building in Philadelphia. We are thrilled to be able to welcome them and to share our views about this exceptional collection.

The Barnes Foundation has hosted a number of wonderful rotating exhibitions since it opened its doors in its new Philadelphia location in 2012. Has bringing in work from outside the permanent collection allowed you to gain a new and different understanding of the Matisse works in the Barnes's collection?

At least two previous exhibitions at the Barnes Foundation have had a close connection with Matisse: *Ellsworth Kelly: Sculpture on the Wall* in 2013 and *The World is an Apple: The Still Lifes of Paul Cézanne* in 2014. The rhythmic play of colors and simple forms of *Sculpture for a Large Wall* (1956-1957), featured in

the Ellsworth Kelly exhibition, helped to highlight how radical *The Dance* was. Matisse always spoke of Paul Cézanne as a seminal influence on his work, and Kelly was a great admirer of Matisse. Enriching our approach to the collection and its history is certainly the "raison d'être" of the exhibition program I want to shape for the Barnes. Exhibitions should aim to shed new light on the collection or on the primary missions of the Foundation.

Since its relocation from Merion four years ago, the Barnes Foundation has had a huge impact in Philadelphia. Its reach and accessibility have been greatly expanded and with that, its primary mission to educate. Patry observed "the symposium will be the occasion to express the ambition of the Barnes Foundation to be a forum for research and scholarly events." With October's Matisse symposium, it appears that these goals will be realized splendidly.

Looking at Matisse Today: A Symposium

October 13-15, 2016

The Barnes Foundation

For more information, visit barnesfoundation.org



Dumfries House

An Ayrshire Renaissance

CHARLOTTE ROSTEK

Head of Lyon & Turnbull Glasgow and Dumfries House Curator Emeritus

Nearly ten years ago, when the future of Dumfries House and its contents hung in the balance, one of the closest-run rescue dramas in the history of British heritage unfolded. Hailed as the ‘sale of the century’, a spectacular collection of mid-18th century English and Scottish furniture, acquired in the late 1750s by William Crichton Dalrymple, the 5th Earl of Dumfries for his newly built mansion in Ayrshire, was to go under the hammer. The collection comprised around 50 pieces of early furniture by Thomas Chippendale, and a large body of Scottish pieces made by the three leading Edinburgh ‘wrights’, Alexander Peter, William Mathie and Francis Brodie. Their work at Dumfries House can be described as the reference



collection of mid-18th century Scottish furniture, unsurpassed in its quantity, quality and cohesion. What is more, the furniture had survived for over two-and-a-half centuries in its original setting, a Palladian country house, designed and built by the Adam brothers, John, Robert and James between 1754 and 1759 and representing their first independent commission after their father William’s death. However, what really lifted the collection above the ordinary was the surviving archive which included original invoices

providing an impeccable provenance for everything from bidets, commode stools and fire irons, to silver, glass, carpets, four post beds and sparkling Scottish rococo gilt mirrors. Aware of the exceptional survival of this historic ensemble, the exhilaration

Front view of Dumfries House designed and built by the Adam brothers between 1754 and 1759. Image by the kind permission of The Great Steward of Scotland’s Dumfries House Trust.

at the prospective sale felt by an international collector base was mirrored by deep concern amongst campaigners in the heritage world that this unique treasure should be broken up and sold to the four corners of the globe. The 7th Marquess of Bute, who had inherited Dumfries House in 1993, had taken the decision in 2005 to prepare the house, its contents and 2,000 acre estate for sale on the open market. This move had been triggered by two unsuccessful attempts, previously, to negotiate a takeover deal with the National Trust for Scotland. Yet, despite enlisting the help of estate agents Savills and auctioneers Christie's to facilitate the sales in 2007, Bute maintained that he would accept an appropriate pre-sale offer for the whole estate by a suitable single body buyer. With an asking price of £45 million and a location in a down-at-heel, ex-mining community in East Ayrshire, the prospect of finding one such individual, however, was thought to be highly unlikely.



Furniture restorer James Hardie working on the Chippendale 'Rosewood' Bookcase in April 2011. Image by the kind permission of The Great Steward of Scotland's Dumfries House Trust.

In May 2007, with parts of the contents already shipped to the salerooms in London and the fundraising campaign agonisingly stalled, HRH The Prince Charles was alerted to the impending tragedy and decided to intervene by gifting £20 million towards the acquisition of the house. This unprecedented and bold gesture galvanised other private and public funders and led to a successful acquisition of Dumfries House for the nation in late June 2007—literally at the last minute. Reportedly, vans loaded with pieces from the house were on the M6 heading for the sale rooms in London, when they received a phone call telling them of the good news and ordering them to go back to Ayrshire to put everything back inside the house.

And there it is today in its rightful place and beautifully reinvigorated after a programme of conservation and restoration led by The Great Steward of Scotland's Dumfries House Trust, an independent trust founded in November 2007

which is presided over by HRH The Prince of Wales. The now resplendent interiors charm visitors perhaps much in the same way as they did in 1760 when a guest to the house noted that it was 'handsome thoroughly convenient & furnish'd with great Elegance & Expence'. Starting life as the splendidly furnished home of a Scottish Earl, the house later became one in a number of seats held by the Marquesses of Bute. Subsequently, no longer a primary residence, the house was, in true Bute style, looked after meticulously while its architecture and interiors continued to be discerningly developed. From 1993 when its last occupant, the Dowager Marchioness of Bute, died, it remained unoccupied and was gradually prepared



Above: Chippendale window cornice with newly woven 18th century style festoon curtain in the Family Parlour at Dumfries House. Image by the kind permission of The Great Steward of Scotland's Dumfries House Trust.

Right: After restoration, the 'Best Bed' by Thomas Chippendale, 1759. Image by the kind permission of The Great Steward of Scotland's Dumfries House Trust.





Back view of Dumfries House. Image by the kind permission of The Great Steward of Scotland's Dumfries House Trust.



The 'Rosewood' bookcase by Thomas Chippendale, 1759. Image Christie's.
By the kind permission of The Great Steward of Scotland's Dumfries House Trust.

for a potential new owner, which was finally found in the Trust in 2007.

Since its first opening to the public in 2008 the house has undergone a carefully guided transformation providing a visitor experience with an appealing visual and intellectual narrative. Celebrating style, quality craftsmanship and enlightened patronage—and operating a no-ropes and no-barriers policy - a tour of the house brings you tantalisingly close to the prized Chippendale furniture. This ranges from the iconic elbow 'library' chairs in a 'French' design to the magnificent mahogany four post bed and the 'rosewood' bookcase, all among the items which had been hand-picked from the cabinetmaker's London premises by the 5th Earl of Dumfries and supplied to his Ayrshire home in May 1759. Richly and extravagantly carved, the elegant pieces were largely placed on the principal floor, where, for example, in the drawing room their sinuous lines are echoed in the flowing design of acanthus, foliage and flowers in the crisp plaster ceiling. Other items in the 'modern taste', later termed the rococo style, such as gilded looking glasses and candle sconces display the taste for all things Chinese supporting



the relative splendour and fashionable overall effect of the interiors. The Scottish pieces, in darker timbers, with designs displaying the influence of Chippendale's celebrated pattern book of 1754 *The Gentleman and Cabinetmaker's Director* are a balancing force alongside the more flamboyant London pieces.

But there was more than the furniture: silver, three early Axminster carpets with vibrant floral designs, a modest sprinkling of paintings, large tapestries from Brussels, glass, porcelain and ormolu work, gilded mirrors, marble fireplaces and some colourful and richly textured yards of silk damask in 'Blue Green Crimson & yellow'. The latter, acquired in London, appear to have provided some of the high notes and their recent reweaving at the behest of the Trust has done much to bring back to life some of the essential visual qualities which the house would have had when



The Pink Dining Room at Dumfries House. Image by the kind permission of The Great Steward of Scotland's Dumfries House Trust.

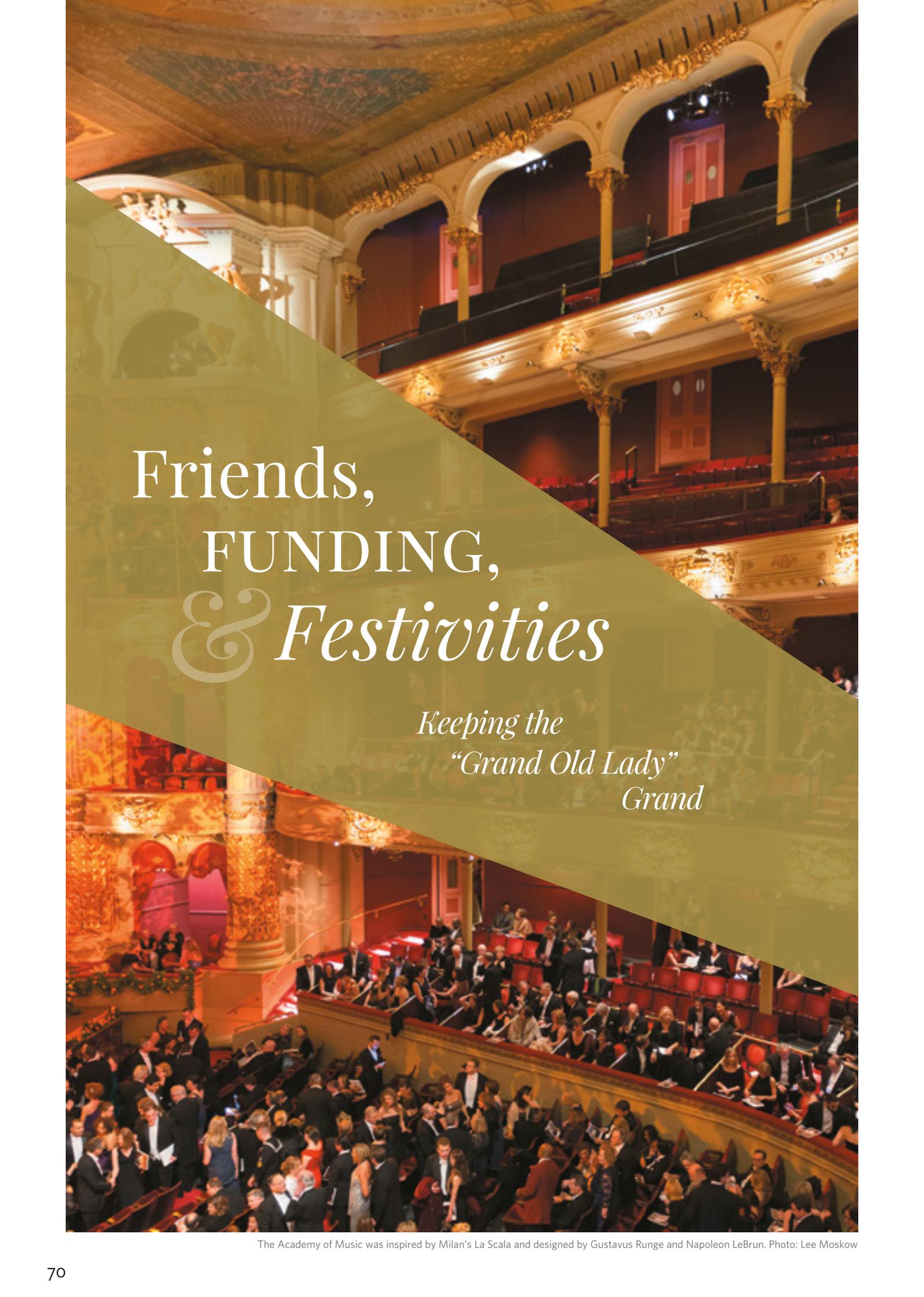
the 5th Earl first turned his key in the front door in 1760.

With the assistance of many philanthropic donors, the work undertaken in recent years has not only preserved one of the country's important treasures but has also allowed its continued evolution. As a result, the Ayrshire stately home today is a premier visitor attraction and events venue, but equally important, also sits at the fulcrum of a large scale socio-economic regeneration project led by Prince Charles.

Nine years ago the Prince saw an opportunity with Dumfries House to take a cultural asset and use it as a vehicle to drive change in an area of high social and economic deprivation. The now resplendent house and collection sit at the heart of this vision, while the estate has become a platform for educational opportunities and employability training for many different age groups covering areas as far ranging as horticulture, engineering, maths, science and technology,

hospitality, the traditional arts, crafts and building, outdoor pursuits and sustainable farming. Dumfries House is now a thriving cultural and educational hub for the surrounding Ayrshire communities with an international reach. Yet the full impact of the renaissance is still in the process of revealing itself.

For more information, including directions, opening hours, and more, visit www.dumfries-house.org.uk



Friends, FUNDING, & *Festivities*

*Keeping the
“Grand Old Lady”
Grand*



The Ballroom was recently restored to this original design and the project won a Preservation Achievement Grand Jury Award from the Preservation Alliance of Greater Philadelphia and an AIA Institute Honor Award for Interior Architecture. Photo Tom Crane, 2009.



A view of the Academy Ballroom's original Victorian style in the 1860s (Academy of Music Archives).

By the time the Academy of Music opened its doors to an enthralled Philadelphia in 1857, Freeman's had already been an established presence in the city for over fifty years. As America's first auction house, it offered a place for the residents of its expanding city to buy and sell goods, fulfilling their needs from the very mundane to the beautiful or unusual. The arrival of the new American Academy of Music, as it was initially called, satisfied Philadelphia's desire for a cultural venue and an opera house to rival those of Europe. For many, it is a source of considerable civic pride that both the Academy of Music and Freeman's continue to flourish to this day. The Academy's "Grand Ball and Promenade Concert" held in January that first year was the culmination of eighteen years of planning "to lay the foundation of such a system as would enable us hereafter to command the best musical and dramatic talent of the world."

An international architectural competition was held in 1854 to choose the Academy's designer. The prize was finally awarded to Napoleon LeBrun and Gustavus Runge whose combined talents created a commanding edifice with a beautiful interior and what became the only building they would work on together. Because of budgetary restrictions, the architects decided to concentrate on the design of the interior. The result was the opulent space seen today—rich in gilded ornamentation, every bit the rival of Milan's La Scala. Its present appearance duplicates the 1857 design and colors, and with almost any cherished building, special care and adequate funding for upkeep is vital. This especially holds true for the Academy, fondly known as "The Grand Old Lady of Locust Street," a National Historic Landmark since 1963, and the oldest opera house in the United States still used for its original purpose.

The Academy's spectacular chandelier, electrified in 1900, was removed in 2007 for the first time in 150 years to undergo an extensive thirteen-month renovation. The fixture was sent to France where restoration specialists at Mathieu Lustrerie added 200 "Lustrerie candles" to the chandelier to reflect its original appearance. Detailed research provided a template for the original design and look which the restoration reproduced to the stunning beauty seen today. During this time, all the elements that had accrued over the decades which were inconsistent with the original design were removed.

Keeping the "Grand Old Lady" alive and thriving can be costly. Although now operated and managed by the Kimmel Center for the Performing Arts, the Philadelphia Orchestra Association purchased the Academy in the early 1950's and a Restoration Fund Office was

established to raise money for building preservation and necessary renovations. In 1955, Stuart F. Louchheim, President of the Academy of Music, made an impassioned public plea to save the beleaguered landmark, stating that “culturally, it means to this city, if not to the nation, what Independence Hall means historically.” His advocacy and fundraising saved the building and formed the foundation on which the Academy of Music Restoration Fund has grown.

The Fund is responsible for annual and capital fundraising, completion of all capital projects for the Academy of Music, as well as the management of its renowned Anniversary Concert and Ball, first held in 1957 on the 100th Anniversary of the Academy’s opening. It continues to be one of the city’s most important

Although a beloved fixture and jewel with “pride of place” at Broad and Locust Streets, the Academy of Music is a dynamic “Grand Old Lady” who is very much keeping an eye on the future. The support of its Young Friends of the Anniversary Concert and Ball is a crucial part of ensuring that this iconic building is preserved. This group is the Greater Philadelphia region’s next generation of philanthropists, representing the top tier of emerging young professionals from ages twenty-one to forty, dedicated to the ongoing restoration of the Academy. Capital support comes from the Restoration fund, annual endowment draw, and the Anniversary Concert and Ball. All proceeds raised by the Young Friends directly support the capital restoration and renovation of the building

Friends serve as committed “ambassadors.” They work in the community to engage new constituents for the Anniversary Concert and Ball, as well as their Monsters Ball Masquerade, building awareness for the restoration and preservation needs of this very grand “Old Lady.”

The 2015 158th Anniversary Concert and Ball was the first one that introduced and included the new membership structure of the Young Friends of the Academy of Music. Prior to that, participation in the Young Friends Committee was voluntary and the Committee had twenty-two paid members. As a result of the hard work and of the newly structured Committee, the Young Friends attendees at that Anniversary Concert and Ball jumped to over 200. At the time of this year’s event, the Committee had forty-three members, almost doubling the paid membership from the previous year. The Co-Chairmen and Vice Chairmen worked tirelessly to ramp-up support for the Academy events, including the Fifth Annual Monsters Ball held at The Exchange at the Ritz-Carlton Hotel, and the 159th Anniversary Concert and Ball. Happily, this expanded Committee resulted in increased revenue. The Monsters Ball generated a net that was donated to the Restoration Fund and the Young Friends ticket sales were trending solidly ahead of the previous year until the trajectory of “Winter Storm Jonas” changed course for Philadelphia, leading to the unprecedented cancellation of this year’s Anniversary Concert and Ball.

The roster of artists who have graced the Academy of Music’s stage is a litany of the greats in the fields of music, dance, opera, ballet and theatre. As the original home of the celebrated Philadelphia Orchestra and current home to the resident companies of Opera Philadelphia and the Pennsylvania Ballet, its importance as a place in the cultural fabric of a thriving Center City is unquestionable. In this legendary setting, the finest talent took to the stage and enriched each generation that passed through its doors and promises to do so for those yet to come. The future is welcomed while an illustrious past is preserved.



The 158th Anniversary Concert with renowned Music Director Yannick Nézet-Séguin and The Philadelphia Orchestra. Photo Jessica Griffin

social events each year, as well as one of the most successful fundraising events in the country with 2,000 of Philadelphia’s political, corporate and civic leaders gathering for a premier white tie event. It offers a superb classical and popular program led by renowned Music Director Yannick Nézet-Séguin and the Philadelphia Orchestra, within a venue of historic and elegant ambience. The concert is followed by dinner and dancing, with all proceeds benefitting the Orchestra and the Academy of Music Restoration Fund. It is the Academy’s main fundraising event, funding the capital support necessary to preserve the building.

The Young Friends of the Academy of Music is truly a group that distinguishes itself by combining both the long-standing tradition of Philadelphia’s local investment in arts and culture with the new wave of the millennial generation’s involvement in civic engagement. They succeed in bringing a new audience in the door, taking that to the next level by building both capital and emotional investment in the Academy. From “legacy families” who have been involved with the Academy’s Restoration Fund for years and new corporate and civic leaders with a deep-seeded passion for the preservation and restoration of the Academy, the Young

For more information about the 160th Academy Concert & Ball, please visit www.academyball.org or call 215.893.1978.



Centre of Excellence

Ancient Dundee school creates innovative arts hub

DR. CAROLINE A. HOWITT

The High School of Dundee has received full planning permission to develop a world-class centre of excellence for performing and visual arts in Dundee's former Head Post Office building. With a build cost of £17m, it is the most ambitious capital campaign ever embarked upon by a UK independent school. When complete, the flagship development will place the school on an international stage and at the forefront of UK schools in terms of provisions for exceptional education in the arts. The facility will also provide an important amenity for the wider Tayside community.

The original premises date from 1898, built in the northern European Renaissance style and designed by HM Office of Works architect Walter Wood Robertson. The school rescued the building in 2013, after it had lain unused for a number of years. Its grade-A listed façade will be preserved, while the interior will be transformed to house first-class, interdisciplinary teaching facilities for Art, Drama, Music, and Culinary Arts.

The new centre will feature a state-of-the-art, 308-seat auditorium, along with a smaller chamber music hall and two further drama studios. It will also incorporate a new refectory, and cutting-edge teaching kitchens, as well as a rooftop sculpture garden and multiple break-out/social spaces. The total area of the new centre is approximately 6,900m², comprising both the reuse of the existing building plus partial new-build areas across five levels.

In December 2014, the school instructed Page\Park, the architectural firm behind the restoration of the Glasgow School of Art and Edinburgh's National Portrait Gallery, to begin realising their ideas for the new centre. The school's rector, Dr. John D. Halliday, explains that "We've designed our plans to complement the city's aspirations for V&A Dundee and the waterfront redevelopment, and to enable the school to make an exciting contribution to Dundee's burgeoning reputation as a city of culture, initiative and design". While providing an unrivalled resource for the school, it is also envisaged that the centre will be used for conferences, dinners, and other social occasions, as well as being enjoyed by performing and visual arts groups from the city's community and those further afield.

Campaign 2015-2020, the school's fundraising drive to support the new centre, got underway last year with a gala dinner at The Palace of Westminster, where Scottish actor Richard Wilson OBE urged guests to support the development, stating "I am all in favour of this wonderful building and wish it every success". This was followed by an official Dundee launch that took place between the school site and the new development, where 1300 guests were treated to artistic displays by the four creative disciplines who will call the new centre home.

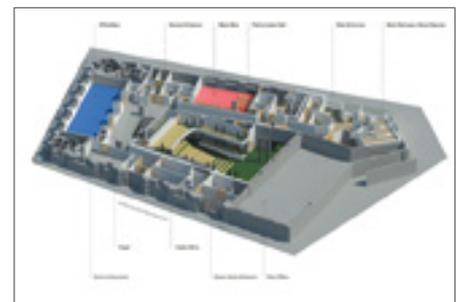
For more information on any aspect of this project, please contact the school's Director of Development, Mr. Oliver A. Jackson-Hutt, at The Office of Development, High School of Dundee. Tel: +44 (0)1382 202 921. E-mail: development@highschoolofdundee.org.uk.



Originally founded by papal bull in 1239, the High School of Dundee now occupies a city centre site notable for its 1834 fluted pillars, which will be mirrored by the columned entrance to the adjacent centre of excellence (below).



Concept drawing for the entrance to the centre of excellence.



Axonometric diagram courtesy of Page\Park Architects, capturing the ground-floor layout of the new centre of excellence.



No table set for a celebration is complete without this balloon centrepiece by James Dougall. The balloons are fashioned from polished, oxidised and gilded silver and weigh a total of 2.43 kilograms. They 'float' at a maximum height of 82cm not because they are filled with helium, but because the 'string' is stainless steel emerging from a heavily weighted stainless steel base. London, 2013 and 2014. Courtesy The Pearson Silver Collection, photographer Bill Burnett



This vase was made for a 1997 exhibition called Living with Silver. Toby Russell designs and makes sculptural pieces with a technique he developed involving folding and soldering the metal to give his forms movement, in this case an aquatic effect of rippling water. Because of the angled polished surfaces, his pieces appear to 'play' with light. Height 32.4 cm. London 1997. Courtesy The Pearson Silver Collection, photographer Bill Burnett

ELEMENTS

A Design Discovery

Great British Silver Design
1940–2016

Elements: A Festival of Silver & Gold | November 04–06, 2016
Lyon & Turnbull | 33 Broughton Place | Edinburgh | EH1 3RR
Visit www.elementsfestival.co.uk for more info.



This is the first of a series of centrepieces that Stuart Devlin sold commercially. The silver-gilt top is set with a fluorite crystal. This may be removed and replaced with a receiver for a dozen candles with a fitting which allows them to be positioned at any angle, or indeed vertical. Diameter 40cm. London 1968-1969. Courtesy The Pearson Silver Collection, photographer Bill Burnett

The swinging 1960s with its memorable mini-skirt and the Beatles' music is widely regarded as the most defining decade for Britain. Although a youth-orientated phenomenon, in a single decade waves of change were achieved that touched all generations. Beginning in the 1950s, with the slow evaporation of post-war austerity, the UK government began to drive improvement in the general level of the nation's design community—a momentum that blossomed in the 1960s when all that was new and modern was fiercely sought after.

British silver experienced a renaissance in this design-led mind-set. Remarkably, it was triggered by the unlikely combination of Lady Alexandra Metcalfe, the daughter of an English aristocrat who had twice been the Viceroy of India, and her socialite American friend, Mrs Lasky. The silver creations that were the result of this out-of-the-box creativity, such as the texturing of the metal's surface by hand or using molten metal, as well as gilded filigree work, were revolutionary for the time and had never been seen before. One contemporary journalist referred to the creations of Stuart Devlin, a key participant in the movement, as "the work of a magician."



This silver-gilt and enamel 'skyscraper' timepiece by Gerald Benney is one of his late masterpieces. Made to celebrate 100 years of the Hornby family's association with W H Smith (1893-1993), it stands 47cm in height and has a gross weight of just under 7-kilo. London 1992. Courtesy The Pearson Silver Collection, photographed by Bonhams

A legacy of this renaissance is that the UK is now a centre of excellence for silversmithing and design. It has attracted people from all over the world, not just to study here, but to stay as designer-makers. This cauldron of creativity is one of the nation's best-kept secrets, one ready and waiting to be discovered by the design-conscious UK public.

For the first time ever this November, a selection of over 100 exquisite pieces of silver from The Pearson Collection—one of the largest private collections of modern British silver in the world—will be exhibited together. The Elements 2 exhibition will convey the story of British design and craftsmanship from the end of World War II to the present day. Visitors will be led through this design renaissance decade by decade, culminating in a feast of contemporary pieces, including some that are still being made at the time of writing and will be on view for the first time ever at Elements 2. The exhibition includes work by household names such as Lesley Durbin, David Mellor, Stuart Devlin and Michael Lloyd and objects from the exquisite to the extraordinary, including a cucumber slicer, a skyscraper clock and a bunch of silver and gold balloons.

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Happening *Near You*



Lyon & Turnbull in Jersey

FRIDAY, SEPTEMBER 09-SUNDAY, SEPTEMBER 11
CCA GALLERIES INTERNATIONAL & JERSEY
COLLEGE FOR GIRLS, JERSEY

This September, CCA Galleries International, in conjunction with Lyon & Turnbull, will launch their new season of contemporary art. To celebrate this collaboration Charlotte Riordan, Contemporary Art specialist from Lyon & Turnbull, will be offering an insight into the current market trends and the links between private galleries and auction houses.

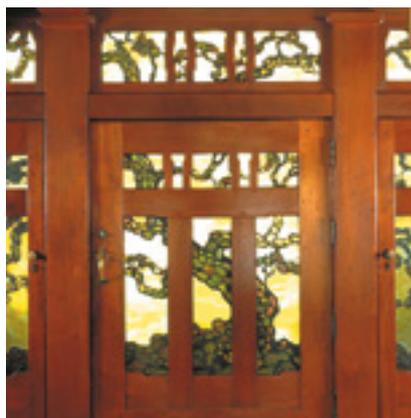
As one of the oldest established auction houses in Scotland, Lyon & Turnbull has international links with Jersey's rich and diverse heritage. The relaunch will be followed by a charity valuation day on 11 September at Jersey College for Girls. For more information, contact Kier Mulholland at kier.mulholland@lyonandturnbull.com



Charity Valuation Day

SATURDAY, SEPTEMBER 17, 11:00AM
ST. MARGARET'S CHURCH, ABERLOUR

Lyon & Turnbull is pleased to be supporting St. Margaret's Church Aberlour and the surrounding community with a charity valuation day to raise funds for the continual upkeep and restoration of this important building. Built in 1875 as the Chapel for the inhabitants and staff of the Aberlour Orphanage it, along with the clock tower, are the only standing reminders of this once large institution. Now, as then, it is still the spiritual home of the Orphanage and houses the original registers of the many thousands of 'mitherless bairns' who once called it home. We will be ready to expect the unexpected and whether it be silver, jewellery, ceramics, glass or, the old local favourite, an ancient bottle of whisky, our specialist will be on hand to advise and value.



Charles and Henry Greene, *Front Door, Interior, The Gamble House*, 1908, Pasadena, California. Photo: Timothy Street-Porter; courtesy, The Gamble House.

The Arts and Crafts Movement in Pasadena and Environs

SEPTEMBER 22-25, 2016
PASADENA, CA

Marking the 50th anniversary of the gift of the Gamble House to the University of

Southern California, Initiatives in Arts & Culture (IAC) revisits Pasadena, and most significantly, some of the most important domestic architecture of the region for its 18th annual Arts and Crafts Conference. Highlights include tours at the Huntington Museum, Library and Gardens, including their Japanese Gardens and the Greene & Greene Archives; the Gamble House; the Blacker House; Judson Studios; the Lummis House; The Aline Barnsdall Hollyhock House; and the Los Angeles County Museum of Art.

info@artinitiatives.com

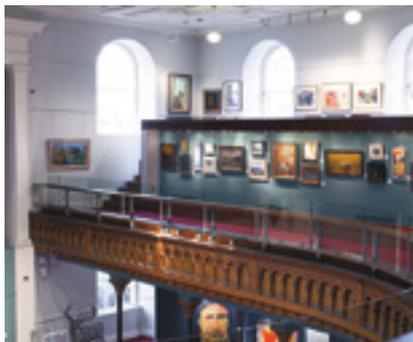


Wigtown Book Festival

FRIDAY, SEPTEMBER 23-SUNDAY, OCTOBER 02
WIGTOWN, DUMFRIES & GALLOWAY

Officially recognised as Scotland's National Book Town, Wigtown offers visitors a myriad of book shops, each with their own individual charm and character. Since 1999, the town has also hosted an annual Book Festival, taking place this year between Friday, September 23 and Sunday, October 02. Visit www.wigtownbookfestival.com for more information, and to take a look at this year's programme of literary talks and activities.

Happening *Near You*



Doors Open Days

SEPTEMBER 24-25

LYON & TURNBULL, EDINBURGH

Edinburgh's Doors Open Days allow the community free access to hundreds of fascinating buildings across the city, and Lyon & Turnbull will once again be participating this year. In advance of our Fine Furniture sale, we will be open all weekend to allow a sneak peek into our historic building and the auction collection. Discover the architecture, places and spaces right on your doorstep or explore a new part of the country.



E.V. Day (American, b. 1967) *Satellite of Modern Love*, 2016. Resin, pure pigment and polymer on steel stand. 76 x 24 x 24 in. Courtesy of the artist and Carolina Nitsch Contemporary Art, New York

Her Crowd: New Art by Women from Our Neighbors' Private Collections

SEPTEMBER 24, 2016–JANUARY 02, 2017
BRUCE MUSEUM, GREENWICH, CT

Although numerous exhibitions have featured women's art, scant attention has been paid to the collecting of art created by women.

Her Crowd will offer the opportunity to see what some of America's most influential collectors of contemporary art consider important, and will present a glimpse into the interchange between contemporary artists and their collectors. Greenwich and nearby Connecticut communities in Fairfield and Westchester counties are home to a number of the finest collections and to some of the most compelling art being made today. Powerful themes specific to women will be examined through works by established figures and talented newcomers.

www.brucemuseum.org



'The Temple of Virtue' is a folly designed by William Kent, completed in 1737 at Stowe Landscape Gardens, Buckinghamshire.

FOLLIES Fundraiser: The Royal Oak Foundation

OCTOBER 05, 2016

CHELSEA GALLERY, NEW YORK CITY

Ornamental structures known as follies—oftentimes strange, fantastical, or whimsical— were built for just one purpose: pleasure. Join The Royal Oak Foundation in New York on October 5th to celebrate the protected landscapes of the National Trust of England, Northern Ireland and Wales and help fund the restoration of the Darnley Mausoleum at Cobham. The evening will be filled with dancing, libation and British fare made on National Trust properties! Don't miss your chance to win a trip for two to London to dine in the restored folly, or to bid on specially commissioned folly models by renowned architects, interior designers and florists. cberryhill@royal-oak.org



Maggie's Culture Crawl

FRIDAY, OCTOBER 07, 2016, 6:30PM

STARTING LOCATION: RIVERSIDE MUSEUM,
GLASGOW

Distance: 10 miles

Registration fee: £20 / £25

Culture Crawl Glasgow, sponsored by Brodies LLP, will take you on a 10 mile adventure around the city on Friday, October 07. The event raises vital funds for Maggie's Cancer Caring Centres.

As you wind your way around the streets, you'll uncover a route steeped in history, art, and culture and gain exclusive access to amazing buildings, encounter talented performers and enjoy delicious food and drink.

The walk will visit BBC Scotland, Gallery of Modern Art and Theatre Royal before finishing at Maggie's. For more information, visit www.maggiescentres.org/ccglasgow.

Happening *Near You*



TEFAF | New York Art from Antiquity to the 20th Century

OCTOBER 21-26, 2016
PARK AVENUE ARMORY, NEW YORK CITY

Like its counterpart in Maastricht, The Netherlands, TEFAF (The European Fine Art Foundation) New York is one of the world's foremost fairs of art and antiques. This year's opening night reception at the Park Avenue Armory will benefit the Memorial Sloan Kettering Cancer Center, the Armory's cultural programs, as well as TEFAF's own global restoration projects and philanthropic activities. A special exhibition from the Rijksmuseum and treasures from dealers offering the finest objects from 7,000 years of art history will be highlighted in exhibitions that will flow throughout the Armory's Wade Thompson Drill Hall and continue to both the first and second floors of the historic building's superb period rooms. www.tefaf.com

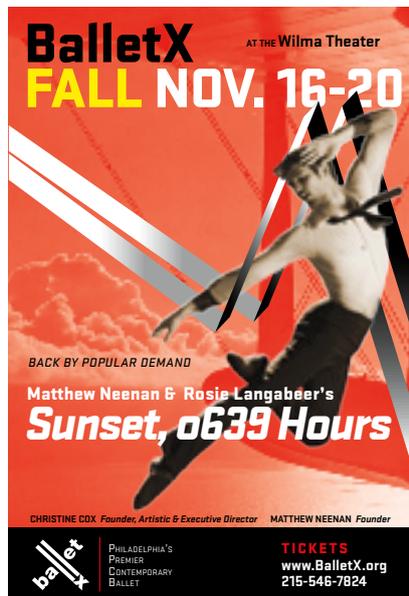


John Singer Sargent, *Gassed*, 1919, oil on canvas, 90 1/2 x 240 in. Courtesy of the Imperial War Museums, London

World War I and American Art

NOVEMBER 04, 2016–APRIL 09, 2017
THE PENNSYLVANIA ACADEMY OF THE FINE
ARTS, PHILADELPHIA, PA

Coinciding with the centenary of America's involvement in the First World War, this first major museum exhibition revisits this global event and its interpretation by American artists. Reflecting the experiences and perceptions of that conflict by a diverse group of some 80 well-known and under-recognized artists, it includes numerous high-profile loans, among them John Singer Sargent's moving and monumental painting, *Gassed*, not seen in the United States since 1999. A small selection by contemporary artists who have confronted World War I's haunting legacy in their work will also be shown. www.pafa.org

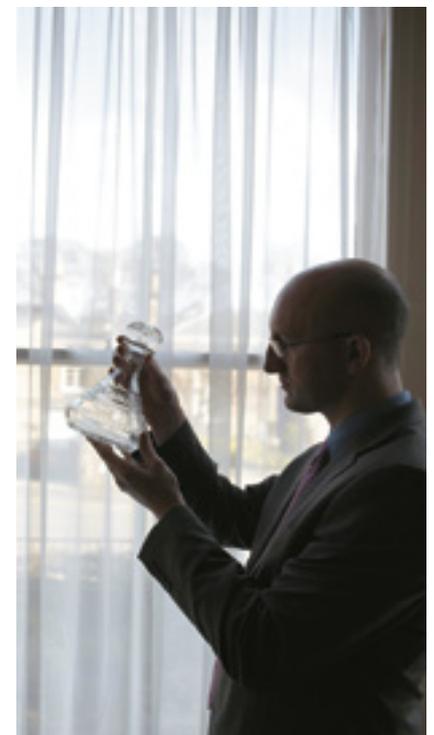


BalletX's Poetic Narrative: *Sunset, o639 Hours*

NOVEMBER 16-20, 2016
THE WILMA THEATER, PHILADELPHIA, PA

BalletX, Philadelphia's premier contemporary ballet company, will offer in November co-founder and choreographer Matthew

Neenan's full-length work, *Sunset, o639 Hours*. This narrative of loss, longing and paradise premiered in 2014 and interprets the dramatic, true story of pilot Edwin Musick's 1938 inaugural airmail flight across the Pacific. With an onstage cabaret-style band, audiences will be moved by the sights and sounds of pre-World War II New Zealand, Samoa, and Hawaii, the dancers, and music of composer Rosie Langabeer. Celebrating its tenth anniversary as the Wilma's resident dance company, BalletX expands the vocabulary of classical dance with productions of original choreography and innovation. www.balletx.org



Royal Scots Club Charity Valuation Day

FEBRUARY 19, 2017
ROYAL SCOTS CLUB, EDINBURGH

In partnership with St John Scotland and The Royal Scots Club, Lyon & Turnbull will hold an Art and Antiques Valuation Day at The Club on Abercromby Place, Edinburgh on the afternoon of Sunday, February 19, 2017. All are welcome to bring along their treasures to be valued by our specialists for a small fee, which will be going toward the funds being raised for the St John and The City Defibrillator Project. For more information, visit www.stjohnscotland.org.uk

Kulturgutsgesetz

The New Rules in Germany

The success of the “Brexit” vote to leave the European Union generated many questions and considerable uncertainty about the future political, social and economic effect it will have on its remaining members and ultimately Great Britain. In a changing Europe, the inclination to preserve the cultural identity and heritage of each country seems ever more urgent. Recently, Germany’s new cultural property export law, and the impact it will have on the art market, has been of great concern for museums, collectors and auction houses.

the sale and export of art and antiquities. An earlier version of the KGSG was proposed more than a year ago, and was widely criticized by collectors, dealers, and museum directors. The KGSG was revised in response to the criticism, but both criticism of, and confusion about it continues.

Outside of the antiquities and coin trade, the most important provisions of the KGSG are those that increase the documentation requirements for the sale of antiquities (*archäologisches Kulturgut*). However, these provisions are the ones that have received

that for many objects such documentation does not exist, and that the KGSG treats objects as illicit until proven otherwise.

Yet most of the criticism of the KGSG, particularly of the original proposal, has focused on its export permit requirements. Since 1993, European Union law has mandated that EU countries, including Germany, require export permits for all artworks being exported to non-EU countries (like Switzerland or the United States) when the artwork is more than 50 years old and has a value of at least €150,000 (the value amount is for paintings; different value thresholds apply to other media). The KGSG now imposes a similar export permit requirement for artworks exported from Germany to other EU countries. As originally proposed, the KGSG would have enforced the same terms (50 years or older, €150,000 or greater) for export within the EU. This raised protests from the German art community, with artists Georg Baselitz, Gerhard Richter, and others speaking out strongly against the requirement. Following this outcry, the revised KGSG requires intra-EU export permits only for artworks of 70 years or older and valued at €300,000. Additionally, the export permit requirement does not apply to exports by artists of their own works.

Under the KGSG’s export permit plan, each of Germany’s 16 federal states (*Länder*) bears the responsibility for issuing permits. Each *Länder* also bears the responsibility for maintaining a list of artworks and other cultural property that are determined to be of national significance and thus would constitute Germany’s national heritage. For

“Many countries make provision for what are categorized and considered cultural objects of national heritage and for restricting or prohibiting their export (whether or not produced in the country or by a national). The US is nearly alone in having no such export laws.”

On July 8, 2016, the German *Bundesrat*—the legislative body that represents Germany’s sixteen states at the national level—approved an amendment to its Cultural Property Protection Law (“*Kulturgutschutzgesetz*” or “KGSG”), tightening the country’s regulation of

the least attention. Any antiquity imported into or sold in Germany must now be accompanied by evidence of it having been removed from its country of origin licitly, and most notably, with an appropriate export permit from that country. Collectors and antiquities and coin dealers have argued

FREEMAN’S TRUSTS & ESTATES

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chutzgesetz



objects designated as such, no export permit may be issued and objects in this category may not be exported from Germany. For purposes of “national heritage” designation, an object need not have been produced in Germany, or by a German national. Rather, the determination is that the presence of that object in Germany has national significance of its own.

Many countries make provision for what are categorized and considered cultural objects of national heritage and for restricting or prohibiting their export (whether or not produced in the country or by a national). The US is nearly alone in having no such export laws. France and Italy have similar laws, and we have seen the market react pro-actively, as dealers and collectors remove artworks from a country before the 50-year export threshold. Many mid-20th century Italian works were moved into the market outside of Italy, as they approached the 50-year mark. Dealers, auction houses, and collectors have advocated for a change in the law. The export permit scheme in the UK does not bar export of national heritage-designated objects, but imposes a waiting period during which national cultural institutions have the option to acquire the object (and so retain it in the UK) by matching the purchase price (or by agreement with the purchaser). It remains to be seen whether liberalization of such cultural property export regimes will gain any footing.



Kevin Ray is of Counsel in the Chicago law office of Greenberg Traurig LLP. His practice is focused in the areas of art and cultural heritage law and financial services, and represents and advises artists, art galleries, art collectors, museums and cultural institutions in a variety of transactions, including consignments, questions of title, provenance, and compliance with national and international law. Mr. Ray is a frequent speaker and writer on art and cultural heritage law issues and the author of *Art and Business: Transactions in Art and Cultural Property* (forthcoming, American Bar Association Press, 2016).

Regional News: *Boston & Wayne*



PABLO PICASSO
(SPANISH 1881-1973)
"FACE AND OWL"
\$25,000-35,000
(£17,200-24,100)

Modern Editions in New England

Impulse buying doesn't always pay off—unless you're purchasing items from two of the twentieth century's most iconic artists. In Freeman's upcoming Modern & Contemporary sale on December 6, impromptu purchases by two New England clients could do just that.

Forty-seven years ago on a whim, a young graduate student visiting Vallauris in the south of France stopped into the famous Madoura Pottery shop which featured Pablo Picasso's ceramic editions. For the cost of an expensive dinner today, the student became the proud owner of a Picasso vase and a platter, and Freeman's is delighted to offer these works, *Face and Owl* and *Speckled Black Face*. Similarly, in the early 2000's, a New Hampshire restaurateur on a trip to New York saw a large ceramic dog in the window of the legendary Sonnabend Gallery—the artist was Jeff Koons. As a dog lover, this ironic vase became a "must have." *Puppy* will also be offered in Freeman's December auction.

Great works of art can present themselves at the most unlikely moments! For questions regarding items in your collection—from complimentary verbal estimates to written appraisals for all purposes—Freeman's Boston office is happy to assist you.

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Main Line Special Events

This fall, Freeman's is pleased to be involved in several notable events at Philadelphia's Main Line. Along with our sponsorship of the Main Line Antiques Show, we will provide two special guest speakers: J. Craig Nannos and Tim Andreadis. Mr. Nannos is the founder and CEO of The Sentry Post which offers historical, organizational, and educational expertise for international historical events, museum exhibitions, and major film productions which have included *Taps*, and *The Patriot*, among others. After thirty-eight years of military service, he achieved the rank of Colonel and has been involvement in the study of American history and historical artifacts or over forty years. Mr. Nannos will discuss the historical and cultural significance of military items and the current Militaria market.

Tim Andreadis, Head of Freeman's 20th Century Design Department, will talk about current trends in collecting modern and contemporary design—from blue chip to less established designers. It will serve as a guide for buyers seeking to start or build a design collection, highlighting the trendiest names on today's market, along with up-and-comers. Besides bringing outstanding works to Freeman's bi-annual 20th Century Design sales, Mr. Andreadis also oversees their annual Pennsylvania Sale which celebrates regional twentieth century artists, including Samuel Yellin, Wharton Esherick, George Nakashima, Harry Bertioia, Paul Evans, and Phillip Lloyd Powell.

In addition, Freeman's has partnered with the Philadelphia Orchestra to host a "What's it Worth" appraisal event at the St. David's Golf Club on October 15th. For more information visit www.freemansauction.com

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Tim Andreadis, Head of Freeman's 20th Century Design Department

Regional News: *New York & Los Angeles*



Your Neighbors in New York

Freeman's continues to secure its presence in New York City with Nicholas Nicholson, our recently appointed Senior Vice President and Division Head of American & European Furniture & Decorative Arts. Mr. Nicholson has developed important relationships across New York City over the past twenty years, and is looking forward to building upon those associations with our New York City-based team at Freeman's. He will be joining Virginia Salem, our Senior International Jewelry Specialist, Alasdair Nichol, Vice Chairman & Head of Fine Arts, and Amy Parenti, who heads our Trusts and Estates Department

Ms. Salem has been working with precious gemstones in Manhattan for many years and travels frequently to the UK, Europe and Asia, while Ms. Parenti, who resides just outside the city, regularly meets with attorneys and executors regarding a variety of estate services. Mr. Nichol, with Freeman's for nearly two decades, specializes in American Art, and has maintained ongoing relationships with collectors and institutions throughout New York.

We invite you to contact your welcoming Freeman's neighbors should you have any interest in our upcoming sales or specific auction and appraisal services.

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Expertise on the West Coast

Freeman's West Coast office continues to receive impressive consignments at its Beverly Hills location. In our upcoming Jewelry & Watches auction on November 07, we are delighted to offer a 3.97 yellow diamond of VS-2 clarity in a platinum and eighteen karat gold ring with micro-pavé diamond accents (pictured right). It is attractively estimated at \$30,000-50,000 (£20,700-34,500).

Freeman's continues its support of The Royal Oak Foundation lectures across the country. We hope you will join us on October 25 at the Beverly Hills Women's Club for a special reception and luncheon featuring best-selling author Anne Sebba. Sebba will sign her new book, *Les Parisiennes: Women in Wartime Paris 1939-1949*, and speak about the fascinating lives and tumultuous experiences of British, American and French women in wartime Paris. Visit royal-oak.org to make your reservation.

Clients with questions about consigning, or evaluating their fine art, antiques and jewelry, should contact Freeman's specialist, Michael Larsen. With the help of our international team of experts, we can provide verbal auction valuations for single items or entire collections, and formal written appraisals for estate tax and planning, charitable donations, gift tax, and insurance. Freeman's West Coast headquarters offers auction services to California, New Mexico, Arizona, Nevada, Oregon, and Washington, and also hosts specific city appraising events in Los Angeles, San Diego, Palm Springs, and Santa Barbara.

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This ring will be part of the jewelry highlights traveling to New York and Beverly Hills. Please contact Michael Larsen for dates and details.

Regional News: *Richmond*

Private Collections from the Southeast

Freeman's Southeast office continues to thrive under the direction of its Vice President, Colin Clarke, and the support of his experienced team of art market professionals—Debra Clarke, Director of Marketing; Holen Miles Lewis, Director of Business Development and Trusts & Estates, Southeast; and Emilia Penney, ISA Appraiser—as they source major consignments from across the region. The upcoming fall auction season will offer collections procured by the staff and include exceptional Asian decorative arts from a private Florida collector, as well as a single-owner sale of European furniture, decorative arts, silver and jewelry belonging to Richmond's own Mariah Robinson. Freeman's Modern and Contemporary auction on December 6 will offer a tapestry by Columbian artist Olga de Amaral, originally designed for architect John Portman, Jr. and the contemplated Times Square Atrium Hotel. As the plans took a different direction, textile engineer Daniel Duhl purchased it in 1978 and it hung for decades in his New York corporate townhouse.

Many other activities and honors kept the Southeast staff's calendars crowded. Ms. Penney was invited to join The Valentine Museum, Richmond's first private museum, as a Board Immersion Trustee and to serve on the Collections Committee. In March, the Southeast office was the proud sponsor of the Virginia Historical Society's "Collector's Eye: An Institute on American Design." Guest speakers Dr. Diane Jacobsen and Lynda Cain, Freeman's Vice President of American Furniture, Folk & Decorative Arts, led the seminar. Art-related special events and lectures on the global art market for regional clients, fiduciaries and institutions, among them the Virginia Museum of Fine Arts, became notable events and further strengthened Freeman's Southeast ties to the region.

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Paul A. Levensgood President of the Virginia Historical Society and Lynda Cain, Freeman's Head of American Furniture, Folk and Decorative Arts.



Mariah Robinson Antiques located in the boutique Cary St. area of Richmond, Virginia

Regional News: *Glasgow*



Dumfries House | An Ayrshire Renaissance Exclusive talk at Broughton Place Edinburgh on June 30, 2016

The newly appointed head of Lyon & Turnbull Glasgow and Dumfries House Curator Emeritus, Charlotte Rostek, gave a fascinating and well-received talk on Dumfries House, the country house that was saved for the nation by HRH The Prince of Wales in 2007.

Charlotte, who has played a key role in the restoration and conservation of the important 18th-century Robert Adam designed stately home which houses an unrivalled collection of furniture by Thomas Chippendale and three important 18th-century Edinburgh cabinetmakers, gave a unique insight into this extraordinarily multi-faceted heritage project. The audience thoroughly enjoyed the lively presentation which was followed by a viewing of the Fine Furniture and Works of Art auction.

Select Jewellery, Silver & Watches Auction in Glasgow

Lyon & Turnbull is delighted to be hosting our first Select Jewellery and Watches sale in Glasgow.

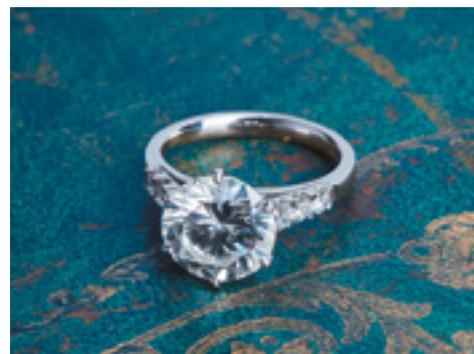
The event will be held at The Lighthouse, Scotland's Centre for Design and Architecture, in the centre of Glasgow on Tuesday, December 06 at 6pm.

As Scotland's oldest auction house, Lyon & Turnbull is pleased to be presenting our sale in such an iconic environment as Glasgow's Lighthouse, the first public commission completed by Charles Rennie Mackintosh.

The auction will feature an array of delights to peruse in time for Christmas. Highlights include gentleman's accessories, antique gems and of course dazzling diamonds. We will be on view from Sunday, December 04 until the auction. For more information on this auction, see page 46.

In addition to the regular exhibitions and events in Glasgow, Lyon & Turnbull also hosts weekly no-obligation valuation days. For a full list of these events, please visit www.lyonandturnbull.com

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Regional News: *London*



ASIAN ART
IN LONDON

Asia House to Host Lyon & Turnbull

Building on the great success of our recent Hong Kong sale, it is our privilege to announce that we will hold our forthcoming auction of Fine Asian Works of Art at Asia House in central London as part of this year's *Asian Art in London* showcase. Asia House is a unique centre of expertise on Asia, driving economic, political and cultural engagement between East and West.

Lyon & Turnbull's programme of activity will include 4 days public viewing in the Asia House gallery space which will include a late night VIP cocktail evening on 07 November. For a second year running Lyon & Turnbull will host debate in partnership with the Antiques Trade Gazette as part of the Asian Art in London events calendar entitled *Forecasting the Future: The Next Generation*, also on 07 November. Visit www.asianartinlondon.com for more details.

EVENT

Exhibition & Auction of Fine Asian Works of Art

Asia House, 63 New Cavendish Street, London W1G 7LP

Viewing | 05-08 November

VIP cocktail evening | 07 November | 6:30pm

Auction | 08 November | 17:00

RSVP to londonevents@lyonandturnbull.com

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MAGNIFICENT ARCHAISTIC GREY JADE CARVING OF A BUFFALO
LATE MING/EARLY QING DYNASTY, 17TH CENTURY
£10,000-20,000 (\$14,500-29,000)



Photo: ©Asia House

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calendar

August



- 31 Rare Books, Manuscripts, Maps & Photographs**
Lyon & Turnbull, Edinburgh

September



- 10 Asian Arts**
Freeman's, Philadelphia
- 28 Fine Furniture & Works of Art**
Lyon & Turnbull, Edinburgh
- 30 Books, Maps & Manuscripts**
Freeman's, Philadelphia

October



- 12 Jewellery, Silver & Watches**
Lyon & Turnbull, Edinburgh
- 13 The Contents of Farley Hall**
Lyon & Turnbull, Edinburgh
- 16 Design**
Freeman's, Philadelphia
- 18 British & European Furniture & Decorative Arts**
Freeman's, Philadelphia
- 26 Decorative Arts: Design Since 1860**
Lyon & Turnbull, Edinburgh

November



- 07 Jewelry & Watches**
Freeman's, Philadelphia
- 08 Asian Works of Art**
Lyon & Turnbull at Asia House, London
- 16 American Furniture, Folk & Decorative Arts**
Freeman's, Philadelphia
- 24 British & European Paintings**
Lyon & Turnbull, Edinburgh

December



- 04 American Art & Pennsylvania Impressionists**
Freeman's, Philadelphia
- 06 Modern & Contemporary Art**
Freeman's, Philadelphia
- 06 Select Jewellery & Watches**
Lyon & Turnbull at The Lighthouse, Glasgow
- 08 Scottish Paintings & Sculpture**
Lyon & Turnbull, Edinburgh
- 14 The Forbes Collections**
Freeman's, Philadelphia
- 15 The Brewster Collection**
Freeman's, Philadelphia
- 15 The Holiday Sale**
Freeman's, Philadelphia

January



- 11 Rare Books, Manuscripts, Maps & Photographs**
Lyon & Turnbull, Edinburgh
- 23 European Art & Old Masters**
Freeman's, Philadelphia
- 25 Fine Furniture & Works of Art**
Lyon & Turnbull, Edinburgh

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Pierre-Auguste Renoir, *Sailor Boy* (Portrait of Robert Nunès), 1883, BF 325

Bourgeois. Brother. Brat.

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