

International

V E W

LYON & TURNBULL
AUCTIONEERS SINCE 1826



Royal Conservatoire
of Scotland

WORLD TOP TEN

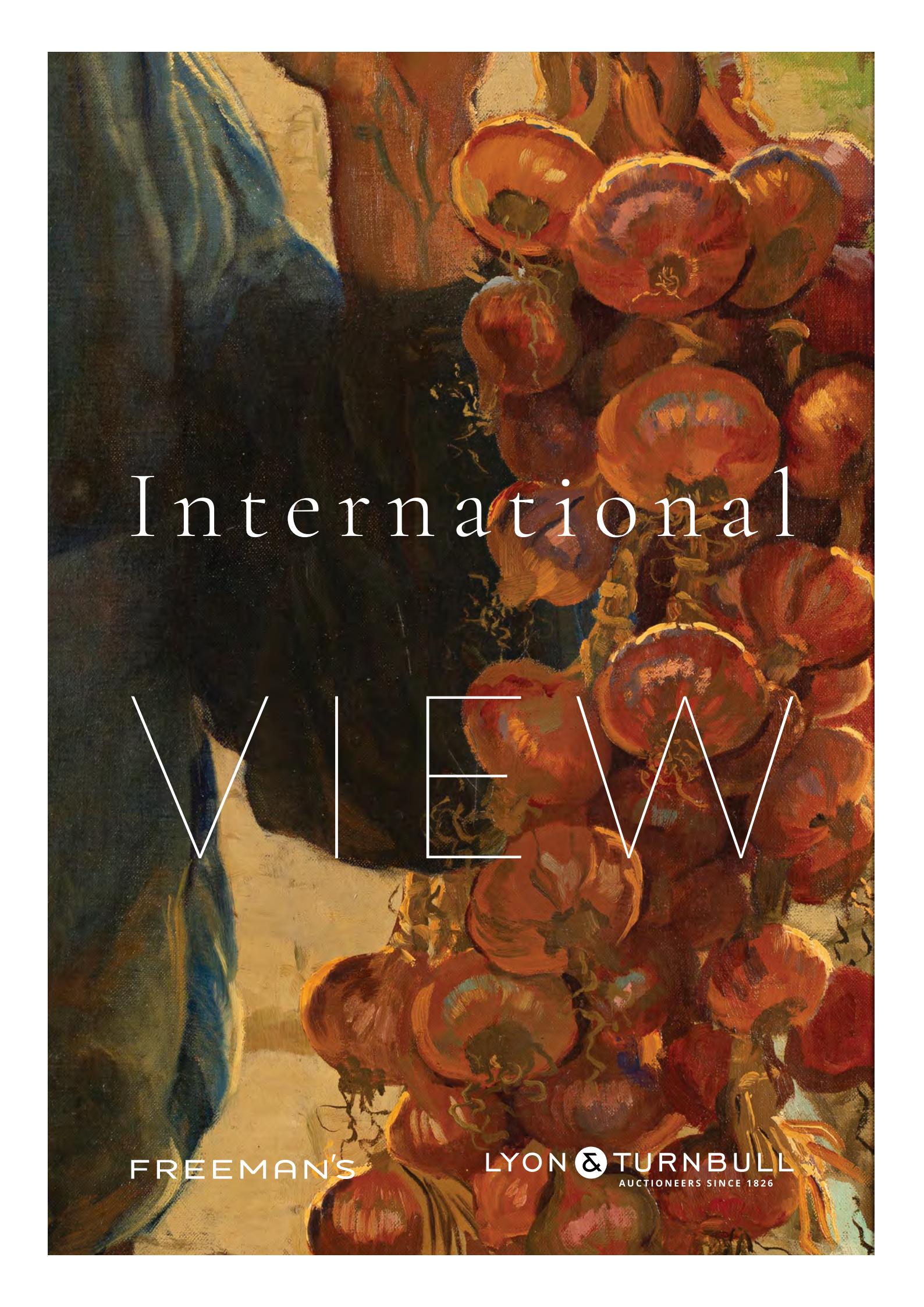
for performing arts education 2016, 2017 & 2018
QS World Rankings

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- RCSofficial
- RCSofficial

A still life painting featuring a large pile of ripe, textured fruit, possibly peaches or nectarines, in shades of orange, yellow, and red. To the left, a dark blue, striped cloth is draped over a surface. The background is dark and moody.

International

VIEW

FREEMAN'S

LYON & TURNBULL
AUCTIONEERS SINCE 1826



MAY MORRIS ART & LIFE

28 November 2019 – 14 March 2020



**Dovecot
Studios**

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10 Infirmary Street, Edinburgh EH1 1LT

Exhibition organised by the William Morris Gallery London
in association with Dovecot Studios

Image: Honeysuckle wallpaper, Design by May Morris c.1883 © William Morris Gallery, London Borough of Waltham Forest

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TOP LOTS

A Selection of Highlights from Our Recent Auction Season

TOP ROW

Sold for £93,750 (\$113,500)
ARTIST'S RECORD FOR SCULPTURE

John Duncan Fergusson, R.B.A.
(Scottish, 1874-1961)
Easte (Hymn to the Sun) (detail)
bronze, 1991
Scottish Paintings & Sculpture,
06 June 2019, Lyon & Turnbull



Sold for £31,250 (\$37,800)

An Iranian Gold and Niello Decorated Esther Scroll Holder with Scroll
Jewellery, Watches & Silver,
05 June 2019, Lyon & Turnbull

BOTTOM LEFT

Sold for \$212,500 (£177,000)
Sam Francis (American, 1923-1994)
Red & Blue
acrylic on paper mounted to canvas
Modern & Contemporary Art,
08 May 2019, Freeman's



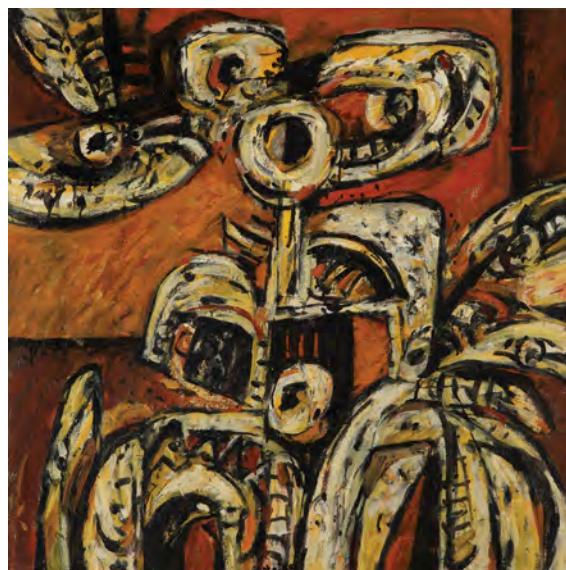
BOTTOM RIGHT

Sold for \$106,250 (£88,550)
Impressive Silver Presentation Punch Bowl in the Japanese Manner (detail)
Gorham Mfg. Co., Providence, RI, 1884
The Collection of Victor Niederhoffer,
19 June 2019, Freeman's



Sold for \$81,250 (£67,700)
A Carved Emerald, Diamond and Platinum Brooch
Cartier
Fine Jewelry, 09 May 2019, Freeman's

2018/19 has been one of the most successful years for the Trans-Atlantic collaboration between Freeman's and Lyon & Turnbull, providing a fitting finale for Freeman's as it prepares to move to its new flagship location and a strong foundation for Lyon & Turnbull's eight sale programme in London in 2019/20.



It was a privilege to handle such a significant work from leading Malaysian artist Latif Mohidin's seminal *Pago-Pago* series, a fascinating piece with all the elements of a museum quality work of art.

PHILIP SMITH | HEAD OF MODERN ART & DESIGN, LYON & TURNBULL LONDON



TOP ROW

MIDDLE ROW

BOTTOM ROW

Sold for \$59,375 (£49,500)

A Nasrid-Style Early Marquetry and Ivory Inlaid Cassone (detail)
Venice or Barcelona, late 15th century
Across Continents: Property from the Collection of Ambassador & Mrs. Alexander Weddell, The Virginia House Museum, 10 April 2019, Freeman's

Sold for \$62,500 (£52,000)

Roman Carved Marble Head of Alexander the Great as Helios
c. 2nd century AD
The Jeff Hunter Collection: Antiquities & Tribal Art, 23 March 2019, Freeman's

Sold for £245,000 (\$296,450)

WORLD AUCTION RECORD

Abdul Latiff Mohidin (Malaysian, b. 1938)
Growth I, 1968
oil on canvas
Modern Made: Modern Art, Design and Studio Ceramics, 27 March 2019, Lyon & Turnbull

Sold for \$62,500 (£52,000)

George Nakashima (American, 1880-1958)
Fine Minguren II Table, New Hope, Pennsylvania, 1982 (detail)
Important Design, 10 June 2019, Freeman's

Sold for £27,600 (\$33,400)

White Bowmore 1964 43 Year Old
Bottle numbers 171 & 172 of 732,
bottled in 2008
Whisky & Spirits, 16 April 2019, Lyon & Turnbull

TOP ROW

Sold for £65,000 (\$78,650)

A Private Collection of Jacobite Works of Art, including Gold Mounted Ring Enclosing a Lock of Prince Charles Edward Stuart's Hair
Mid-18th century
Scottish Silver & Applied Arts, 14 August 2019, Lyon & Turnbull



Sold for \$68,750 (£57,300)

A Chinese Carved Pale Celadon Jade Ruyi Scepter
Qianlong period
Asian Arts, 12 March 2019, Freeman's

MIDDLE ROW

Sold for £56,250 (\$68,000)

WORLD AUCTION RECORD

Eric Robertson (Scottish, 1887-1941)
Cecile (Walton) at Crianlarich
oil on canvas
Scottish Paintings & Sculpture,
06 June 2019, Lyon & Turnbull



Sold for \$175,000 (£145,800)

A Fine Violin by Joseph Gagliano
Naples, 1774
Musical Instruments, 14 May 2019, Freeman's

BOTTOM ROW

Sold for £17,500 (\$21,000)

Pair of 'Bridgwater House' Style Giltwood, Scagliola Porphyry, and Painted Dolphin Console Tables (detail)
late 19th/early 20th century
Five Centuries: Furniture, Paintings & Works of Art, 14 May 2019, Lyon & Turnbull



Sold for \$62,500 (£52,000)

Charles Rennie Mackintosh (Scottish, 1868-1928)
Sideboard for F. M. Jones, The Drive, Northampton, made at Knockaloe Camp, Isle of Man, circa 1918
Important Design, 10 June 2019, Freeman's



TOP ROW

Sold for \$43,750 (£36,500)

Attributed to Horatio Greenough
(American, 1805-1852)

Marble bust of George Washington
(1732-1799)

American Furniture, Folk & Decorative Arts,
30 April 2019, Freeman's

Sold for £71,250 (\$86,200)

WORLD AUCTION RECORD

Ray Parker (American, 1922-1990)

Untitled, 1960, oil on canvas

Modern Made: Modern Art, Design and Studio
Ceramics, 27 March 2019, Lyon & Turnbull



BOTTOM LEFT

Sold for \$358,000 (£298,300)

Newell Convers Wyeth
(American, 1882-1945)

The Huge Monster Soon Came in Sight, Part of
his Body Appearing Above the Waves and Part
Concealed" (Angelica and the Sea-Serpent)
oil on canvas

American Art & Pennsylvania Impressionists,
09 June 2019, Freeman's

BOTTOM RIGHT



Sold for £33,750 (\$41,000)

Four Grisaille and Famille Rose 'Winter
Landscape' Dishes (1 of 4 illustrated)

After Yu Wenxiang

Fine Asian & Islamic Works of Art, 15 May
2019, Lyon & Turnbull

Sold for \$75,000 (£62,500)

WORLD AUCTION RECORD

Hermann Kaulbauch (German, 1846-1909)

Ruhe auf der Flucht nach Egypt (Rest on the
Flight into Egypt)

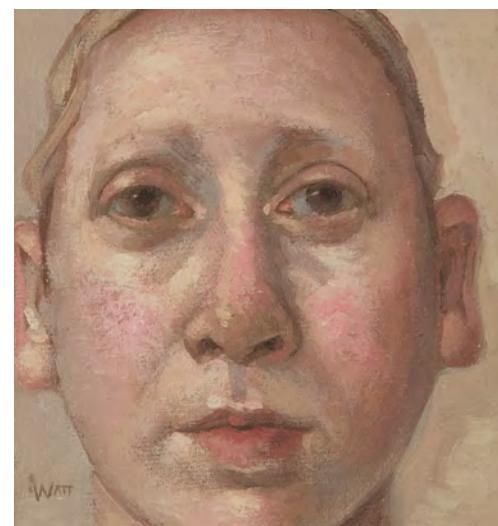
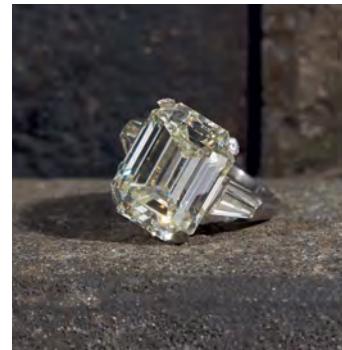
oil on canvas

The International Sale, 29 May 2019,

Freeman's

I was particularly pleased to sell the beautiful Cecilia Beaux painting on Chestnut Street, where it was painted all those years ago in 1885. This new auction record for the artist is well deserved, and further proof that Philadelphia artists sell best in Philadelphia.

ALASDAIR NICHOL | CHAIRMAN
HEAD OF FINE ART, FREEMAN'S



TOP LEFT

*Sold for \$454,000 (£378,000)
WORLD AUCTION RECORD*

Cecilia Beaux (American, 1855-1942)
Ethel Page as Undine, 1885
oil on canvas
American Art & Pennsylvania Impressionists,
09 June 2019, Freeman's

TOP RIGHT

Sold for £35,000 (\$42,350)

Lucie Rie D.B.E. (British, 1902-1995)
Conical bowl, circa 1972
Modern Made: Modern Art, Design and
Studio Ceramics, 27 March 2019,
Lyon & Turnbull

Sold for \$100,000 (£84,000)

A Diamond Solitaire
emerald-cut weighing 11.52 carats
Fine Jewelry, 09 May 2019, Freeman's

BOTTOM ROW

Sold for \$137,500 (£114,500)

Book of Various Types of Ottoman Dress
follower of Fenerci Mehmed
Across Continents: Property from the Collection
of Ambassador & Mrs. Alexander Weddell,
The Virginia House Museum, 10 April 2019,
Freeman's

Sold for £67,400 (\$81,500)

The Collection of the late John Calcutt,
including Alison Watt O.B.E., R.S.A.
(Scottish, b. 1965)
Apple Head, 1994, oil on board
Contemporary & Post-War Art,
15 August 2019, Lyon & Turnbull

PAST EVENTS & CULTURAL AFFAIRS

Special and Exciting Happenings from Last Season



'BRIGHT SOULS': THE FORGOTTEN STORY OF BRITAIN'S FIRST FEMALE ARTISTS

PHOTOGRAPH Alex Robson

Last July, Lyon & Turnbull London presented 'Bright Souls', the first ever exhibition devoted to Britain's first female artists. 'Bright Souls': *The Forgotten Story of Britain's First Female Artists*, featured works kindly loaned from both museums and private collections, showing how 17th Century artists Joan Carlile, Mary Beale and Anne Killigrew managed to achieve success in an age when women had few career options, and even fewer rights. The exhibition was curated by art historian, Dr Bendor Grosvenor.



PHILADELPHIA ANTIQUES AND ART SHOW

PHOTOGRAPH Susan Scovill

This spring, Freeman's was honored to sponsor The 56th Philadelphia Antiques and Art Show. Freeman's staff attended the preview reception, along with other events over the course of the weekend, including the Antiques Dealers of America Award of Merit Dinner honoring Laura Beach and Young Collector's Night.

THE BYRNE SUPPER

For The Iris Initiative

PHOTOGRAPH David Scott

Lyon & Turnbull were proud to host The Byrne Supper in June, a fundraising evening celebrating the life and work of John Byrne, one of Scotland's most distinctive and respected artists and playwrights. The evening raised over £100,000 for Scottish charity The Iris Initiative, of which The John Byrne Award is a flagship project.



CHARITY AUCTION

For The Anti-Defamation League

PHOTOGRAPH Courtesy of the ADL

Freeman's was proud to be a part of this year's ADL Americanism Award ceremony, "The Good Fight", presented to Michael Forman, co-founder, Chairman and CEO of FS Investments. Freeman's Chairman Alasdair Nichol led the evening's live charity auction to benefit the ADL. The event was the first public event held at the new Fitler Club in Center City Philadelphia's new Aramark building.



DESIGN EXHIBITION

SCOTLAND

The Second Edition

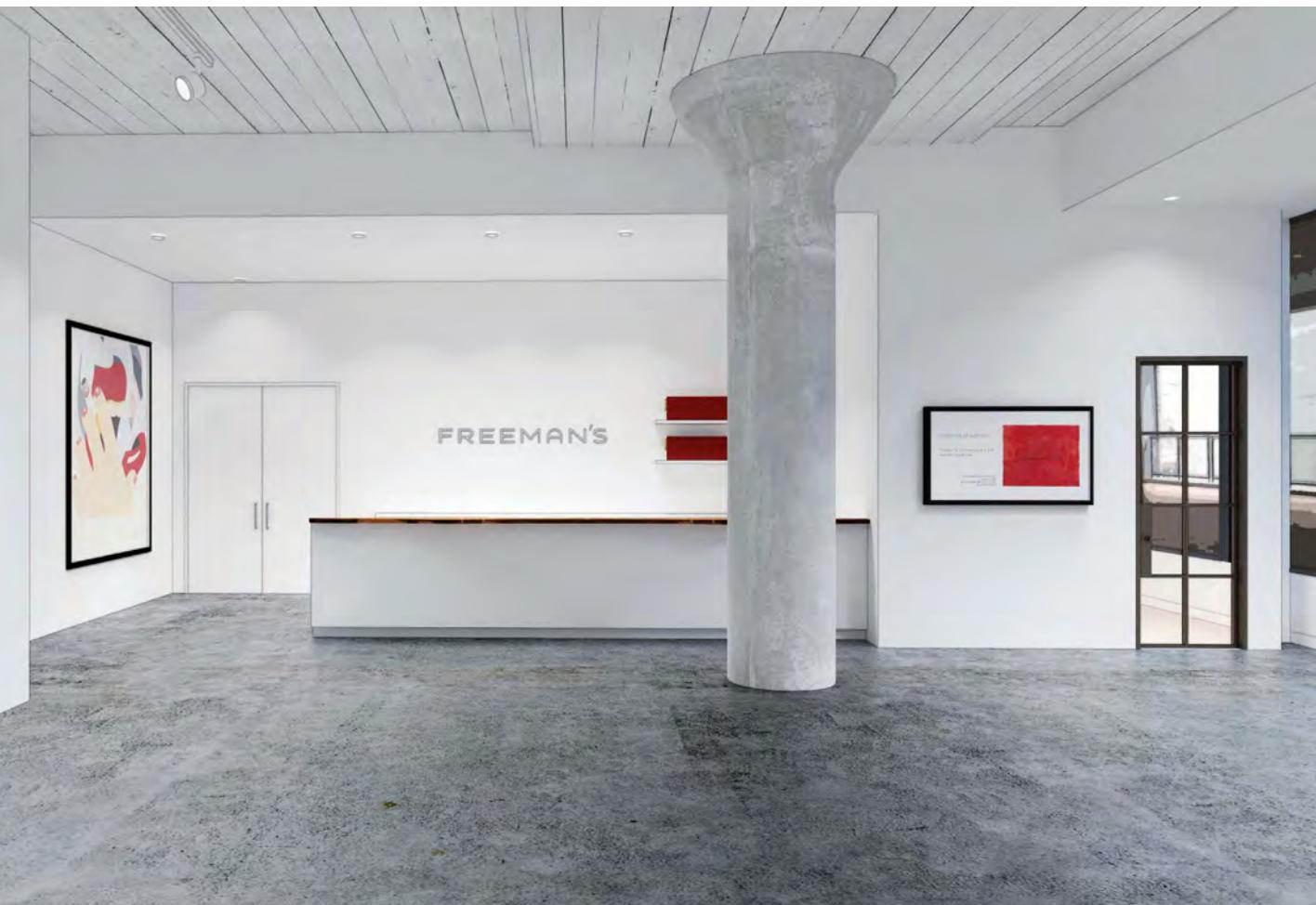
PHOTOGRAPH James Robertson

Design Exhibition Scotland is without doubt a pioneering project. Powered by a desire to champion design excellence and exploration, DES 2019 presented the work of over 30 designers and artists. Celebrating exceptional functional objects for the everyday, all the works on display were created to enhance daily life and considering pertinent issues of function, production, sourcing and sustainability.

ANNOUNCEMENTS

Notable News, Upcoming Exhibitions & Events

FREEMAN'S MOVING TO NEW FLAGSHIP LOCATION
at 2400 Market Street, Philadelphia



Rendering of reception area in the new gallery at 2400 Market Street

After nearly a century at 1808 Chestnut Street, Freeman's will be relocating its flagship location to Center City's prestigious 2400 Market Street. Featuring a purpose-built gallery and auction room with corporate offices above, Freeman's is excited to join the 600,000 square-foot development that has been recently hailed as one of the biggest and most visible mixed-use projects in Philadelphia.

WE HAVE BEEN IN OUR CURRENT BUILDING SINCE IT WAS BUILT FOR US IN 1924, BUT THE AUCTION MARKET HAS DRAMATICALLY CHANGED SINCE THEN. THIS MOVE TO A NEW, CUSTOM-DESIGNED HEADQUARTERS IS A KEY COMPONENT IN OUR CONTEMPORARY BUSINESS MODEL AND WILL FURTHER ESTABLISH US AS A LEADING AND DYNAMIC 21ST CENTURY AUCTION HOUSE.

ALASDAIR NICHOL | CHAIRMAN, FREEMAN'S

THE NEW FREEMAN'S EXPERIENCE

Designed to meet the needs of both emerging and established collectors, the modern development at 2400 Market Street will enhance the auction experience for the company's local and international clientele. In the new gallery, Freeman's will host a year-round season of curated fine auctions across multiple disciplines. They are also planning to cultivate the space as a premier cultural venue and are currently developing a program of events set to begin in Spring 2020 that will be open to the Philadelphia community and beyond.

"We are very much a part of the fabric of Philadelphia and have been for centuries," remarks Chairman Alasdair Nichol. *"We have been in our current building since it was built for us in 1924, but the auction market has dramatically changed since then. This move to a new, custom-designed headquarters is a key component in our contemporary business model and will further establish us as a leading and dynamic 21st century auction house. In our new location, we will be ideally positioned to meet the growing demand for global service, while continuing to be engrained within the heart of the city that we have called home since 1805."*

THE FIRST AUCTIONS

Currently scheduled for 24 November, the inaugural sale to be held at 2400 Market is *A Grand Old Flag: The Stars and Stripes Collection of Dr. Peter J. Keim*. This landmark, single-owner sale will be one of the largest collection of historic American Flags ever to be offered at auction. It will be followed by the house's marquee *American Art & Pennsylvania Impressionists* auction on 08 December. Fine sales across collecting genres will follow throughout Winter/Spring 2020.

OTHER DEVELOPMENTS

This winter, Freeman's will also be opening a second Philadelphia location within The Civic Building at 1600 West Girard Avenue. This venue will cater more specifically to emerging markets and young collectors.

ABOUT 2400 MARKET STREET

Situated along the Schuylkill River, 2400 Market was formerly a Hudson Motor Car Company fabrication plant. The property was re-acquired and renovated in 2016 into a contemporary, mixed-use structure; it now serves as the new global headquarters for Aramark.

Lyon & Turnbull have an established history of supporting UK art institutions and art practitioners in the form of prizes, awards and sponsorship. Having launched their Graduate Showcase Award in 2017, which offers a platform to an emerging, early career artists graduating from the Edinburgh College of Art, the team are now proud to announce the Lyon & Turnbull Courtauld Institute of Art Scholarship for students pursuing an MA in Modern & Contemporary Art. The aim of this support is to offer, not so much a prize, but an opportunity; something that would provide impetus, structure and incentive.

INTRODUCING THE LYON & TURNBULL GRADUATE SHOWCASE AWARD WINNER 2019

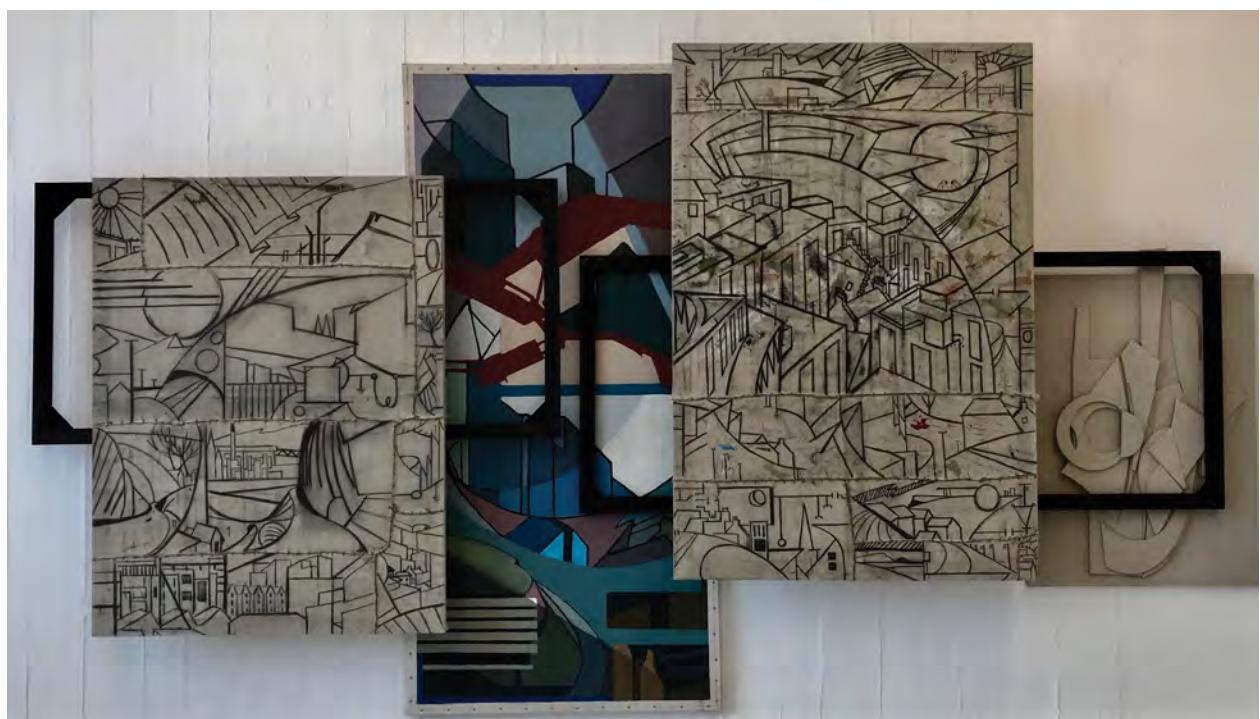
It is with great pleasure that Fine Art team at Lyon & Turnbull announce the winner of their 2019 Graduate Showcase Award - Gary Anderson. Gary, a painter and sculptor, graduated from Edinburgh College of Art with a BA (Hons) in Painting this summer.

His work involves researching relationships with environments - urban and rural; structures and landscapes. It also encompasses social context, architectural history, belonging, sense of place and contemporary influence. In practice, this manifests as landscape painting, sculpture and Illustration.

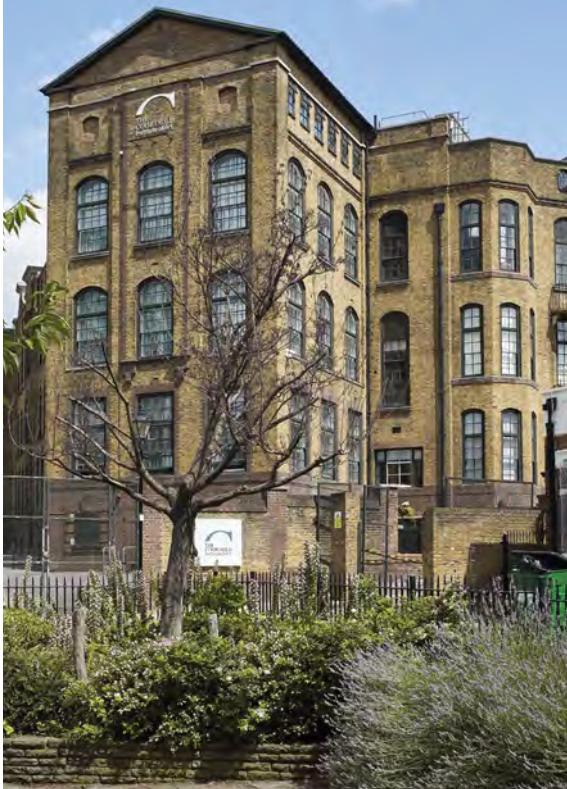
A key aspect of the presentation involved collaging with a group of large paintings and drawings on various surfaces.

Recent work looks at the multi-layered combinations of Edinburgh's historic skyline. A glance over the Old Town rooftops demonstrates this layering where distinct architectural style and layout from the 15th century to the present is condensed into a small space.

Part of the Award allows the selected artist to spend a week in isolation at the Bothy project on the Scottish island of Eigg. Here Gary talks about the upcoming visit, “*the opportunity to experience the wilder landscape of Eigg, it's unfamiliar territory and topography, will provide new challenges where texture and colour are natural, not man-made. Exploring Eigg's unique geology is essentially the most exciting aspect but also to examine human occupation and its historical and present effect on the landscape.*”



Gary Anderson ECA Degree Show Assemblage, 2019



LYON & TURNBULL COURTAULD INSTITUTE OF ART SCHOLARSHIP

The Courtauld Institute of Art is a world-leading centre for the study of history of art, conservation and curating. An independent college of the University of London, founded in 1932 by Samuel Courtauld, Viscount Lee of Fareham and Sir Robert Witt as the UK's first university department devoted to the study of art.

The hallmark of The Courtauld MA is its intensive and highly specialised nature. The Lyon & Turnbull Courtauld Institute of Art Scholarship is for students looking to focus on Modern & Contemporary Art.

INTRODUCING GRACE TU HEAD OF ASIAN ART LYON & TURNBULL LONDON

Lyon & Turnbull are delighted to welcome Grace Tu to the team as Head of Asian Art. Operating out of their London gallery, Grace will take the lead on their four *Asian Works of Art* auctions and specialist valuations services. The first of which will be the Edinburgh auction of *Asian Works of Art* on 15 October, closely followed by our London *Fine Asian Works of Art* auction on 06 November, a part of the prestigious Asian Art in London.

Grace gained her BA in Archaeology and Anthropology from the National Taiwan University. For several years she worked in art businesses and museums in Taiwan, including the Antiques Department at the National Palace Museum.

In 2011, she earned her MA in History of Art at the School of Oriental and African Studies (SOAS), University of London in Indian and Southeast Asian Art. Grace then moved to Ben Janssens Oriental Art Gallery as the researcher and specialist in Chinese antiques, participating Asian Art in London (AAIL) and The European Fine Art Fair (TEFAF) annually.

She is currently a doctoral candidate at Leiden University, The Netherlands. Her research focuses on



cross-cultural comparisons in motif transfers between China and Southeast Asian kingdoms from the 9th to 15th centuries.

Gavin Strang, Managing Director of Lyon & Turnbull, said, "We are delighted to welcome Grace to our team, with her extensive knowledge and enthusiasm we expect her to take our Asian sales to new heights."

Grace Tu
0207 930 9115 | grace.tu@lyonandturnbull.com



STARDUST

THE ART OF BRITISH JEWELLERY IN THE 1960S

A loan exhibition from a private collection

From 27 November to 18 December Lyon & Turnbull London hosts a loan exhibition of jewellery from a private collection. *Stardust: The Art of British Jewellery in the 1960s* features over thirty pieces of jewellery, each signed and with British hallmarks between 1960 and 1969.

The 1961 International Exhibition of Modern Jewellery, organised jointly by the Worshipful Company of Goldsmiths and the Victoria & Albert Museum, London and curated by Graham Hughes, was the world's first international display of modern jewellery. The exhibition covered the period from 1890 to 1961 and demonstrated the power of jewellery as an art form, also challenging the tradition that precious materials were required.

Stardust picks up where Hughes's exhibition leaves off, exhibiting pieces by artist jewellers of the 1960s such as: Andrew Grima, John Donald, Tom Scott, Alan Gard and Gillian Packard. Their work was ingenious because of the abstract forms used (sometimes casting from nature), and the treatment of materials. The jewellers took a subversive approach to setting precious stones. Diamonds, rubies, sapphires and emeralds were still used, but often took a backseat to 'humble' materials such as a slice of agate, a turquoise cabochon, or a rough crystal.

Collectors in the current market are clamoring for pieces by British jewellers making in the 1960s and 1970s. *Stardust* is an exceptional opportunity to view jewellery assembled from one decade, all made in Britain, and all from one private collection.

STARDUST: THE ART OF BRITISH JEWELLERY IN THE 1960S

27 November to 18 December

Weekdays 10.30am to 5pm | Saturdays 12 noon to 4pm
22 Connaught St, London, W2 2AF

Kate Flitcroft | 0207 930 9115 | london@lyonandturnbull.com



JOHN MAKEPEACE

AN ADVENTURE IN WOOD



An Exhibition at the Court Barn
A Museum of Craft & Design

Lyon & Turnbull are proud to be the key sponsor of a new exhibition celebrating the work of distinguished furniture designer and maker John Makepeace OBE FCSD FRSA. Through a collection of chairs, artist's prototypes, and designs *An Adventure in Wood* will look at the story behind the pieces of furniture, John's inspiration and the very distinctive rationale behind each piece.

JOHN MAKEPEACE AN ADVENTURE IN WOOD

31 August to 17 November

SPECIAL EVENT 26 October | 3pm to 6pm

ONE-ON-ONE WITH JOHN MAKEPEACE, FOLLOWED
BY PAUL REEVES IN CONVERSATION

Court Barn, Church Street, Chipping Campden, GL55 6JE

www.courtbarn.org.uk | 01386 841 951
admin@courtbarn.org.uk



ABOVE
John Makepeace (British, b. 1939)
Zebra, 2010

cabinet in white English holly and black oak marquetry,
the interiors are of burnished lacquer



CRAFT & DESIGN

HIGHLIGHTS EXHIBITION AT PHILADELPHIA'S BOK BUILDING

In conjunction with the American Craft Council's annual conference *Present Tense: 2019* to be held in Philadelphia from 10-12 October, Freeman's will be exhibiting highlights from our upcoming 12 November *American Furniture, Folk & Decorative Arts* auction and our 13 January 2020 *Design* auction at the Bok building on the evening of 11 October. Celebrating Philadelphia's rich design & craft history, works by George Nakashima, Wharton Esherick and other woodworkers and craftsmen will be on view in one of Philadelphia's most exciting mixed-use and multidisciplinary arts buildings.

CRAFT & DESIGN: HIGHLIGHTS EXHIBITION

11 October | 4pm to 7pm

Bok Building 1901 S 9th St Philadelphia, PA 19148
www.buildingbok.com



Phillip Bruno

AN ADOPTED SCOTSMAN

WORDS Alasdair Nichol & Raphaël Chatroux

PHOTOGRAPHS James Stone

FOR ALMOST SIXTY YEARS Phillip Bruno has been an urbane, cosmopolitan and conspicuous—in the argot of his adopted homeland Scotland, ‘kenspeckle’—presence on the New York and international art scene. Born in Paris, a city that would shape and influence his artistic sensibilities, he was raised in the United States, where it quickly became apparent that, while he may not have possessed the necessary skills to become an artist, his life was destined to be driven by a passion for creativity and an appreciation of the visual arts.

A BRUSH WITH GENIUS

An early episode that is indicative of the original path that he would take stems from his love of the work of Van Gogh, a devotion fueled by the historic show at the Metropolitan Museum of Art in 1949. As a twenty-year-old art history student, he took it upon himself to engineer a meeting with Van Gogh’s nephew at a New York hotel and arranged for him to give a talk on the artist at Columbia University, where Bruno studied. This led to an invitation to stay at the master’s family home in Holland, where his bedroom was decorated with four paintings by Van Gogh and the view from his window was onto a garden of sunflowers. The experience proved to be a transformative one, and having this brush with genius inspired a desire to lead a life driven by the art spirit. In this he was fortunate as his open gregarious personality and natural gift for friendship allowed him to flourish within the contemporary art world, where artists immediately warmed to and trusted him. The studio doors of many of the great artists of the 20th century opened up to him including those of Brancusi, Giacometti, Marin, David Smith, De Kooning, Rothko, Calder and Pollock. Famously, he put on his finest attire when going to meet Matisse in the hope that his sartorial splendor would inspire a portrait by the master, sadly it was not to be. “*A woman’s silhouette is always more appealing than a man’s*” Matisse explained.

THE GALLERIST

Given his gifts, it is unsurprising that Bruno was in high demand as a leading gallerist working first with Weyhe Gallery and then as an associate director for Grace Borgenicht where he helped set up her gallery for contemporary American art on 57th Street, which featured works by Milton Avery amongst many others. Through his travels in Mexico he got to know the great muralist David Siqueiros and his pupil José Luis Cuevas,

subsequently organizing a Cuevas exhibition in Paris in 1955 when he was a mere twenty-five. He worked for a time with World House Galleries whose clients included major collectors such as Roy Neuberger, Joseph Hirshorn and Duncan Phillips. This was followed by thirty years as co-director of Staempfli Gallery showing artists such as Brancusi, Tinguely and Duchamp culminating with the final phase of his career at the prestigious Marlborough Gallery in New York from 1989 to 2007.

GIFT TO GLASGOW

Throughout his storied career, one of his defining characteristics has been his extraordinary, albeit discreet, generosity. An enthusiastic and discerning collector, Bruno has helped innumerable artists by carefully placing their works with museums around the world. The most recent beneficiary of his largesse is the Hunterian Art Gallery, a part of the University of Glasgow and the oldest museum in Scotland, which had previously been presented with his collection of artists’ Christmas cards. His relationship with the museum had originated while he was with Marlborough and he had met now Deputy Director of the Hunterian, Mungo Campbell, who was visiting New York and became a houseguest. Another defining factor was his marriage to the noted British art critic Clare Henry in 2002. After twenty years together in Manhattan, they are currently settled in ‘Dear Green Place’, a city he now calls home. This magnificent gift, donated to the Hunterian Art Gallery in Bruno’s 90th year, presents a selection of paintings, sculpture, and drawings by American artists such as William Dole, Lee Gatch, Red Grooms, David Levine, Leroy Lamis, Robert Andrew Parker and Tom Otterness, as well as international figures such as the Mexican painter José Luis Cuevas and the Japanese sculptor Masayuki Nagare. It provides an extraordinary snapshot of the New York art world from 1950–2010 and will be on view to the public at the Hunterian from 18 October 2019 to 12 January 2020.

A GIFT TO GLASGOW

THE P.A. BRUNO COLLECTION, NEW YORK

18 October until 12 January 2020

Tuesday to Saturday 10.00am-5.00pm

Sunday 11.00am-4.00pm

The Hunterian Art Gallery University of Glasgow

81 Hillhead Street Glasgow G12 8QQ

PENNSYLVANIA MODERN

Among the American Modernist works that Phillip Bruno assembled over the years, those by Charles Demuth held a special place in his collection. This winter, Freeman's will present two watercolor still lifes by the Lancaster, Pennsylvania artist from Bruno's personal collection. Both executed in 1918, at the height of Demuth's exploration of the medium, the works masterfully capture the grace and fragility of each flower: a rosy cyclamen and a stem of purple zinnias, respectively.

Demuth first experimented with the medium of watercolor while in France. He further explored it upon his return to the United States in 1914, mainly through floral and figural compositions. While Demuth's earlier pieces denote a certain flat, almost primitive expression, *Cyclamen* and *Zinnias* are striking in their crisp, minimalist execution. In each work, the artist leaves much of the paper untouched; the background is half defined and each flower is only lightly outlined. Yet, both compositions are enlivened by the subtle,

almost transparent, washes that glow with jewel-like colors. Some fade into one another, while others strike by their intensity, misting up on the paper, thus creating a surface which is both rich and varied.

At the time of these two compositions, Demuth was heavily influenced by Paul Cézanne, whose work he discovered at the nearby Barnes Foundation through his friend Dr. Albert C. Barnes. Like the French Master, Demuth developed a keen attention to line and color, and pushed the boundaries of the picture plane, inventing new perspectives and suggesting unseen forms and spaces. Through their translucent coloring, subtle linear effects and soft modeling, *Cyclamen* and *Zinnias* are presented in all their delicacy and mystery, each flower subject to its own sensual, organic rhythm; as if Demuth's mission was to witness the true essence of the nature surrounding us, and reveal its underlying structure on the surface of his paper. ■

BELOW
Charles Demuth
(American, 1883-1935)
Cyclamen, 1918
watercolor and graphite
on paper, 14 x 10 in.
\$70,000-100,000
(£57,850-82,650) + fees



LEFT
Charles Demuth
(American, 1883-1935)
Zinnias, 1918
watercolor and graphite
on paper, 18 x 12 in.
\$60,000-80,000
(£49,600-66,125) + fees



ABOVE
Phillip Bruno, 1955, outside the Loeb Gallery, Paris
Image Courtesy of the Hunterian Art Gallery

**AMERICAN ART &
PENNSYLVANIA IMPRESSIONISTS**
08 December Philadelphia
Alasdair Nichol | anichol@freemansauction.com





A Grand Old Flag

THE STARS & STRIPES COLLECTION
OF DR. PETER J. KEIM

WORDS Lynda Cain PHOTOGRAPHS Thomas Clark

Freeman's is delighted to announce that the inaugural exhibition and auction in our new 2400 Market Street gallery will be *A Grand Old Flag: The Stars and Stripes Collection of Dr. Peter J. Keim*. With passion, perseverance and a steadfast commitment to rarity and historical significance, the Keim Collection of American Flags grew over a span of 40 years and is recognized as one of the most comprehensive in the country.



THE NEARLY 400 piece collection ranges from a rare hand-made late 18th/early 19th century 13-Star Flag to the 50-Star Flag flown in Kuwait by the Marines prior to the invasion of Baghdad in 2003, with most in-between iterations. Flags are significant emblems of a specific time and often place. The history represented with every additional star of statehood in the evolving design of these Flags can illuminate the complex geographical negotiations, political machinations and occasional military action behind the growth of the United States. Indeed, Flags are often treasured for the personal experience associated with specific events within this country's history.

A number of Flags in the collection with period inscriptions on the hoist or attached notes of provenance offer insight into the lives of the individuals who owned them. Some of the most compelling stories are associated with flags dating to the Civil War era. A 33-Star American Flag in the collection accompanied a young New England Union volunteer; the hoist is inscribed, "Musician James Marshall, Co. B. 1st Reg. RI, Detached Militia, Providence, Bull Run." Marshall enlisted with his brother at Providence, Rhode Island, April 1861, the day the Regiment was organized. Dispatched to Washington, D.C. for the defense of the Capitol, the regiment was renamed the First Rhode Island Volunteer Infantry Regiment and eventually took part in the First Battle of Bull Run. Another particularly finely made 34-Star Flag is accompanied by a written history of ownership to recent German immigrants, a clothing designer, Henry Clayes and wife, living in the politically and ethnically divided and combustive Civil War city of New York. The note records that the Flag was flown every day to show they were on the Northern side for fear that their patriotism would be questioned and their house burned down. A 36-Star Flag records that it was made by Ms. Nathaniel Bunce (Mary Josephine Suffern 1816-1891) of New York City for the funeral procession of Abraham Lincoln, 1865.

Other flags in the Keim Collection are notable for their rare or unique design. The American Flag's proportions and the arrangement and positioning of its stars were not officially established until the Executive Order by President Howard Taft on June 24, 1912. Until that time, the flag's design was largely left to the imagination of its maker. Flags in the collection have cantons with stars arranged in rigid rows while others have stars arranged in a scatter-shot fashion; a few have stars arranged in a magnificent, single, large star or "Grand Luminary" pattern or in medallions. One of the most arresting designs in the collection is a 28-Star Flag commemorating Texas statehood, circa 1845, with brightly stenciled stars on a narrow, wide canton and red, white and blue stripes (illustrated opposite, top center).

Over the years, Flags from Dr. Keim's collection have been featured in numerous publications, programs and museum exhibitions across the country. They were also prominently displayed twice in the famed windows at Bergdorf Goodman on 5th Ave. in New York City, initially on the first anniversary of September 11 and secondly in 2008, upon the publication of *A Grand Old Flag: A History of the United States through its Flags* (2007) by Kevin Keim & Peter Keim. Dr. Keim appeared on PBS's *Antiques Roadshow*, Dallas, first aired January 26, 2009.

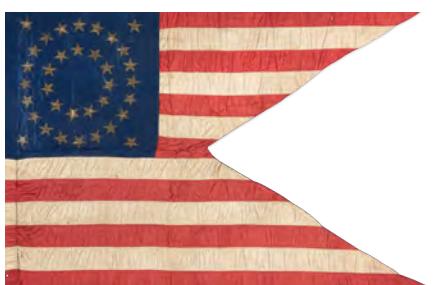
Prior to their exhibition and sale, highlights from the collection will be touring to Richmond, VA, Washington, D.C. and Boston, MA. The collection includes not only an impressive array of flags but also related artifacts from 19th and 20th popular culture and reference books; it is an unrivaled celebration of this nation and its storied past. ■

**A GRAND OLD FLAG: THE STARS & STRIPES COLLECTION
OF DR. PETER J. KEIM** 24 November Philadelphia
Lynda Cain | lcain@freemansauction.com

HIGHLIGHTS TOUR

24 September Richmond, Virginia
25 September Washington, D.C.
10 October Boston, MA

ILLUSTRATED
Select Flags to be offered
in the 24 November auction
Estimates vary





P.F. Brugel fecit 1778

OPPOSITE

Paul Theodor van Brussel

(Dutch, 1754-1795)

Still life of Spring Flowers in Footed Urn

oil on canvas

£40,000-60,000

(\$48,000-72,000) + fees

In Perfect Bloom

WORDS Rohan McCulloch

PHOTOGRAPHS Alex Robson

FLOURISHING IN NORTHERN EUROPE from the 17th century, still life painting emerged as a distinct genre during the early 1600s. Although frescos and mosaics depicting everyday objects appeared throughout Antiquity and the Middle Ages, the recognition of still life painting as an independent genre and professional specialisation in Western painting began with Netherlandish paintings of the 16th and 17th centuries. Partially due to the Northern European Reformation leading to a decline of religious iconographic art and the increase of urbanisation of Dutch and Flemish society, still life paintings grew in popularity, reflecting the era's scientific interest in the natural world.

An arrangement of inanimate, everyday objects, whether natural objects or manufactured items, a still life painting's composition includes objects for the sake of their qualities. Many of the objects included in early works are religiously symbolic, while others objects may provide the viewer with moral or intellectual instruction. This theme of moral instruction is also common in still-life paintings of the 17th century. In general, the objects chosen to be included in a still life painting reflect all the aspects and diversions of everyday life.

Floral still lifes enjoyed a prominence in the 1600s with artists referring to herbals and botanical texts to create exquisitely detailed bouquets of flowers from around the world captured in a single moment of perfect bloom. At a time when new, exotic flowers were becoming known and sought after by botanists, and with a population with a growing interest in botany, the extravagant inclusions of flowers that would have never been seen together in nature speaks to the evolution of the times.

Paul Theodor van Brussel (Dutch 1754-1795)'s beautifully executed *Still Life of Spring Flowers in a Footed Urn* is a stunning example of an 18th century Dutch floral still life. With irises, daffodils, tulips, peonies, delphiniums and other flowers in perfect bloom, overlapping and intertwining with one another and inclusions of a butterfly gently hovering over the arrangement, a small nest cradling eggs and delicate drops of water shining from petals and leaves, the artist's attention to extraordinary naturalistic detail typifies the late Dutch style of flower painting.

Van Brussel was born near Schoonhoven, Netherlands in 1754. His first teacher was the Haarlem painter Jan Augustini (1729-1773), a landscape painter who started his career working on pictures of flora for botanists. Van Brussel worked for Augustini, making decorative paintings for the walls of wealthy patrons homes. He continued his career as a pupil under Hendrik Meyer of Haarlem who is best known for his meticulous draftsmanship of figured landscapes.

First employed in the manufacture of tapestry, Van Brussel afterwards devoted his attention entirely to nature, and became one of the best still life artists of his time. Van Brussel's life was tragically cut short when he drowned while ice skating at the age of 41. This accident has meant that his works are rare but highly sought after by private collectors and institutions. His colourful and highly finished paintings feature in prominent collections throughout Europe including the collections of the National Gallery, London, and the Fitzwilliam Museum in Cambridge. ■

THE CLASSIC TRADITION 30 October London

Rohan McCulloch | rohan.mcculloch@lyonandturnbull.com

DARWIN'S MAGNUM OPUS

WORDS Cathy Marsden
PHOTOGRAPHS Alex Robson

CHARLES DARWIN'S *On The Origin of Species by Means of Natural Selection* is known as "the most important biological work ever written", a magnum opus of scientific thought still relevant and influential today.

In June 1858, Darwin received a letter from fellow naturalist Alfred Russel Wallace containing his draft theory on species variation and distribution. Darwin had been investigating similar phenomena: his work on-board HMS Beagle from 1831 to 1836 had led the naturalist to investigate the reasons behind the geographic distribution of wildlife and fossils. Darwin noted the similarities between his work and Wallace's, in a letter to the Scottish geologist Charles Lyell: "if Wallace had my M.S. sketch written out in 1842 he could not have made a better short abstract!" On 1st July 1858, Darwin and Wallace presented a joint paper to the Linnean Society: *On the Tendency of Species to form Varieties; and on the Perpetuation of Varieties and Species by Natural Means of Selection*. Following this, Darwin commenced his *Origin of Species*.

He started work on the book on 20 July 1858, corrected the proofs in September 1859 and received a copy early in November. This was a remarkably quick turnaround from conception to publication. 1,250 copies were printed, of which 1,192 were available for sale, with twelve reserved for the author, forty-one for review and five for Stationers' Hall copyright. All 1,192 available copies were subscribed for by booksellers on the day of publication, 24th November 1859, and Darwin was immediately asked by John Murray to prepare a revised text for a second printing.

Darwin's work was successful in the sense that it aroused huge interest and subsequent controversy. Peter Bowler, in his work *Evolution: the History of an Idea*, points out that the work did not draw clear lines between the scientific, religious and sociological issues raised in the text, sparking debate. At the time of publication, as is often the case now, many reviewers struggled to completely understand Darwin's theory. Darwin was satirised in contemporary magazines as "a Venerable Orang-outang" and cartoonishly depicted as an ape with a bearded human head.

Today, *On The Origin of Species* ranks among the most important books ever published, and perhaps alone among scientific works, it remains scientifically relevant 150 years after its debut. It also survives as a model of logical thought, and a vibrant and engaging work of literature. Darwin himself recognised this work as just the beginning, a work that would open up many different fields of research. "Since then, even the most unanticipated discoveries in the life sciences have supported or extended Darwin's central ideas—all life is related, species change over time in response to natural selection, and new forms replace those that came before. 'Nothing in Biology Makes Sense Except in the Light of Evolution', the pioneering geneticist Theodosius Dobzhansky titled a famous essay in 1973. He could not have been more right—evolution is quite simply the way biology works, the central organizing principle of life on earth." (Hayden, T. *What Darwin Didn't Know*. Smithsonian.com).

Discussion of most topics within Evolutionary Biology begins with Darwin. Indeed, *On The Origin of Species* continues to influence much of modern Evolutionary Biology. Darwin viewed evolution by natural selection as a very gradual mechanism of change within populations, and postulated that new species could be the product of this very same process, but over even longer periods of time. Darwin indicated that species could form by the evolution of one species splitting into two, or via a population diverging from its extant ancestor to the point it was a new species. Darwin's insights into evolution were brilliant, especially in light of their being made in the absence of genetics. Indeed, ideas about heredity and the introduction of new genetic material via mutation were to come long after Darwin's founding theories of evolution.

Lyon & Turnbull's *Rare Books, Manuscripts, Maps & Photographs* auction on 09 October gives somebody the opportunity to own a copy of the first edition of this ground-breaking book. In its original green cloth binding, it is one of only 1,250 copies of the first edition published: a truly limited chance to own something which has changed the world. ■

RARE BOOKS, MANUSCRIPTS, MAPS & PHOTOGRAPHS
09 October Edinburgh
Cathy Marsden | cathy.marsden@lyonandturnbull.com

OPPOSITE

Charles Darwin

On the Origin of Species, by Means of Natural Selection, London: John Murray, 1859

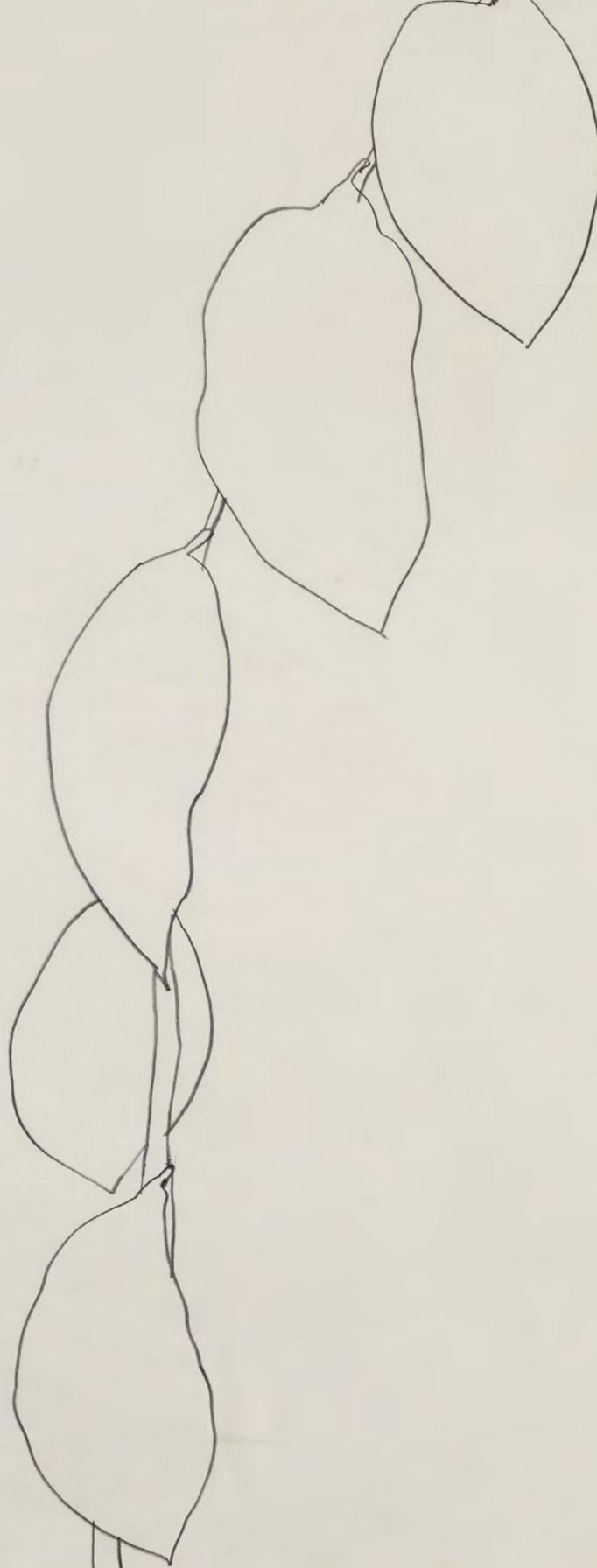
First edition, 8vo in twelves

£40,000-60,000

(\$48,000-72,000) + fees

FEATURE STORIES Lyon & Turnbull





ABOVE

Ellsworth Kelly (1923-2015)

Lemon Branch, 1964

pencil on paper, 28 ½ x 22 ¾ in.

\$60,000-100,000

(£49,575-82,650) + fees



THE COLLECTION OF MR. AND MRS.

RICHARD E. OLDENBURG

WORDS Dunham Townend

PHOTOGRAPHS Ryan Buckwalter, Arnold Newman

Distinguished collector and art world power broker, Richard Oldenburg was a central figure, both personally and professionally, of the elite art and cultural orbit of Manhattan in the second half of the 20th century. Born in Stockholm, he and his older brother, the famed Pop artist Claes Oldenburg, spent their earliest childhood years in Sweden, before moving to Chicago in 1936, when their father Gösta was named the city's Swedish Consul General. Their mother, the former Sigrid Lindforss, was accomplished in her own right, having enjoyed a career in Sweden as an opera singer and, later, as an abstract painter. The two Oldenburg brothers would themselves go on to have careers of significant influence within the art world, though their paths would take quite different turns.

After a tenure at Harvard Law School and time spent in military service, Richard embarked upon a career in book publishing at Doubleday and MacMillan. With Claes an emerging presence in the growing Pop Art scene, however, the art world was always close at hand. As Richard recalled in the Museum of Modern Art's oral history, "through [Claes], I met Rauschenberg, Lichtenstein, Warhol, Segal, Rosenquist – everyone – because they were all in very close contact. It was a very exciting time. It was the whole emergence of the Pop Art movement." Indeed, it was after a fortuitous meeting with a former colleague at the opening of Claes's 1969 MoMA exhibition that Richard assumed the role of the museum's Director of Publications. So

successful was he in his post that soon thereafter he was appointed MoMA's Director, a position he would hold from 1972 until 1994.

Once Richard joined the museum, the two brothers were cornerstones of the art world, one creative, the other practical. Richard's unique talents allowed him to thrive in his role as a cultural chief executive. Under his stewardship, the museum made tremendous strides, including an expansion that saw its exhibition space more than double, a transformative change for one of the world's leading institutions. Upon his retirement from the museum in 1994, Richard joined Sotheby's, where he served as Chairman of North and South America until 2000.

Richard's interest in art extended far beyond the professional and he built an impressive personal collection of international scope. This Fall, Freeman's is pleased to offer in various auctions a selection of works that are emblematic of the Oldenburgs' collecting passions. Notable among these pieces are works by Mimmo Rotella, Roy Lichtenstein, Ellsworth Kelly and Claes Oldenburg. It is with great pleasure that Freeman's brings these works of such distinguished provenance to the market. ■

ABOVE: Richard Oldenburg, image: Arnold Newman, 1983

MODERN & CONTEMPORARY ART

29 October Philadelphia

Dunham Townend | dtownend@freemansauction.com



AN ARTISTIC HAVEN

WORDS Lauren Colavita PHOTOGRAPHS Alex Robson

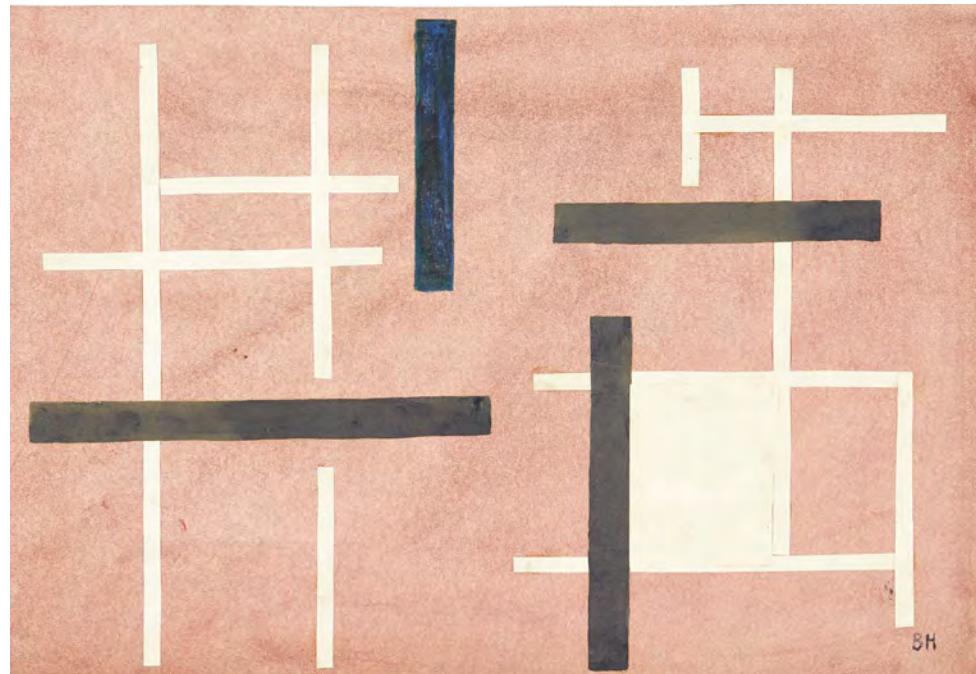
Nestled along the coast of West Cornwall, St Ives is a fishing town that quickly became a centre for modern and abstract developments in British art. A cultural and artistic haven since the late 1800s, St Ives has been known to attract and enchant artists from across the world. In 1939, sculptor Dame Barbara Hepworth and then husband, artist Ben Nicholson, settled in St Ives and established a base for the abstract, avant-garde movement in Britain.

With the end of World War II, a new generation of artists began to emerge, led by Hepworth and Nicholson. These artists had a shared interest in abstraction and a deep fascination with the coastal landscape of West Cornwall. Many used the shapes, forms, and colours of the fishing town as a source of inspiration in their work. This forward-thinking collective of artists became known as the 'St Ives School'.



OPPOSITE
Denis Mitchell
(British, 1912-1993)
Carngalver, 1968
fibreglass on white
studio plinth
29cm x 208cm x 13cm
£7,000-10,000
(\$8,400-12,000) + fees

RIGHT
Barbara Hepworth
(British, 1903-1975)
original collage
for Porthia Prints
series, signed with
accompanying
screenprinted linens of
the design



Denis Mitchell, an English abstract sculptor, was one of the artists who became an active member in this artistic community following WWII. From 1949-59, he acted as Hepworth's assistant and personally worked on many of her sculptures. It was during this decade that Mitchell developed an interest in the purity of form and the manipulation of space. His sculptures, such as the gravity-defying *Carn Galver II*, 1968 and the sleek *Roseveor*, 1985, show a strong understanding of balance, line, movement and light.

Mitchell's works, although abstract in form, remain rooted in the landscape of St Ives. Working primarily in bronze and wood, he often hand carved his works and hand finished his bronzes. Mitchell placed great emphasis on texture and material in the design and execution of his sculptures. It is a lesser known fact that Mitchell was not exclusively a sculptor, but also an aspiring businessman.

In an attempt to gain publicity for the growing St Ives art scene in the 1950s, Mitchell and his brother formed the company Porthia Prints. They encouraged local artists to submit original designs, which would then be screen-printed onto pieces of linen and sold as tablemats. Thirteen designs were chosen and, by 1955, they were being produced and sold

exclusively through Heal's in London. Amongst the artists featured were Peter Lanyon, Terry Frost, Roger Hilton, Denis Mitchell, Wilhelmina Barns-Graham, Patrick Heron, and Barbara Hepworth.

Despite securing several large orders and finding initial success, the company quickly ran into their fair share of complications. Their production method was calibrated for the manufacture of thirteen or fourteen prints of each design, which were intended to be sold in sets or singly. However, most clients requested sets of six different mats or varieties of individual prints, and Porthia struggled to keep up with demand. Furthermore, due to complications with the inks and printing method, the mats would often run and fade when washed, which make the surviving mats even more rare and precious. These production issues lead Heal's to withdraw their support in 1960.

This November, Lyon & Turnbull are delighted to offer works from the estate of an important St Ives artist as part of MODERN MADE, a London auction focussed on Modern Art, Sculpture, Design and Studio Ceramics. ■

**MODERN MADE: MODERN ART, SCULPTURE,
DESIGN & STUDIO CERAMICS**
14 November London
Philip Smith | philip.smith@lyonandturnbull.com



LOOKING BACK

WORDS Raphaël Chatroux
PHOTOGRAPHS Thomas Clark

WHILE THE TRAVELLING EXHIBITION *BERTHE MORISOT: WOMAN IMPRESSIONIST* IS COMING TO AN END IN MUSÉE D'ORSAY AFTER AN INTERNATIONAL TOUR THAT STOPPED IN PHILADELPHIA, FREEMAN'S IS PLEASED TO ANNOUNCE THE SALE OF *APOLLON RÉVÉLANT SA DIVINITÉ À LA BERGÈRE ISSÉ*, A STRIKING WORK BY THE ARTIST BASED ON A PAINTING BY FRANÇOIS BOUCHER

OPPOSITE

Berthe Morisot
(French, 1841-1895)
Apollon Révélant sa Divinité à la Bergère Issé, after François Boucher, 1892
oil on canvas, 25 ¼ x 31 ½ in.
\$150,000-250,000
 (£123,975-206,600) + fees

I LIKE EITHER EXTREME NOVELTY OR THINGS OF THE PAST

BY EMBRACING THE choice of an artistic career at an early age, Berthe Morisot went against the etiquette of the time which confined the women of the bourgeoisie to dabbling activities, and only allowed them to consider painting as a hobby. Yet, by sheer passion and doggedness, Morisot eventually became one of the most daring painters of her time, a major figure of Impressionism, and a true modernist who masterfully blurred the boundaries between sketches and finished works, and pushed the limits of portraiture, landscape and genre painting altogether.

Although she is now considered the supreme painter of modern femininity, through her subjects, her bright palette and showy brushwork, Berthe Morisot also channeled aspects of the *Grande Tradition* of French painting, specifically rococo art. The artist was thought to be a distant relative of Jean-Honoré Fragonard and her work was hailed as a continuation of his lush, frivolous paintings of beautiful women, in harmony too with Jean-Antoine Watteau's intimate, pretty-in-pink atmospheres. Like every other artist of her generation, Morisot started copying Old Masters at the Louvre. But unlike her male peers, she continued to revere the art of the past as she matured, and continuously looked back at work by 18th century masters. In 1890-1891, the year before she completed the present painting, the artist confessed in her diary, "*I like either extreme novelty or things of the past.*"

In fact, like her good friend Pierre-Auguste Renoir, Berthe Morisot deeply admired François Boucher and she copied two works by him during the last decade of her life. First, she copied a section of *Vénus Demandant à Vulcain des Armes pour Énée* (1732) during yet another visit to the Louvre in 1883-1884. She proceeded to hang this piece in a special place in her studio: right above the Louis XIV mirror in the living room, where she used to greet her numerous guests. The present work is the second copy she made. It was executed in 1892, while the artist was visiting the Musée des Beaux Arts de Tours with her daughter Julie. It is a direct variation of the bottom left quadrant of Boucher's

1750 *Apollon Révélant sa Divinité à la Bergère Issé*. As in her previous copy of Boucher's painting, Morisot here focuses her attention on a small section of the canvas: a pair of voluptuous nymphs swiftly caught in a delicate embrace near a forest stream. Apart from the theme, which is so distinctly rococo, the painting also revives the 18th century technique known as *pochade*, where one quickly captures the colors and atmosphere of a scene. Through her fragmented touch, Morisot essentially dissolves the contours of the composition into one jubilant, chromatic playground, thus resulting in the impression that the painting is being completed before our own eyes. True to both 18th century principles and Impressionist philosophy, the creative process becomes as important, if not more so, than the finished work itself. Many critics noticed and commented on this characteristic in Morisot's œuvre. According to Nicole Myers, it is because "they didn't have a way to explain her unbelievable originality and daring, [that] they used the framework of rococo to give words and structure for how to approach the art of a woman."

In 1896, a retrospective exhibition of Morisot's work was assembled by Edgar Degas, Claude Monet, Pierre-Auguste Renoir and Stéphane Mallarmé, exactly one year after their friend's passing. Comprised of nearly 400 works, among which one could find the artist's famous figural works, landscapes, seascapes, still lifes, as well as sketches, pastels and watercolors, the show also included the two copies that Berthe Morisot modeled after François Boucher. Monet himself insisted on including them in the exhibition at the last minute; not only because of the connection to Boucher, but mostly because of how Morisot had captured the scenes through quick brushwork and energetic dabs of paint, and had mixed pastel within her oil to obtain soft, powdered colors—a radically modern technique which Monet had in mind as he was embarking on his *Nymphéas* series. Reflecting upon the 1896 exhibition, a critic concluded while looking at Morisot's work: "*It is the 18th century modernized.*" ■

EUROPEAN ART & OLD MASTERS

18 February 2020 Philadelphia

David Weiss | dweiss@freemansauction.com

JOHN DUNCAN FERGUSSON R.B.A. (SCOTTISH 1874-1961)

AT A CAFÉ TABLE [DETAIL] Sold for £194,500

From the estate of the late Anne Robertson

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LEFT, FROM TOP
A Yellow Sapphire and Diamond Set Ring
claw set with an emerald cut fancy light yellow sapphire principle sapphire weight: 20.60 ct £10,000-15,000 (12,100-18,150) + fees

A Yellow Sapphire and Diamond Set Necklace
Bulgari
set with an oval mixed cut yellow sapphire, 42.4cm long £3,000-5,000 (\$3,625-6,050) + fees

TALK OF SAPPHIRES usually brings to mind the intense velvety blues of stones from Kashmir or the cornflower blues of those from Ceylon. However, sapphire is a broader term referring to the gem variety of the mineral corundum naturally occurring in a vast range of natural ‘fancy’ colours including green, yellow, purple, pink, orange and black.

No matter the colour, the physical properties of a sapphire remain the same, the most notable being hardness (a 9 on the Mohs’ Scale). In addition to good durability, hardness also makes stones appear more lustrous – a gem with good hardness appears more attractive due to the return of light from the surface of the stone.

Yellow sapphires have been gaining interest and popularity on the market; retail jewellers ascribe the increase in value to the rise in popularity of yellow diamonds. Yellow sapphires occur in various intensities and shades, from pale yellow to bright canary and intense orangish yellow. Canary yellow sapphires may lead the Western market, however, further east in Asia there is more interest in deep orangish tones.

Colour variations in yellow sapphires can be the result of several factors: iron levels, natural irradiation, and heat treatment. A fascinating subject under constant research by gemmologists, a recent study determining there are seven types of yellow sapphires, classified by their cause of colour and the stability of that colour to light.

Yellow sapphires are currently being discovered in a variety of localities including Sri Lanka, India and Australia. The beautiful emerald cut, light yellow example illustrated here, originates from Sri Lanka and is just one of a selection of sapphires to be offered in Lyon & Turnbull's forthcoming *Select Jewellery & Watches* in London on 21 November. ■

SELECT JEWELLERY & WATCHES

21 November London
Kate Flitcroft FGA | kate.flitcroft@lyonandturnbull.com

SUNSHINE STONES

Yellow
Sapphires

WORDS Kate Flitcroft PHOTOGRAPHS Alex Robson



WHEN MEISSEN HENRY VAN DE VELDE WENT MODERN

WORDS Tim Andreadis

PHOTOGRAPHS Thomas Clark

Belgian-born Henry van de Velde (1863-1957) was among the most influential artists, designers and architects who defined the Art Nouveau style in the early years of the 20th century. Van de Velde attended the Royal Academy of Fine Arts in Antwerp from 1881 to 1884 and joined *Les Vingt* (also known as *Les XX*), a Brussels-based group of twenty avant-garde artists. His paintings were largely criticized for their mimicry of the Impressionists and as a painter, van de Velde struggled to emerge from the shadow of the prevailing style.

Largely influenced by the Arts & Crafts movement, however, van de Velde turned his attention to decorative arts, architecture, and interior design and in 1895 designed and built his first house, *Bloemenwerf*, in Uccle near Brussels. The home provided van de Velde an opportunity to create a work of art that unified the interiors and furnishings with the architectural design, giving equal attention and purpose to the interiors. The eponymous *Bloemenwerf* chair designed for the house became one of his most iconic designs. Constructed of ash with woven straw seats, the chairs reflected the existing proclivity among British Arts & Crafts designers for rustic materials and a simplified profile. *Bloemenwerf* was received





with great fan-fare, earning van de Velde further commissions and garnering the attention of the influential Parisian gallerist Siegfried Bing (1838-1905) for whom van de Velde designed interiors for Bing's gallery *L'Art Nouveau* in 1895. Bing's collaboration with leading designers and artists of the time and his Pavilion at the 1900 Paris World Fair, gave an unprecedented level of exposure to a public who came to designate the New Style "L'Art Nouveau," after the gallery's name.

First moving to Berlin in 1900, van de Velde took up several commissions for the design and decoration of interiors including the Havana Tobacco Co. store and the barbershop of the imperial barber François Haby. Van de Velde's vision of a unified design was on full display in these interiors which carried the sinuous line of van de Velde from floor to ceiling, fully-encompassing and complimenting the space's function. The best example of this was his treatment of the barbershop plumbing, which he left exposed, and manipulated to follow the line of the surrounding wood paneling, sink, mirror and curved cabinetry. His use of a curved, abstracted line was not merely to embellish the space, but to give new form and artistic spirit to the everyday.

His reception in Berlin precipitated an invitation in 1901 by the highly influential Count Harry Kessler (1868-1937) to move to Weimar to serve as advisor to the Grand-Duke Wilhelm Ernst (1876-1923) for "the Betterment of Arts and Crafts and Small Industry." Van de Velde established the Kunstgewerbliches (Department for Arts and Crafts) Seminars which operated as a working group for artists and designers to share and advance ideas. Van de Velde also helped to establish the Weimar school of Applied Arts, for which he served as Director from 1906-1914.

Notably, van de Velde's school served as a predecessor of the Bauhaus which emerged in Weimar in 1919 with a new artistic vision, but many related principles.

So responsible was van de Velde (along with Gustave Serrurier-Bovy (1858-1910) and Victor Horta (1861-1947) for promoting and defining the Art Nouveau

style in Germany, that German publications often referred to the style as "Belgische" or "Veldesche." It was only later that the style in Germany came to be referred to as "Jugendstil", named for *Jugend*, the Munich-based art magazine that along with *Dekorative Kunst* promoted the New Style to a German audience.

An outspoken proponent of the British Design Reform movement and the teachings of William Morris (1834-1896) and John Ruskin (1819-1900), van de Velde sought to espouse the same virtues in Germany, calling for a unification of the Applied and Fine Arts, marked by a new style that eschewed Historicism and embraced innovative and thoughtful design. Van de Velde worked with industry to create original designs that held true to these principles.

A superb porcelain service for the celebrated Meissen manufactory, designed circa 1903-1904, was among his most successful. On the historically-revered, hard-paste porcelain body, a new design vision was brought to life. The forms are curvaceous, but with great restraint and structure stemming from the function of the design. In under-glaze blue decoration, an abstracted line of repeating curves recall ocean waves or the winds of a torrent storm. The speed of technological progress and feverish pace of societal change are reflected in van de Velde's design, a swirl that evokes speed and mechanization, as in the blades of a saw wheel or the teeth of a gear. Meissen, like other firms, turned to leading design talents like van de Velde to market to a well-heeled and artistically-minded public.

Known as *Peitschenhieb* or "Whiplash", the service took two years for the Meissen firm to complete, during which time its lead modeler, Otto Stange, was said to have spent nineteen weeks with van de Velde in Weimar, suggesting several revisions to the design before production. While the design was not widely heralded at its time of production, it has since been reappraised as a masterpiece of Art Nouveau and works from the service can be found in public collections including the British Museum, The Minneapolis Institute of Art, The Philadelphia Museum of Art, The Carnegie Museum of Art, The Detroit Institute of Arts, and numerous European collections. ■

DESIGN 13 January 2020 Philadelphia
Tim Andreadis | tandreadis@freemansauction.com

LEFT AND OPPOSITE
Henry van de Velde
(Belgian, 1863-1957)

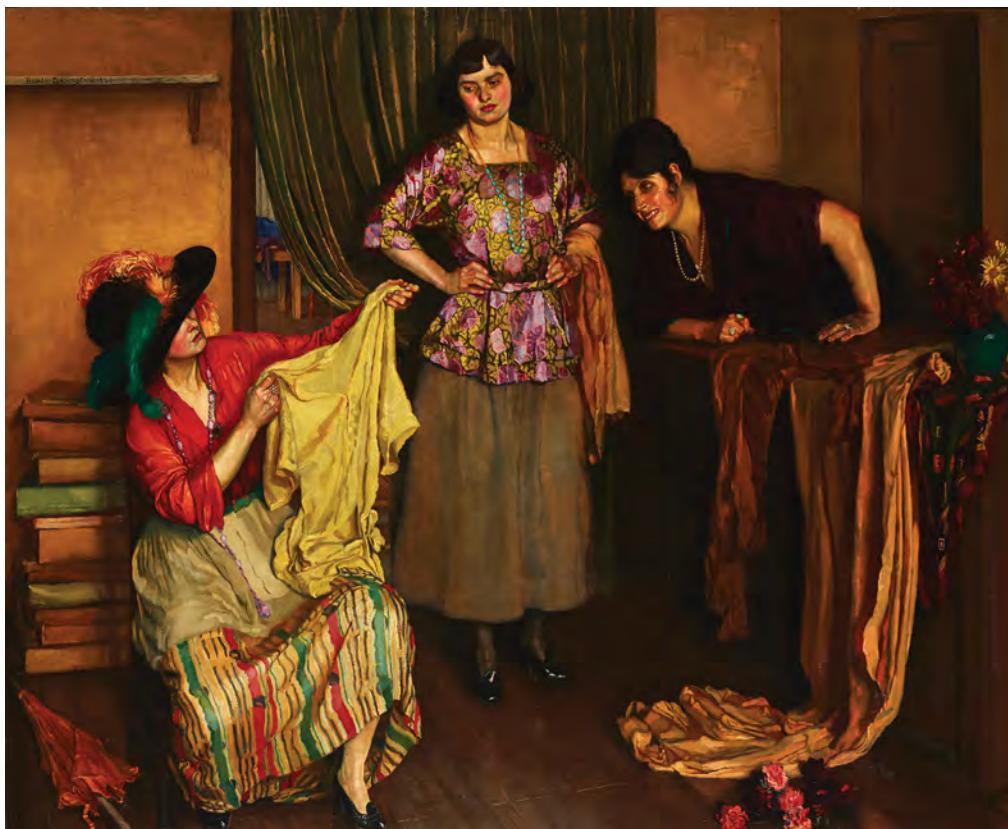
A collection of over forty serving pieces (coffeepot and large sauce boat shown), Meissen Porcelain Manufactory, 1903-04
To be offered in individual lots, estimates vary

IN THE
FOREFRONT OF THE
MOVEMENT



WORDS
Kenneth McConkey

PHOTOGRAPHS
Alex Robson



THE ART OF ISABEL CODRINGTON

OPPOSITE, LEFT
Isabel Codrington (1874-1943)
The Onion Rover, 1923
oil on canvas, 122cm x 91cm

OPPOSITE, RIGHT
Isabel Codrington (1874-1943)
The Ploughed Field
oil on canvas, 41cm x 61cm

OPPOSITE, BOTTOM
Isabel Codrington (1874-1943)
The Blouse Shop, 1923
oil on canvas, 104cm x 127cm

WITH THE GREAT WAR, the modernist experiment in the fine arts was temporarily suspended. Many artists, including Picasso, returned to various forms of realism which, in the 1920s led to a renewed interest in visual reporting. Those stationed on or close to the Western Front felt that the horror of war demanded it, and that there was no going back to their pre-war aesthetic diversions. Symbolist, Futurist and Cubist abstractions now seemed self-indulgent as painters looked to natural forms in field and flower for signs of renewal. Early evidence is found in the Royal Academy War Pictures exhibition in 1919, as Isabel Codrington (1874-1943) resumed her exhibiting career with the copiously studied *Cantine Franco-Britannique, Vitry-le-François*, 1919.

This scene of jubilation on the Marne celebrated one of the great alliances of history, and also reminded art lovers of a name, and a remarkable talent, that was almost forgotten. Born at Bydown, Swimbridge, near Barnstaple in Devon, Isabel Codrington Pyke-Nott was the daughter of the local squire who sent both his daughters to art school – first on the south coast and then to St John's Wood Art School, a crèche for the Royal Academy Schools, where Miss Pyke-Nott was offered a place at the age of fifteen.

Within a few years of leaving the schools, Codrington met the brilliant young journalist of Austro-Hungarian descent, Paul George Konody (1872-1933). At the time of their marriage in 1901 Konody was editor of *The Artist*. He would later become art correspondent of *The Daily Mail* and *The Observer*, with a wide circle of friends that included the poet, Ezra Pound, the illustrator, Dudley Hardy, the portrait-painter, Philip Alexius de Laszlo and the artist-traveller and former Whistler pupil, Mortimer Menpes.

Unfortunately the Konodys' marriage was not to last and following their divorce, the artist and Gustave Mayer, a partner in a London art dealership, were married in 1913. It was only in 1918, in her mid-forties, that Codrington "felt she would like to begin again". "I had forgotten almost everything", she later told a Devon reporter, but as is clear from the war museum commission, her remarkable skill as a draughtswoman had not left her, and 'Codrington', as she chose to be known, was set to emerge (*Western Morning News*, 16 May 1928, p. 5). Throughout the 1920s she showed regularly at the Royal Academy and, after 1923, at the Salon

in Paris where, on one occasion she received a 'Mention Honorable' from the jury.

Codrington favoured scenes of peasant life drawn from travels in France, Spain and Italy. The heroic *Onion Rover* 1923 typifies these, while *The Blouse Shop* reverts to the picturesque rusticity of coster women and gypsies, common in the work of painters such as Eric Kennington and Albert Rutherston.

An article on her work appeared in *The Studio* in 1925, where she was seen "in the forefront of the movement" to secure recognition for women in the fine arts. Solo exhibitions at the Knoedler Galleries in Paris and the Fine Art Society in London followed in 1926 and 1927. Writing in the Fine Art Society catalogue, Frank Rutter likened Codrington to a 'straight' actor – but one whose work was "fresh, direct and natural". Being "thrilled by the beauty of colour and texture ... she convinces us that ... commonplace objects are lovelier than pearls ...", he declared. These exhibitions revealed that the artist's range extended to landscapes, flower-pieces and still-life paintings. One of her "singularly joyous" landscapes, in the words of the *Westminster Gazette*, is *The Ploughed Field*, exhibited in the 1927 show.

Other landscapes painted around the Mayers' estate at Wistler's Wood, Woldingham in Surrey like *The Ploughed Field*, adopt a clear, clean alla prima style that characterises all her work. While there are echoes of John Nash and Allan Gwynne Jones, space, colour and line are carefully controlled in these sunny scenes of the north Downs.

Like that of many women artists of her day, Codrington's was a short, but highly successful career. In her heroic decision to reacquaint herself with the tools of her trade in the last year of the Great War, she unfurled a flag for all those women who had proved themselves just as capable as their male counterparts. After her final solo exhibition of *Flower Paintings* in 1935 she concentrated on printmaking. She returned to her native Devon during the closing years of her life and died there in 1943. ■

FIVE CENTURIES | FURNITURE, PAINTINGS & WORKS OF ART

14 November Edinburgh

Nick Curnow | nick.curnow@lyonandturnbull.com



OPPOSITE
A Cypriot Bichrome Ware
Pottery Oenochoe
Cypro-Archaic I, 750-600 BC
37cm.

Ancient Cyprus

AT THE CROSSROADS

WORDS Alex Tweedy

PHOTOGRAPHS Alex Robson

Sitting at the crossroads of eastern Mediterranean trade, ancient Cyprus was a melting pot of people. This wonderful wine jug exemplifies the creolisation of cultures that was particularly flourishing between 750–600 B.C. on the island. Here we see the classic shape of a Cypriot oenochoe, with a trefoil lip and bulbous body. The seemingly simple geometric decoration on the sides is also typical; colourful, inventive and full of playful allegory. The form and decoration of the vessel is intended to evoke the shape of a fattened bird, with the trefoil mouth imitating the head and beak, while the concentric circles at either side form abstract wings. This tradition of a vessel suggesting the shape of animals from across the natural world was longstanding in ancient Cyprus, dating back to the Bronze Age. Indeed the potter and painter who created this remarkable object were following a nearly 2000 year old tradition of zoomorphism.

Yet there is one striking detail that marks this piece out as something remarkable. The depiction of a standing deity, shown reaching towards a sacred tree with a bird placed distinctively below them. The gender of the figure is not clear and this may be intentional. What is clear though is that the figure does not represent a domestic Cypriot god. Rather, they are likely Assyrian or perhaps Phoenician. Either way, with their languid pose and abstract features, the Orientalising influence of the East is clear. During this period, the great powers of the middle-east; Egypt, Assyria & the Levantine states were greedily eyeing the natural resources and strategic

location of Cyprus. The island became inundated with foreign traders, dignitaries and settlers. They brought with them a distinctive style that left its mark on Cypriot art.

Images of Eastern deities are not unknown in Cypriot ceramic art but they are vanishingly rare. One notable example of very similar style can be found at The Metropolitan Museum (accession number 74.51.509). This piece shows the exact same figure reaching towards a tree and surrounded by birds. Research on that particular vessel suggest that images such as this relate to a specific deity who could commune with animals.

We cannot be certain what the exact meaning behind the figure on the pot was. But certainly the individual who bought or commissioned the vessel was making a statement about themselves and their dual identity. Perhaps they were a first or second generation immigrant to the island with origins in the East, a diplomat or trader. We can never know, but this remarkable object stands as a witness to a period of migration and change that set Cyprus on a path that would define its history up to the present day. ■

AFRICAN & OCEANIC ART AND ANTIQUITIES

15 October Edinburgh

Alex Tweedy | alex.tweedy@lyonandturnbull.com



Daniel Garber (American, 1880-1958) *By the River*, 1929 oil on canvas, 27 ½ x 30 in. \$200,000-300,000 (£165,300-247,950) + fees

A VISION

OF EDEN

WORDS Raphaël Chatroux
PHOTOGRAPHS Ryan Buckwalter

THIS WINTER, FREEMAN'S will proudly present Daniel Garber's *By The River*, a dazzling view of the Delaware River painted in Bucks County in 1929. Unlocated for decades, the work resurfaces from Arkansas with a prestigious provenance.

After two years of studying abroad in Europe, Daniel Garber returned to the United States in 1907, and settled with his family in Bucks County, just thirty miles outside of Philadelphia. The Garber farm house, located in Cuttalossa Glen and today known as "Cuttalossa", offered direct access to the nearby Delaware River Valley, which Garber explored in search of inspiration and scenic views. As MET curator Sylvia Yount explains, "*It was from his home base at Cuttalossa that Garber built his life - his career as a teacher, his reputation as a painter, and of course his work: vistas of quarries and forests along the Delaware; calm, transcendental domestic scenes with his family as subjects.*" Garber took great care of his property and turned it into his own idealized haven, tearing certain buildings down while allowing others to decay picturesquely until the property resembled the world he envisioned, a certain extension of himself. As the artist confessed to his cousin George, "*To know me now you would have to know the place. Everyone knows it's half of me.*"

Unlike other fellow Bucks County artists such as Edward Redfield, Walter Schofield or Fern Coppedge, who often depicted the Pennsylvania landscape blanketed in the snow, Garber preferred to paint the more temperate seasons, especially spring and summer. The present painting is no exception. *By The River* depicts thin strands of water birches and young elm trees growing along the Delaware River bank, with fresh rolling hills in the distance. The warm afternoon light, diffused through the newly green leaves, softly dapples on the surface of the golden river stream and contributes to the tranquility of the scene. Executed in June of 1929 from River Road, down toward Centre Bridge, *By The River* is reminiscent of Garber's decorative oils of the previous decade, in which the picture's foreground is occupied by heavily massed vertical groupings of trees, and often involves draping vines to create a lacy effect. Yet, the canvas introduces an important stylistic change in the artist's career. It is marked by a new level of sophistication in his use of colors and light, and by a bold taste for highly

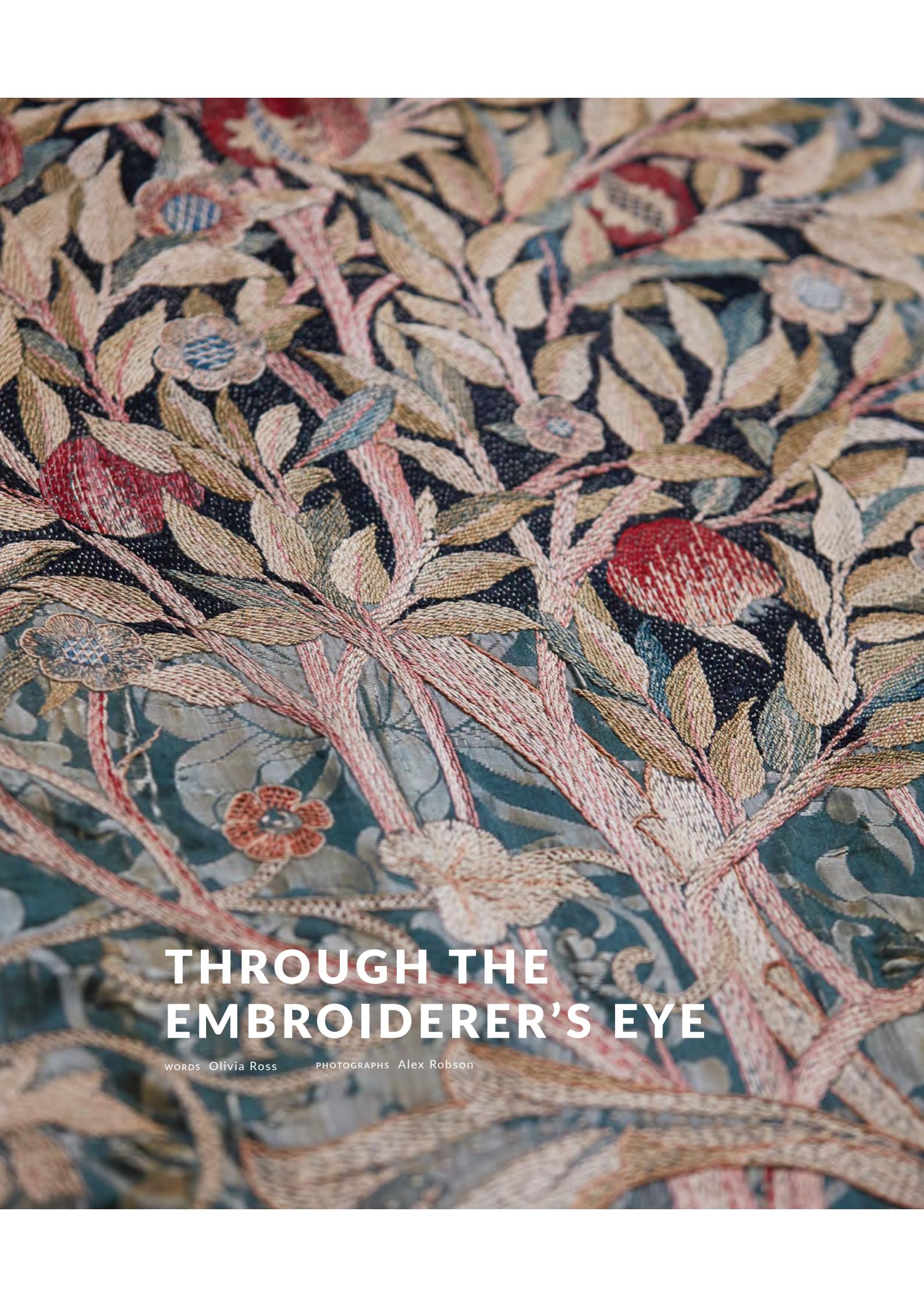


structured compositions. As the artist confesses, "now I'm interested in the less obvious, the more suggestive and subtle things that gets me."

In *By The River*, Garber spreads the tree formations across the canvas in a rhythmic manner, and goes deeper into the picture plane than in his previous works. All connected to each other through their rich green foliage, the trees blend nicely in a hazy, dreamlike vision which is accentuated by the subtle hues in the background. Here, the artist renounces his typical browns and blacks to adopt a lighter palette, made of deep blues, intense oranges and soft lavender pigments. Unlike the French impressionists who mixed their colors onto the canvas, Garber applies the paint in a very meticulous and intricate fashion, keeping each various-sized brushstroke separate, each color intact. In the end, Garber achieves his "tapestry-like" effect - an addition of layers (or curtains, as he taught his students) running parallel to the picture plane, thus contributing to an illusion of depth, and strong harmony.

Although Garber was trained to paint *en plein-air* and liked to work directly on the motif - without any preparatory sketch - his landscapes are more than factual representations of his beloved Bucks County. However realistic and faithful they may be, his views mainly serve as a channel to communicate the beauty and serenity of a moment the artist informally witnessed. *By The River* invites the viewer to penetrate a privileged world depleted of its inhabitants, an earthly paradise disconnected from the crude reality. As an anonymous critic once said, "*there is a serenity, and all's well with the world*" in Garber's work. Such a statement could very well apply to the idyllic *By The River*, as it majestically translates, into paint, the longing memory of a warm sunny day. The artist must have taken some pride in this Edenic landscape, as he exhibited *By The River* only four months after its completion at the Carnegie Institute of Art, where the painting was directly bought by a private collector from Pittsburgh. ■

AMERICAN ART & PENNSYLVANIA IMPRESSIONISTS
08 December Philadelphia
Alasdair Nichol | anichol@freemansauction.com



THROUGH THE EMBROIDERER'S EYE

WORDS Olivia Ross

PHOTOGRAPHS Alex Robson

MAY MORRIS TEXTILES

MAY MORRIS' ACHIEVEMENTS in design and embroidery have often been overlooked in light of the reputation of her father William, who is recognised as a pioneer of the Arts & Crafts movement. Yet it was May who, at the age of only 23, took charge of Morris & Co.'s textile department and, in doing so, established herself as one of the leading female exponents of Arts & Crafts embroideries.

The Fruit Garden, a portière executed towards the latter period of her career, exemplifies some of May's finest work and signals an attempt to distinguish herself from her father, carving her own successful legacy. Lyon & Turnbull are pleased to offer this mesmerising work, a celebration of the embroiderer's craft and a masterpiece of this talented designer and craftswoman.

Growing up in the shadow of her father, with her mother working within the textile department of his firm, May was unsurprisingly brought up immersed in an environment of intense craftwork. At the time, embroidery was not seen to have the same reputation of beautifully crafted furniture or elaborate paintings. This was largely due to the Victorian preoccupation with Berlin work – a variation of cross-stitch which required little dexterity and little aesthetic awareness as it was provided in pattern form. At the core of May's creative output however was an appreciation of the intellectual quality of English medieval embroidery, which was, to her mind, the pinnacle of achievement in needlework. In *The Fruit Garden*, this is demonstrated by the complex array of embroidery techniques as the piece is worked in stem, darning, satin and herringbone stitches, to name only a few. As a result, May is regarded an instrumental figure in elevating needlework from a mere domestic craft to a serious art form.

The composition shows a central tree, flanked by a colourful orchard of sinuous apple, pomegranate and cherry trees. *The Fruit Garden* successfully depicts naturalistic interlocking sprays of acanthus leaves and fruiting vines with delicacy, skill and creative invention. The inscription, an excerpt taken from her father's poem *The Flowering Orchard* implies the portière was intended as a series, each with subtle differences in the composition and bearing another excerpt from the poem. Records from May's inventory indicate that four separate orders were placed from 1892 to 1896 and a near identical and signed version of this portière exists in the collection of the Museum of Fine Arts in Boston. As strong coloured silks intertwine against a deep green damask ground, *The Fruit Garden* is a stunning visual delight, made to complement the simplicity and subtlety of Arts & Crafts furniture.

After William Morris' death in 1896, May devoted much of her life preserving his work and legacy, perhaps at a detriment to her own. In recent years, further academic research has driven a resurgence in interest in her textile designs, and in many ways her acclaim as a talented embroiderer has surpassed that of her father. *The Fruit Garden* portières are recognised as some of the most exceptional products of art embroidery and illustrate May at the peak of her career, representing her desire to produce "meaningful pieces that fill a purpose and satisfy individual interest." ■

LITERATURE: Hulse, Lynn et. al, *May Morris: Arts & Crafts Designer*, Thames & Hudson, London, 2017

DECORATIVE ARTS: DESIGN SINCE 1860

23 October Edinburgh

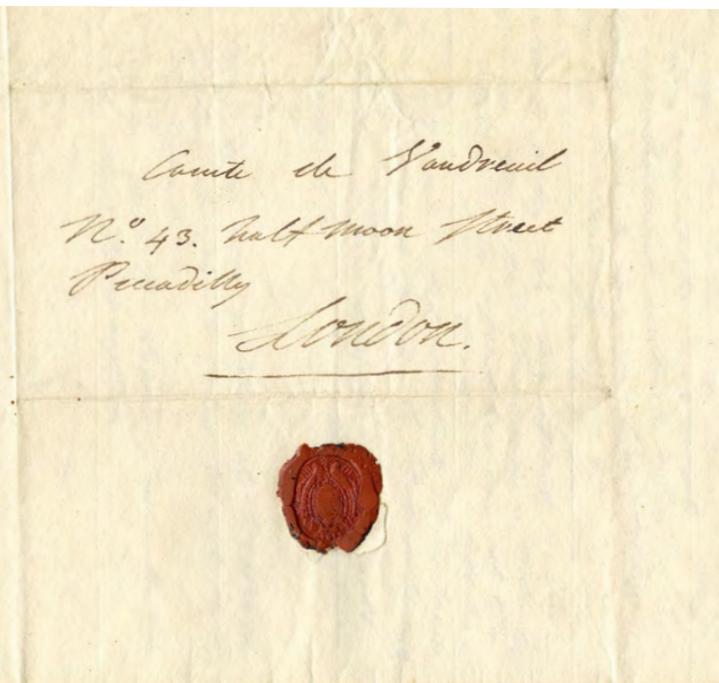
John Mackie | john.mackie@lyonandturnbull.com



May Morris (British, 1862-1938) *The Fruit Garden*, circa 1890
embroidered hanging or portière for Morris & Company
£10,000-15,000 (\$12,000-18,000) + fees

I HOPE FOR NOTHING BUT VENGEANCE

WORDS Raphaël Chatroux
PHOTOGRAPHS Thomas Clark



ABOVE AND OPPOSITE

A Collection of Seventy-Five Autograph Letters from Comte d'Artois (later Charles X) to Comte Vaudreuil written between 1789 and 1805 from various European cities
\$30,000-50,000 (£24,800-41,325) + fees

Just three days after the infamous storming of the Bastille by a group of French belligerents, Charles Philippe de France, comte d'Artois, the brother of King Louis XVI and the brother-in-law of Queen Marie Antoinette, hastily fled the kingdom. What followed was an exile of more than twenty-six years across the different courts of Europe, from which the comte d'Artois acted as a spokesman for the declining French monarchy. While in exile, comte d'Artois corresponded with his faithful friend, Joseph Hyacinthe François-de-Paule de Rigaud, comte de Vaudreuil, who had also left France in July, 1789. This winter, Freeman's will present a remarkable collection of seventy-five autograph letters from the comte d'Artois to the comte de Vaudreuil. All written between 1789 and 1805, they provide a source of invaluable information regarding one of France's and Europe's most troubled periods.

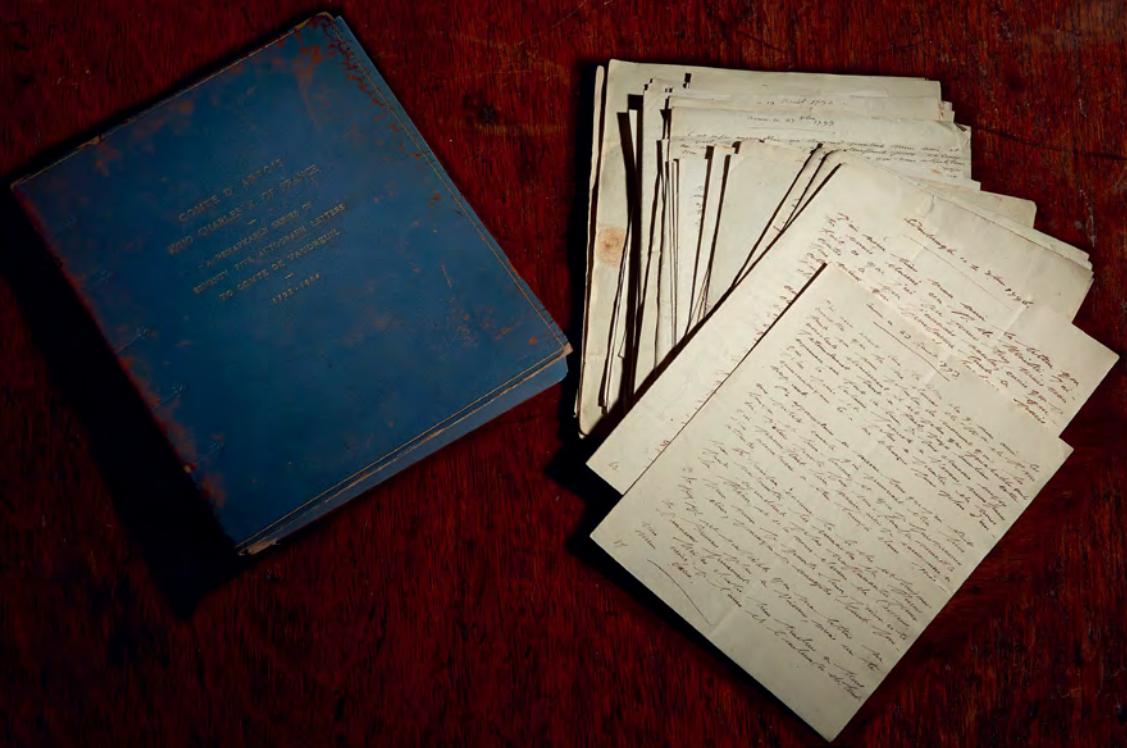
Upon leaving Versailles in 1798, the comte d'Artois travelled to Savoy, and then settled with his wife's family in Turin, Italy. Yet, he faced such tremendous distress and financial needs that he constantly had to move, seeking help from various European courts. Written from numerous cities such as Liege, London, Dusseldorf, Saint Petersburg, Namur, Rotterdam or Edinburgh, these letters offer a formidable report of the tragic events that took place in France during this period, and mirror his brother and sister-in-law's difficult situation, especially in the years 1792 and 1793.

As one peruses the beautifully conserved autograph letters, all in the comte's own hand, the reader discovers the comte's day to day hopes and fears, plans and sentiments as he successively learned about the king's eviction from Versailles, Austria's stinging defeat over France, and the daily executions conducted in Paris. In a letter dated December 25, 1792, he summarizes the situation to his friend: "It is more appalling than ever. The unfortunate King is being tried at present and beyond a doubt will be condemned. Perhaps the Convention will wish to keep him as hostage, but it is still very doubtful that the Convention can shield him from the rage of the people". During his brother's trial, the comte d'Artois shows some hope and reports that "the firmness the king has shown to his interrogators has made a great impression on the people". Unfortunately, the king's bravery was not enough, and after an expedited death sentence, he was guillotined on January 21, 1793. Several months later, when he learns about "the cruel death of the queen [Marie-Antoinette]", the comte becomes wild with pain, and forewarns his friend: "I hope for nothing but vengeance".

In 1814, after two decades of exile marked by sorrow, bitterness and fear, the comte finally returned to France. Following Napoleon's abdication, the Bourbon monarchy was restored, and Charles' brother ascended the throne as Louis XVIII. After his death in 1824, Charles himself became King and was crowned as Charles X, a sovereign now remembered as excessively narrow-minded and authoritative, above all dismissive of the ideals of liberty and equality brought on by the French Revolution. Deeply marked by those years of exile, during which his family experienced the worst tragedies, Charles X perhaps simply wanted to taste the sweetness of his life as he had experienced it before 1789. As he confessed to comte Vaudreuil in a letter dated July 17, 1804: "Life was very dear to me then; now I only live to ask God to cut short my punishment and forgive me the happiness I enjoyed." ■

BOOKS, MAPS & MANUSCRIPTS

30 January 2020 Philadelphia
Darren Winston | dwinston@freemansauction.com





THE MACALLAN MILLENIUM

WORDS Olivia Ross

PHOTOGRAPHS Alex Robson

With a history dating back to 1824, The Macallan is widely viewed as one of the most collectible and sought-after malts at auction.

LEFT

The Macallan 1949 Millennium 50 Year

Old Decanter

matured exclusively in sherry butts, one of 900 bottled at cask strength in 1999

£15,000-25,000

(\$18,000-24,000) + fees

As one of the original farm distillers of Speyside, initial production was formed of two stills housed in a wooden shed; a world away from the current £100 million award-winning distillery which holds 24 stills and boasts an impressive output of 15 million litres per annum, situated within the shadow of the iconic Easter Elchies house.

Lyon & Turnbull is proud to bring to auction a remarkable 1949 vintage 50 year old Macallan, originally released to celebrate the turning of the new millennium. This malt stands amongst the oldest vintages of The Macallan ever released and was exclusively matured in three sherry butts. Distilled four years after the end of the Second World War, malt whisky output in Scotland at the time was extremely low and few bottles from this period remain in existence. At present, production across distilleries tends to be driven by technology-powered machinery and stills are heated by steam, a far more eco-friendly alternative to traditional coal-fired stills.

Seeking to improve the quality of the maturation process, The Macallan became the first distillery to design 'bespoke' casks for their typically oily, and full-bodied new-make spirit. The distillery controls which trees are selected, predominantly in Northern Spain, as well as the type of cask seasoning and coopering involved.

From the few who have experienced the 1949 sherried malt, the flavour profile is said to be intensely rich and has a distinctive spicy nose, with hints of cloves, coriander and orange peel, reminiscent of a warm autumnal or winter spice. Unusually for The Macallan, this Speyside malt has a peaty undertone, with further notes of dried fruits and dark chocolate. With a refreshing citrus finish, this whisky, decanted at cask strength, is believed to be one of The Macallan's best sherried malts.

This iconic bottling from an iconic distillery will be offered as part of Lyon & Turnbull's winter programme of sales. Presented in a Caithness Crystal decanter mounted with copper, taken directly from decommissioned still no.9, this whisky is a celebration of the rich and full-bodied sherry flavours unique to vintage Macallan malts. ■

WHISKY & SPIRITS 04 December Edinburgh
Colin Fraser | colin.fraser@lyonandturnbull.com

A Thousand Years of Elegance



WORDS Grace Tu
PHOTOGRAPHS Alex Robson

Carved Ding White-Glazed 'Dragon' Dish Northern Song-Jin Dynasty, 11-12th century 17.3 cm diam. £12,000–15,000 (\$15,600–18,000) + fees

THE SONG DYNASTY (960–1279 AD) was one of the most creative and innovative periods in Chinese history and is regarded as the era in which the foundations of modern China were established. In terms of ceramic production the industry reached a high point, in which 'Five Great Wares' were defined: Ru, Jun, Guan, Ge and Ding.

Ding ware was produced in Ding Xian (modern Chu-yang), Hebei Province, slightly south-west of Beijing. Already in production when the Song emperors came to power in 940, Ding ware was the finest porcelain produced in northern China at the time, and was the first to enter the palace for official imperial use.

Song Dynasty porcelain is famed for its sophisticated forms, subtle monochrome glazes—in tones that vary from milky white to intense smoky black—and delicate impressed decoration. The Ding kilns were coal fired, dictating a narrow, high kiln design in which wares were stacked, upside down, for maximum efficiency. The 'upside-down' firing process necessitated the rims to be wiped clean of glaze before firing, to prevent them from becoming stuck to the kiln floor, leading to a distinctive unglazed rim often with bands of gold or silver applied.

Around the middle of the 11th century, Ding kiln craftsmen began decorating their porcelain vessels with incised decor, using broad-bladed carving tools in a variety of techniques to quickly execute lines that mimic the variations in thickness of brush-strokes, mostly have a painterly quality. Among the motifs incised, most commonly seen are lotus or day-lily blossoms and leaves, while dragons with a calf-like face and striding with head held high are rare.

The elegant Ding ware dish illustrated here will be offered in Lyon & Turnbull's next *Fine Asian Works of Art* auction in November. The interior delicately carved with a three-clawed dragon with bulging eyes and a scaly body in powerful stance. The dish is covered overall with a clear ivory-tinged glaze of typical fine quality Ding wares, showcasing the white porcelain body. The rim mounted with a metal band. It comes from a private Japanese collection. A closely comparable Ding ware piece dated to the same period and similarly incised with a three-clawed dragon motif on the interior, formally of the Qing Court collection, can be found in the collection of the National Palace Museum, Taipei (NPM collection number: Guci 14467). ■

FINE ASIAN WORKS OF ART

06 November London

Grace Tu | grace.tu@lyonandturnbull.com

ASIAN ART
IN LONDON



THE COLLECTION OF STEPHANIE EGLIN

Opulence & Optimism

WORDS Virginia Salem and Molly Morrow

PHOTOGRAPHS Thomas Clark

OPPOSITE

A Ruby, Diamond and Eighteen Karat Gold Collar Necklace
estimated total diamond weight: 35.00 carats
\$20,000-30,000
(£16,525-24,800) + fees

A pair of Eighteen Karat Gold, Diamond and Ruby Earrings
estimated total diamond weight: 5.50 carats
\$3,000-5,000
(£2,475-4,125) + fees

RIGHT

A Ruby, Emerald, Ruby, and Diamond Earrings
Craig Drake
estimated total diamond weight: 3.50 carats
\$2,000-3,000
(£1,650-2,475) + fees



A DECADE REMEMBERED for bold, bright, and big, the 1980s revealed fashion and jewelry trends rife with eye-catching statement pieces made with myriad materials. From high, permed hair to large shoulder pads and power suits, there was very little demure or docile about fashion during that time. Women explored their individuality through what they wore, and this included pushing the boundaries with oversized jewelry items including choker necklaces, cuff and bangle bracelets, heavy brooches, cocktail rings, and hefty earrings.

Much of the jewelry being made in the 80s was considered costume, designed using alternative materials like plastic, rubber, and faux pearls. However, fine jewelry makers were also following the zeitgeist of the time, designing similarly bold and colorful styles in precious stones and metals. The period is marked as one of opulence and optimism, and the fashions of the time certainly reflect that.

Freeman's is pleased to present the collection of Stephanie "Sandy" Eglin, a Philadelphia business woman and philanthropist whose passion for fashion and jewelry helped her to amass a widely varied and beautiful assortment of pieces. Among them is a stunning suite of a choker necklace, bangle bracelet, and oval earrings, made magnificently of yellow gold, rubies, emeralds and diamonds. Replete with cabochon-shaped stones, the suite is a fine example of the elegantly striking and vibrant style of the 1980s.

Moreover, the collection includes a matching set of necklace and earrings, meticulously set with hundreds of rubies and diamonds and featuring a bold, repeating 'X' shaped pattern. Mrs. Eglin's taste was refined and discerning, and her jewelry is both relevant to the time in which it was purchased, and simultaneously timeless.

Born and raised in Philadelphia, she enjoyed traveling and was a strong proponent of the arts. Following the death of her husband, Meyer Eglin, in 1974, she oversaw and controlled The Eglin Garages, a network of parking enterprises and real estate in her home city. In 1993, she was named Individual Philanthropist of the Year by the National Society of Fundraising Executives, and was also given the Humanitarian Award from the American Cancer Society.

Her philanthropic endeavors were geared generously towards the Arts and Sciences, and as an honorary member of the Philadelphia Museum of Art's Board of Trustees, the museum dedicated the Stephanie and Meyer Elgin Gallery in her honor in 1997. Her generosity reached an impressive number of institutions in the Philadelphia area, including Thomas Jefferson Hospital and St. Christopher's Hospital for Children, as well as the Philadelphia Academy of Music, The Mann Music Center, The Philadelphia Orchestra and the Philadelphia Zoo. ■

FINE JEWELRY

05 November Philadelphia
Virginia Salem | vsalem@freemansauction.com

BELOW, LEFT

An Eighteen Karat Gold, Emerald, Ruby, and Diamond Choker
Craig Drake
estimated total diamond weight: 11.00 carats
\$8,000-10,000
(£6,600-8,275) + fees

BELOW, RIGHT

An Eighteen Karat Gold, Emerald, Ruby and Diamond Bangle Bracelet
estimated total diamond weight: 7.00 carats
\$4,000-6,000
(£3,300-4,950) + fees



CAPTURING COASTAL LIFE

Sam Bough

WORDS Carly Shearer
PHOTOGRAPHS Alex Robson



It is unsurprising that an artist such as Sam Bough was drawn to the dramatic visuals of day-to-day life working on the coast. In general, fishermen live in a world of their own, with dramatically different routines and customs than those living even just a little inland, governed by the needs and superstitions of life and livelihood being forever at the mercy of ever-changing weather. In the fishing village of Newhaven in the late 19th century, this was particularly true, despite its close proximity to Edinburgh, it was extremely distinctive, particularly in the striped attire of the Newhaven fishwives. Such was the variation, that the village which landed herring, oysters and contributed to the whaling industry, was the subject of much early photography by innovators David Octavius Hill and

Robert Adamson. For Bough, these striking differentials must have appealed, but ultimately he was drawn to all coastal villages as an intersection between water and land; a hub of busy industry and scene of dramatic and changeable weather conditions.

By the late 1850s, Bough was settled in Scotland and had moved east to Edinburgh, hoping to make his mark in the country's capital city. At this point, artistically, he was reaping the rewards of many years working and sketching outside, most particularly amongst the ships and shores of the Clyde, Forth and the Fife coast. Largely self-taught as an artist, he had trained his eye sketching from nature across the countryside of the north of England, before working in set painting in Manchester and Glasgow, continually creating his own paintings out with these hours, eventually building enough success to move to painting full-time. Prolific and successful, in 1859 he submitted seven paintings to the Manchester Institute and a further ten to



the Royal Scottish Academy. With a relaxed approach to life, one story tells of him submitting ten canvases to an exhibition, nine fully realised and one completely blank. When questioned over the blank canvas, he indicated that the exhibition was not for another two weeks, so he had plenty of time to work it up!

The two scenes offered here are vibrant and full of bustling activity. Bough is confident in his artistic powers; successfully balancing a busy and dramatic foreground, with distant, identifiable landscape and leaving plenty of room for expansive skies, displaying his particular talent for the depiction of clouds – his ability to translate their mutability, lightness and patterning into paint. In each, we get the sense of a true snapshot, just a second later everything will change; the positioning of boats and figures, the moments of movement and conversation, a new slice of weather drawing in. ■



SCOTTISH PAINTINGS & SCULPTURE

05 December Edinburgh

Nick Curnow

nick.curnow@lyonandturnbull.com

ABOVE

Sam Bough R.S.A. (Scottish, 1822-1878)

Unloading the Catch, Newhaven, 1859

oil on canvas, 67cm x 100cm

£15,000-20,000

(\$18,150-24,200) + fees

BETWEEN

Sam Bough R.S.A. (Scottish, 1822-1878)

Incoming Storm, Newhaven Harbour

oil on canvas, 56.5cm x 85.5cm

£10,000-15,000

(\$12,100-18,150) + fees

OPPOSITE AND RIGHT
The Collection of Clement
Hungerford Pollen

Including Ktunaxa Nation bead and quill
worked items, fossils, photographs,
correspondence and memoirs
\$30,000-50,000
 (£24,800-41,325) + fees

CLEMENT HUNGERFORD POLLEN

An English Gentleman in the Great North American West

WORDS Lynda Cain PHOTOGRAPHS Alex Robson

Clement Hungerford Pollen (1869-1934) was born in London to an illustrious and art loving family that traced Samuel Pepys as a distant ancestor. His parents, John Hungerford Pollen (1820-1902)—a decorative artist, former Anglican priest, professor and curator—and his mother, Maria Margaret La Primaudaye Hungerford Pollen (1838-c. 1919)—a lace collector, author and historian—were friends with John Newman, William Morris and William Thackeray. His mother was famously sketched by Dante Gabriel Rossetti.

When Clement was 6 his family moved to Newbuildings Place in Sussex—a 16th century estate owned by the poet, traveler and Arabian horse breeder, Wilfred Scawen Blunt (1840-1922). It is here that Pollen and his older brother Arthur, credited their transformation to lovers of horses and explorers of the outdoors.

After secondary school, Pollen followed Arthur, to Wyoming, where he lived in a cabin and worked with cattle and horses. After an accident with a shotgun, he briefly worked as assistant secretary in the Bahamas to Governor Ambrose Shea. In 1897, once again following his brother Arthur who had illustrated and written the preface for H. Somers Somerset's, *The Land of the Muskeag*, 1895, Pollen traveled to North Western Canada. He settled in the Kootenay River area of British Columbia eventually owning an 814-acre property called Skookumchuck Ranch, as well as a home in Cranbrook, British Columbia.

Tent Stalls
Ref. 74
July 1901

Dear Francis and Friends family & friends
I arrived here last evening. Weather
rainy over full I always mind to have morning
sunshine. I had a whole day to wait at Medicine
Hat but had more than the next town was about here.
I am also unfortunately in money, I tried
at St Pauls.
To complete the stock milch cows with the Perron
Hannaway Mr. Horner Ch 815 & Austin C.P.R.
for some of the other information is this. As C.P.R.
would give us a tract of land and take a less
than 60% less, and as they in such a place
to be of mutual assistance to us in reducing
expenses. On the other hand the wife already
afford me nothing very commanding that will
bequeath to Gt Northern Railway. I must
before I say a little ungraciously by the cliff



The area was inhabited by the Ktunaxa Nation. Pollen greatly admired the Native peoples and developed close relationships with them. In the early 1900s, Pollen became involved in the design, construction and management of the Kootenay Central branch of the Canadian Pacific Railway. He served as Lieutenant Colonel, 1st Battalion Kootenay Regiment, and as a Major in the 54th Battalion, Cranbrook, BC during WWI. Pollen returned to England with his wife and children and died in Surrey.

Clement documented his years in Wyoming and British Columbia with photographs, written memoirs and by collecting Native North American made objects and fossils. His extensive correspondence includes letters from family friend Neville Chamberlain and Theodore Roosevelt. The collection is a rare historic record of a specific North American time and place: of Western Plains life, exploration, the life and arts of Native peoples, and the transformation of the West.

The Collection of Clement Hungerford Pollen descended in the Pollen family to the present owner and has been returned to North America through our colleagues in Scotland, Lyon & Turnbull. ■

AMERICAN FURNITURE, FOLK & DECORATIVE ARTS

12 November Philadelphia
Lynda Cain | lcain@freemansauction.com





INSPIRATIONS

— CELEBRATING WOMEN IN CERAMICS —

WORDS Philip Smith PHOTOGRAPHS Alex Robson



The world has long underestimated the value of female artists, but since WWII women have left their mark in modern and contemporary ceramics as makers, gallery owners, writers, teachers and collectors. Today female ceramicists working in Britain are leading the world, and below we examine four modern British female ceramic artists featured in MODERN MADE this November highlighting their significance in the movement, both past and present.

LUCIE RIE Lucie Rie is considered as the most significant and innovative figure in modernist ceramics in the post-war years, alongside Hans Coper. An émigré from Eastern Europe who came to London in 1938 and schooled in the design principles of the Bauhaus and techniques of the Wiener Werkstätte, her work became instantly recognisable, influential and collectable. Her bowls and vases are known for their simplicity and elegance, both in stoneware and porcelain. The cleanliness of line presented with an integration of decoration and form was perfect for the new modernist interior aesthetics appearing after the war. Having taught at the Camberwell School of Art from 1960 to 1971, and gained a legion of fans, it could be argued that she had more influence on the future generations of modernist ceramics than any other figure. The ceramicist Alison Britton said “*there has never been a time in the decades that I have been a potter when the work of Rie...did not seem to matter, or even temporarily disappeared from view.*”

MAGDALENE ODUNDO Magdalene Odundo never wanted “*to make teapots!*” and since coming to London at the age of 21 from her native Kenya, her work has been anything but conventional. In the formative years of her career Michael Cardew encouraged her to engage with African ceramics, and she returned to Africa for a period, including spending time at Cardew’s pottery in Abuja, Nigeria learning the Gbari way of using clay. This started a lifelong love affair with travel, objects from different cultures and the way they were crafted. Her own works mimic tradition and antiquity, are layered in history, whilst still being incredibly fresh, innovative and a powerful representation of the modern vessel. Usually large, burnished rather than glazed, her works come with elongated necks, lips and rims, and distended bellies that enthrall the viewer. “*For me, the pieces contain what it is to be human*”, says Odundo and are reminiscent of

the figural form. Her work is one of the most esteemed of any living British ceramic artist and are matched by her prices on the open market which include a record £170,000 being paid for a work by a living British ceramicist. 2019 has also been significant for Odundo with *Magdalene Odundo: The Journey of Things*, a solo exhibition of more than 50 of Odundo’s vessels, being held to huge acclaim at the The Hepworth, Wakefield and The Salisbury Centre of Art, Norwich.

JENNIFER LEE Jennifer Lee began her career working with both ceramics and tapestry, before choosing clay as her main medium whilst studying at the Royal College of Art in 1980. Lee’s vessels show a great interest in artefacts from ancient civilisations, such as Minoan and Pre-Columbian ceramics, whilst being perfectly in line with the 20th Century tradition and hand-built pottery, coloured by metal oxides added to the clay. The sense of balance, restraint and serenity of Lee’s work, with elliptical contours and asymmetrical tilts, allow them to stand out from stylistic eccentricities of many of today’s artists, appearing timeless. Described by renowned ceramist Edmund de Waal as “*the embodiment of place, complex and intriguing.*” It is perhaps little surprise that over the last few years Lee’s reputation has been on the up and up, and has included collaborations with the fashion designer Issey Miyake, winning the prestigious Loewe Craft Prize in 2018 and currently her first solo show in the UK since 1994 *Jennifer Lee: The Potter’s Space* at Kettle’s Yard, Cambridge.

KITTY SHEPHERD Kitty Shepherd is a lesser known name in the contemporary ceramic art scene, but is definitely an artist to watch. Earlier this year a *Lollipop Vase* fetched over £10,000 at auction far outstripping any prices achieved for her work previously on the open market and, notably, in some private galleries. Laced in nostalgia and using her own personal experiences Shepherd is known for her bright colours and iconography. She builds earthenware ceramics with slip and sgraffito decoration, choosing a singular powerful image, whether it be lipstick or an image of a Mr Whippy Ice Cream cone and works with the image as a ‘flash card’ of emotion on the vessel to “*trigger an upsurge of memories and pleasure, all at once*” for viewers. ■

MODERN MADE: MODERN ART, SCULPTURE, DESIGN & STUDIO CERAMICS 14 November London
Philip Smith | philip.smith@lyonandturnbull.com

CLOCKWISE, FROM TOP LEFT

Lucie Rie D.B.E.
(British, 1902-1995)
two vases, tallest 16.25 cm
each £2,000-4,000
(\$2,400-4,800) + fees

Jennifer Lee
(British, b.1956)
tilted vessel, 1984
24cm high
£6,000-8,000
(\$7,200-9,600) + fees

Magdalene Odundo O.B.E.
(Kenyan, b.1950)
Millennium cup and stand, 1999
17.5cm high
£2,000-4,000
(\$2,400-4,800) + fees

Kitty Shepherd
(British, b.1960)
'*Dyson Art for Housewife*' Jar, 2006
35cm high
£3,000-5,000
(\$3,600-6,000) + fees



THE COLLECTION OF

ROBERT J. MORRISON

THERE'S NO DOUBT
THAT COLLECTING
CONTEMPORARY ART
CAN BE A WONDERFUL
PASSION. MAYBE EVEN
AN OBSESSION. FOR ME,
IT HAS ALWAYS BEEN
BOTH, AND I HAVE NEVER
REGRETTED THE JOURNEY.

Robert J. Morrison

WORDS Anne Henry
PHOTOGRAPHS Thomas Clark

On 30 October, Freeman's is honored to present Pop prints, multiples, graphics and art reference books from the estate of distinguished Philadelphia collector and philanthropist, Robert J. Morrison. A celebrated advertising executive, Morrison was awarded more than 200 national creative awards over the course of his career, and later in life, turned his attention to philanthropic causes. From his earliest years, however, Morrison had an eye for graphic design, and began what became his lifelong passion—collecting art—at the young age of 12. By the end of his life, Morrison owned hundreds of cherished graphic works ranging from vintage postcards and gallery announcements to rare prints and multiples.

ABOVE: Robert J. Morrison, image courtesy of Ronald Morrison
See following page for additional captions



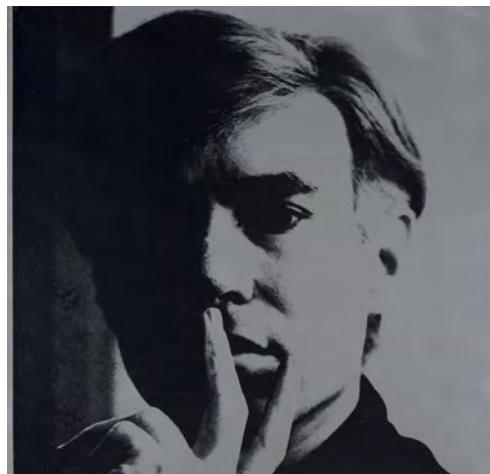
Bob was passionate about art, and loved to share his collection and knowledge with others.

When he was in his early 20's in the 1960s, Morrison moved to New York where he began a successful advertising career. At this time, the Pop art movement was flourishing and Bob was drawn to its blend of art and design. Recently he stated, "*Intriguingly, the most prolific and publicized artists, Roy Lichtenstein, Jasper Johns, and Andy Warhol were also in advertising working as illustrators or artists.*" Even though Bob couldn't at first afford original works by these artists, he eagerly attended exhibitions and openings, and always tried to come away with at least a signed invitation or poster. Indeed, the auction includes several signed Castelli Gallery invitations for Warhol print exhibitions, Guggenheim museum posters signed by Roy Lichtenstein and other ephemera signed by the artists.

Over time, Bob's career found increasing success, and his art budget grew along with it. He began seeking out original prints and drawings, as well

as the advice of established collectors and industry tastemakers. Interviewed many years later, Morrison gratefully described formative mentors of this era: "*Gallerists and curators became personal friends and took me under their wing. Once they discovered that my passion was authentic, an entire world opened up to me. I got involved with the circle of private collectors. About eighty percent of my collection came from their walls.*"

Some of the most iconic works from Morrison's Pop art collection were likely acquired in this era. Highlights include prints by Roy Lichtenstein such as *Sweet Dreams, Baby!* (illustrated), *Crying Girl* and *Shipboard Girl*; Andy Warhol screenprints such as two copies of *Liz* (one illustrated), *Flowers*, three variations from the *Mao* series, and *Self-Portrait* (illustrated). Works by other Pop artists Claes Oldenburg, Jim Dine and Tom Wesselmann are also featured in the auction, as well as works by those influenced by Pop like Wayne Thiebaud and Ed Ruscha.





Morrison eventually moved to Philadelphia where he worked as executive creative director for several agencies. He discovered Philadelphia's Print Center on foot one day and was hooked – returning again and again to discover new artists and meet local collectors. Bob eventually joined the Print Center's Board of Governors where he worked to promote young printmakers and nurture new collectors. Bob was also a dedicated philanthropist in our city, serving as a Board member and Chair of the Delaware Valley Legacy Fund, and also gave time and support to OutGivers and amfAR. Bob helped launch the WillPower Project. In 2007, in partnership with the Rockefeller Group, Bob created "The Fine Art of Tangible Assets," a monograph and conversation discussing the transformation of collections into philanthropic capital, and more recently, helped launch an emerging art collectors' group, Philly Stewards. Bob cared deeply about giving back, and dedicated his many talents in writing, speaking, finance and collecting to many who were eager to learn from his expertise.

Throughout his life, Bob was insatiable in his own quest to acquire and learn. He curated a library that included museum exhibition catalogues, art books and catalogues raisonné gathered over years of gallery, bookstore and museum-going. Dozens of books on Andy Warhol and Roy Lichtenstein are offered in the October auction alongside reference books on other pop artists represented in his collection. Reflecting Bob's more recent interests, a selection of contemporary photographs will be offered, alongside modestly valued prints, travel posters and exhibition flyers from the 1960s forward.

Bob's passion for his art was evident publicly in his activism, generosity and philanthropy. His lovingly curated collection now offers affordable works for aspiring collectors as well as blue chip items for those looking to acquire iconic Pop works of the 20th century. Bob would likely be glad to see his treasures take on new meaning in the homes of other collectors, and always considered it an important part of his legacy. ■

THE COLLECTION OF ROBERT J. MORRISON

30 October Philadelphia

Anne Henry | ahenry@freemansauction.com



Roy Lichtenstein (1923-1997)
Explosion, 1967
lithograph, 21 15/16 x 16 15/16 in.
\$10,000-15,000
 (£8,275-12,400) + fees
©Estate of Roy Lichtenstein

Roy Lichtenstein (1923-1997)
Sweet Dreams Baby, 1965
color screenprint, 35 7/16 x 25 7/16 in.
\$60,000-100,000
 (£49,575-82,650) + fees
©Estate of Roy Lichtenstein

Andy Warhol (1928-1987)
Liz, 1964
color offset lithograph,
21 15/16 x 21 15/16 in.
\$20,000-30,000
 (£16,525-24,800) + fees
©2019 The Andy Warhol Foundation for the Visual Arts, Inc. | Licensed by Artists Rights Society (ARS), New York

Andy Warhol (1928-1987)
Self-Portrait, 1966
offset lithograph on silver coated paper, 23 x 22 15/16 in.
\$6,000-10,000
 (£4,950-8,275) + fees
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Philadelphia Museum of Art

Off the Wall:



American Art to Wear Opens Nov 10

"International Levi's" Shorts, 1973, by Anna VA Polesny
(Promised gift of The Julie Schafler Dale Collection)
Photograph by Otto Stupakoff © Julie Schafler Dale

This exhibition has been made possible by Julie Schafler Dale, PNC,
The Coby Foundation, the Arlin and Neysa Adams Endowment Fund,
Catherine and Laurence Altman, the Center for American Art at the
Philadelphia Museum of Art, and other generous donors.

NOTEWORTHY

Significant Forthcoming Works & Collections



Zao Wou-Ki
(Chinese/French, 1920-2013)
Untitled, 1955
watercolor and ink on paper,
8 ½ x 10 ½ in.
\$80,000-120,000
(£66,125-99,175) + fees

CONVERGENCE OF CULTURAL EXPRESSION Zao Wou-ki

Freeman's is pleased to offer an excellent early Zao Wou-ki watercolor this October. *Untitled*, 1955, provides a graceful example of the integration of influences and cultural contexts that would inform Zao's work throughout his life. Moving from China to Paris in 1948, Zao built on his foundational education as a calligraphy painter by exploring the work of Paul Klee, Impressionism, Matisse, Picasso, and Cézanne, as well as contemporary French musicians and poets. He also visited New York City with some frequency in the 1950s, meeting Abstract Expressionist artists and experiencing their work firsthand. Zao's particular fluency in both Eastern and Western cultural expression and aesthetic sensibilities afforded him rich sources for creating his own unique style.

As he moved away from landscape and figural work into a more all-over abstraction in the 1950s, he maintained his connection to traditional Chinese calligraphy and ink painting. *Untitled* shows Zao creating a ring of activity around a calm center that gives the viewer breathing room. His language of signs and symbolic "tracks" connect to ancient Chinese inscriptions carved on "oracle bones" and bronzes from the Shang Dynasty before 1000 BCE. These earliest forms of Chinese writing had divinatory meaning and influenced Zao's marks in their strong lines and lively movement. This subtle watercolor provides a window into his experimentation with a convergence of cultural expression that he made his own.

MODERN & CONTEMPORARY ART 29 October Philadelphia
Dunham Townend | dtownend@freemansauction.com

MELODY OF THE SOUTH Louis Rémy Mignot

Long overshadowed by his fellow contemporaries of the Hudson River School, Louis Rémy Mignot now stands as one of the most skilled landscapists of his generation, a young talent who gained posterity by infusing serenity and sensitivity into his beautifully rendered tropical views. On December 8, Freeman's will offer a newly resurfaced work by the artist, coming fresh to the auction market all the way from Rome, Italy.

Mignot's career took a decisive turn in 1857, when he embarked on a five-month journey to Central and South America with fellow artist Frederic Church. From May to September, the two friends explored these exotic regions, recording the local flora, meeting with the inhabitants, and capturing tropical subjects with astonishing detail. Among all the landscapes that he discovered in Ecuador, the Guayas River became Mignot's main source of inspiration, an important subject that he continued to depict until his death in Britain 1870.

With its painterly touch, blurred edges and softened hues, *Incense Breathing Morn. - Gray's Elegy (On the Guayaquil River)* is typical of the late South American pictures that Mignot completed in London, about ten years after his trip to Ecuador. Compared to Frederic Church's sharply delineated compositions, Mignot's painting tends to be less detailed and more evocative of the artist's melancholic feeling, thus resembling a study of tone and mood. Here, the artist depicts a quiet morning along the tropical river. Each bank is marked by an abundant, tangled, vegetation

which gives a sense of wilderness to the entire scene. The willowy palm trees, surrounding flowers and verdant bushes seem to grow to infinity, expanding beyond the limits of the composition. The only human presence is suggested by a figure on the right, who gently navigates his rivercraft on the calm waters while an exotic bird, probably a parrot, is shown nosediving. As opposed to Mignot's earlier compositions, in which a glorious sunset sky was the main focus of the work, here the water occupies the main portion of the canvas, stretching from the foreground to the horizon, where it blends with the soft glow of the awakening dawn.

At a time when his contemporaries saw national conquests, industrialism, and capitalist commerce as signs of modernity, Mignot's vision transports us back in time to a glorified moment before settlement, when man and nature seem in perfect symbiosis. Although Mignot did sometimes refer to human activities such as the gathering of the plantains, his compositions always suggest a sense of tranquility that echo the artist's romantic views of the South. Here, the Guayaquil is depicted as a quaint Edenic river, not as a hectic artery of trade. Similarly, the human figure is minuscule compared to the luxuriant vegetation surrounding him, as if Mignot was implying that Nature would always triumph over civilization.

AMERICAN ART & PENNSYLVANIA IMPRESSIONISTS

08 December Philadelphia

Alasdair Nichol | anichol@freemansauction.com

Louis Rémy Mignot
(American, 1831-1870)
*Incense-Breathing Morn.-
Gray's Elegy (On the
Guayaquil River)*
oil on canvas, 16 x 22 in.
\$40,000-60,000
 (£33,050-49,575) + fees





William De Morgan (1839-1917) Glazed Tile, 1882-1888

A BRITISH DESIGN ICON

William De Morgan

William De Morgan, the renowned Arts & Crafts ceramicist, first began to make red lustre tiles in his Chelsea period from 1872-1881. The series included fantastic ships, birds, beasts, and flowers and quickly became very popular. The tiles were used in bathrooms, halls and around fireplaces and de Morgan's friend, the writer Charles Dodgson (Lewis Carroll), commissioned several of these tiles for the common room and for his own room at Oxford. Whilst the firm bought blank vases, dishes etc. from Wedgwood and other manufacturers to be decorated with his designs, he soon came to develop his own tiles, which were more moisture resistant and more accommodating to his glazes and transfer methods. The tile shown here, depicting a fearsome bird, is one of a group of tiles and ceramics by William De Morgan to be offered at Lyon & Turnbull on 23 October.

DECORATIVE ARTS: DESIGN SINCE 1860

23 October Edinburgh

John Mackie | john.mackie@lyonandturnbull.com

MODERNIST INDIAN ART

M.F. Husain

Celebrated as one of India's preeminent Modernists, M.F. Husain is best known for his distinctive visual language that evokes the rhythm and energy of contemporary India and emphasizes the richness of its civilization. This vibrant idiom seamlessly fuses stylistic and thematic aspects of the Western modernist vocabulary with the Indian visual tradition. A zealous patriot and founding member of the influential Bombay Progressive Artist's group, formed the year India won its independence from Great Britain, Husain played a leading role in forging a modern Indian art for a new country. Despite the Cubist, Impressionist and Expressionist influences present in his paintings, the self-professed "Indian-origin painter" drew much of the subject matter for his art from traditional Indian festivals, rituals, mythology and literature, and reworked them into his own unique style. Husain

M.F. Husain
(Indian, 1913-2011)
Ganesha, 2002
oil on canvas, 49 ½ x 39 ½ in.
\$80,000-120,000
(£66,125-99,175) + fees

had a particular affinity for Indian mythology, a theme he revisited continuously throughout his career.

Though Husain's repertoire is rich in its depiction of Hindu deities, he gave notable prominence to the god of Ganesha, whom he featured in hundreds of paintings, prints and drawings. A highlight in the 29 October *Modern & Contemporary Art* auction, the present painting features the elephant god poised against a background of bold, energetic blocks of color, dynamically rendered with thick, gestural brushstrokes. This powerful image, completed late in the artist's career, is emblematic of Husain's deep connection to his cultural roots, and an excellent example of his visually arresting and symbolically charged oeuvre.

MODERN & CONTEMPORARY ART 29 October Philadelphia
Dunham Townend | dtownend@freemansauction.com



A SOUTHERN GENERAL

Major General Thomas Pinckney

This important historical portrait of Major General Thomas Pinckney (1750-1828) of Charleston, South Carolina by Samuel Finley Breese Morse (1791-1872) will be offered on 12 November in Freeman's *American Furniture, Folk & Decorative Arts* auction.

Painted in 1818, at the request of his brother, Charles Cotesworth Pinckney (1746-1825), the portrait has descended in the Pinckney family to the present consignors. The sitter, Thomas Pinckney, is perhaps best known as a military officer in the American Revolution and as a Major General in the War of 1812—but he was also a planter, lawyer, politician and diplomat. Pinckney served as Governor

of South Carolina from 1787 to 1789, as a Federalist Member of the U.S. House of Representatives from South Carolina, 1797-1801, and as Minister to Great Britain, 1792-1796, under President George Washington.

Depicted here in military uniform, Pinckney proudly wears the insignia of The Society of the Cincinnati, of which he was a founding member and served as its Fourth President. The large-scale portrait has been exhibited at the Metropolitan Museum of Art, The National Portrait Gallery, Columbia Museum of Art and Greenville County Museum of Art.

**AMERICAN FURNITURE, FOLK &
DECORATIVE ARTS** 12 November Philadelphia
Lynda Cain | lcain@freemansauction.com



Samuel Finley Breese
Morse (1791-1872),
Portrait of Major General
Thomas Pinckney of South
Carolina (1750-1828),
1818
oil on canvas, 43 x 38 in.
\$60,000-100,000
 (£49,575-82,650) + fees

STAYING GOLD Mary Elizabeth Price

While she depicted a rich variety of subjects, Mary Elizabeth Price made a name for herself by painting decorative floral panels and screens, which she rendered in a close-up, yet painterly manner. On 08 December, Freeman's will present this impressive six-foot-tall screen, a dazzling example of the artist's craftsmanship and originality.

Price started to explore the genre in the late 1920s and continued onwards, using the countless irises, peonies, poppies, lilies, delphinium and hollyhocks that grew in her lush garden at "Pumpkinseed Cottage" as her main source of inspiration. Through her captivating still lifes, Price revived an old technique of Italian Renaissance painting. Like the Florentine and Sienese artists of the 15th century, she used a bold palette of oil color, which she richly applied to a gilded surface of gesso (sometimes covered by no less than sixteen different shades of gold and silver leaf), preliminary incised with intricate designs.

Price's standing screens (spreading anywhere from one to six panels) and gilded frames were usually crafted by her brother, Reuben Moore Price, as is probably the case with the present work. It provided the artist with the perfect vehicle for her decorative inclinations as the screens could be collected as furniture and not just paintings. Price created many floral compositions similar to the central panel of the present work, almost always combining the full, soft round heads of hollyhocks, with the delphinium, a spikier plant with star-shaped flowers. Here, the artist is treating the panel as a unified composition, extending over the stylized cartouche in the upper part of the composition. The hollyhocks bloom in diverse warm colors, ranging from soft pinks and coral tones, through peach and orange hues, to dark maroons and purples. All vividly contrast with the cool blues of the delphinium, at times hidden behind the bushy green leaves or instead gloriously standing against the golden textured background—a transcendental feature which strongly enhances the timeless quality of Price's panel and reveals the influence of Art Nouveau and the Arts & Crafts Movement.

AMERICAN ART & PENNSYLVANIA IMPRESSIONISTS
08 December Philadelphia
Alasdair Nichol | anichol@freemansauction.com

Mary Elizabeth Price
(American, 1877-1965)
Hollyhocks and Delphinium screen, c. 1925
oil with gold and silver leaf on Masonite
screen: 72 x 36 x 15 in.
Framed by the artist's brother,
Reuben Moore Price.
\$50,000-80,000
 (£41,325-66,125) + fees

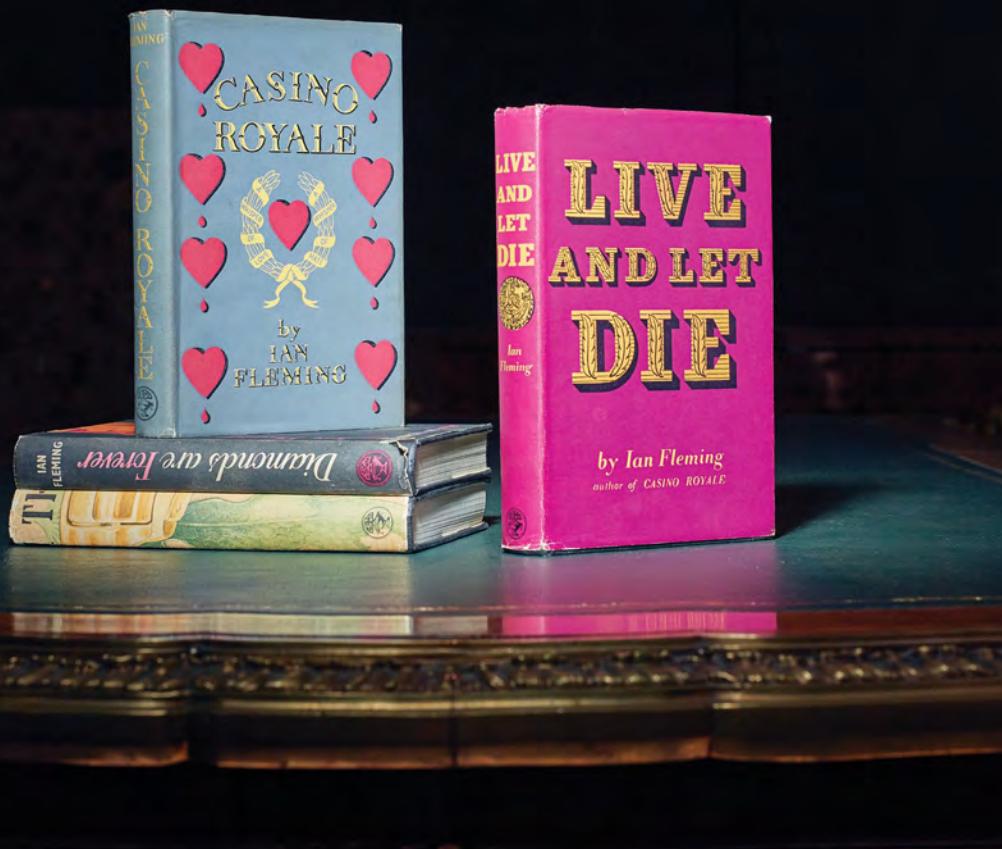


Casino Royale
First Edition, 1953
£12,000-18,000
(\$14,400-21,600) + fees

Live and Let Die
First Edition, 1954
£3,000-5,000
(\$3,600-6,000) + fees

Diamonds Are Forever
First Edition, 1955
£600-800
(\$720-960) + fees

The Man with the Golden Gun
First Edition, 1965
£3,000-5,000
(\$3,600-6,000) + fees



READ & BURN Ian Fleming First Editions

James Bond, and his creator Ian Fleming, are household names the world over. Fleming wrote twelve novels, and two collections of short stories, inspiring a franchise of 26 films to date, with the next actor to play Bond a hotly discussed topic in the media. Correspondingly, first editions of Fleming's Bond novels are highly sought after, particularly those published in the 1950s, prior to the first James Bond film release, *Dr No*, in 1962.

On 9 October, Lyon & Turnbull are delighted to offer a selection of first edition James Bond novels for sale including Fleming's first novel, published in April 1953, *Casino Royale*. This

first edition, first impression of *Casino Royale* is inscribed by Fleming to Alastair McKinley, with the deliciously furtive message: "Alastair, from the Author - Read & Burn".

The forthcoming Rare Books auction will also feature: an inscribed first edition of *Live and Let Die*, published in 1954; *Diamonds Are Forever*, published in 1955 with its famous dustwrapper; and a rare copy of *The Man with a Golden Gun* with a gold foiled cover.

RARE BOOKS, MANUSCRIPTS, MAPS & PHOTOGRAPHS
09 October Edinburgh
Simon Vickers | simon.vickers@lyonandturnbull.com

GUWAN A Collection of Chinese Jades

Guwan, Chinese for "Antiques", or more poetically, "Ancient Playthings", is a reference to the two extraordinary scrolls entitled *Guwan Tu* (*Pictures of Ancient Playthings*) held respectively in the Victoria and Albert Museum and the Percival David Collection in the British Museum, London. These hand scrolls, dated to 1728 and 1729, are the two known survivors from what was apparently a much larger set of scrolls, illustrating the antique jades, bronzes and porcelains in the collection of the Yongzheng emperor (reigned 1722-1735).

What is particularly notable about these scrolls is the verisimilitude of depiction of the pieces, several of which have been identified with extant objects. They are a rare period glimpse into one of the great Chinese collections, valuable not only for the range of objects illustrated, but also for their presentation, with variously carved stands and in some cases, later ormolu inserts.

A parallel to the collection of the Yongzheng emperor may be seen in the Chinese jades

assembled over a period of four decades, and subsequently passed down in the family of Dr. Frederic and Mrs. Madeleine Zeman. Many of the works in The Zeman collection of Chinese jades relate closely to works illustrated in the *Guwan Tu* scrolls. The Zeman jades range from Ming-type libation cups, vessels and small animal groups, to archaic vases and small carvings traditionally dated to the 18th and early 19th century. These jades were purchased or received as gifts from the 1930s to the 1960s, with most pieces carefully recorded in a notebook dedicated to the collection.

The carvings have delighted three generations, and will now be offered to the next generation of connoisseurs in the 02 October International Sale at Freeman's in Philadelphia.

A Sampling of Ming and Qing dynasty jades from the Collection of Dr. Frederic and Mrs. Madeleine Zeman acquired from the 1930s to the 1960s To be offered in individual lots, estimates vary

THE INTERNATIONAL SALE
02 & 03 October Philadelphia
Ben Farina | bfarina@freemansauction.com



MIRROR, MIRROR ON THE WALL

Mary Cassatt

The unexpected rediscovery of nearly 100 counterproofs by Mary Cassatt in 2005 deeply reshaped our perception of one of the greatest “women impressionists.” This December, Freeman’s will present, for the first time at auction, *Mother Combing Sara’s Hair* (No. 2), a mirror image of one of Cassatt’s characteristic pastels which provides a wealth of new information about the artist’s innovative production in 1900 Paris.

Mary Cassatt was introduced to the art of the counterproof via her friend and mentor, Edgar Degas, who had already produced a great number of counterproofs of his own charcoal drawings and pastels. A pastel counterproof is made by placing a dampened sheet of blank paper on top of a preexisting pastel, and applying pressure on it, either by rubbing or by running the joined papers through a printing press, so as to transfer some of the pastel’s surface powder onto the new sheet. Although the process initiated in the 18th century, artists like Cassatt still appreciated its freshness in the end of the 19th century.

Until the early 2000s, fewer than twenty pastels by Cassatt were known to have counterproofs made from them. Today, more than 130 impressions have been catalogued, including some counterproofs made after pastels that are still unrecorded to this date. Cassatt’s motivation behind the making of counterproofs remains unclear. Scholars suggest that Ambroise Vollard, in whose collection the counterproofs were all recently rediscovered, was the one encouraging their production as a preparatory step toward a series of planned

lithographs. In the end, the counterproofs mainly became a way for Cassatt to democratize her art and to make it available to a broader audience. They also enabled her to create a completely different and original work from an already existing model.

In *Mother Combing Sara’s Hair* (No. 2), Cassatt depicts a young child being groomed by her mother, whose back is turned to the viewer. The way Sara’s intense blue eyes gaze at her mother suggest the deep connection between the sitters, and their respective love for each other. In doing so, Cassatt transposes into a modern language and contemporary setting, the traditional imagery of the Madonna & Child, which she de-spiritualizes in order to glorify the strength of the mother-child bond.

Cassatt captured the essence of the scene with just a few broad strokes, which add up in layers of vibrating hues, thus echoing the vitality of the artist’s creative process. Specifically, the counterproof adds an overall layer of transparency to the scene and brilliantly transcribes the tenderness of the moment in a ghostly, almost otherworldly, fashion. Like Symbolist Odilon Redon who channeled emotions through colors and shapes, Cassatt here invites her viewer to absorb every detail of the counterproof in order to be carried away in a quiet, soothing reverie.

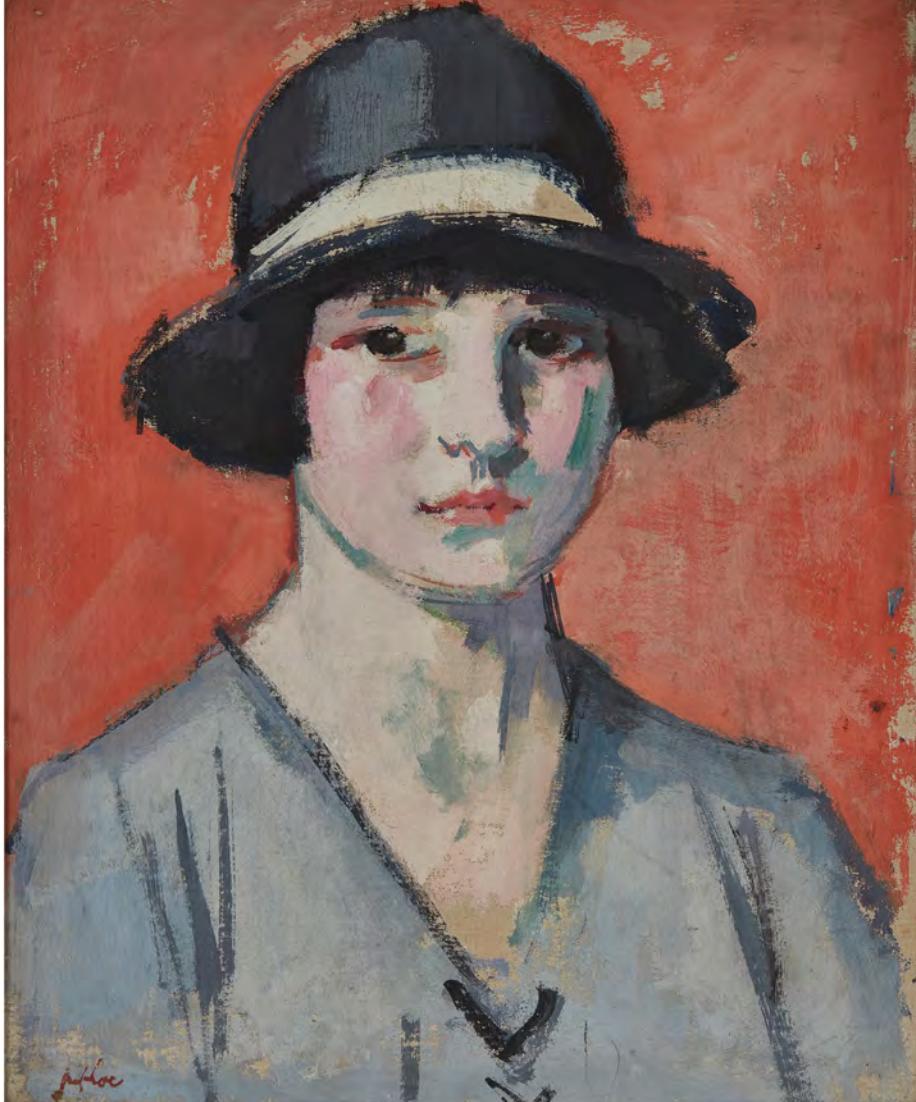
AMERICAN ART & PENNSYLVANIA IMPRESSIONISTS

08 December Philadelphia

Alasdair Nichol | anichol@freemansauction.com



Mary Cassatt
(American, 1844-1926)
Mother Combing Sara’s Hair
(No. 2)
pastel counterproof on
Japan paper
Sheet size: 18 ¼ x 23 ¾ in.
\$80,000-120,000
 (£66,125-99,175) + fees



Samuel John Peploe R.S.A.
(Scottish, 1871-1935)
The Black Hat
oil on canvas, 51cm x 41cm
£20,000-30,000
(\$24,000-36,000) + fees

SCOTTISH COLOURISTS

Samuel John Peploe & friends

Scottish Colourist Samuel John Peploe is best known for his colourful and elegant still-lifes, but like all true artists, he turned his brush to all different subjects: in *The Black Hat*, he creates an intriguing and enigmatic portrait. The subject is unknown, though it has been suggested that she resembles Poppy Low, an artist's model popular in Edinburgh in the 1920s, and particularly favoured and recognisable from the portraiture of Stanley Cursiter.

As in all successful portraits, Peploe distills something of the personality of the sitter, a slightly moody atmosphere, as well as capturing a charming portrayal of her appearance. There is also something further present, an artistic experimentation, as he plays with the palette; harmonising across the coral background with scraped out areas revealing bare canvas; while the soft, pale blue of her blouse contrasts with the dark shades of her distinctly 1920s hat and bobbed hair. The hints of rosy pink in her

cheeks are highlighted with a decisive slash of vivid green to her cheek, and a gentler variation of the same pigment is deployed more softly in the areas of shadow in her jaw and neckline. A creative, colourful cacophony when viewed close-up, yet still a sensitive and harmonious portrait.

Peploe's *The Black Hat* will be offered in Lyon & Turnbull's next *Scottish Paintings & Sculpture* auction on 05 December, alongside already consigned works by two other of the Scottish Colourists: a Fife street scene by George Leslie Hunter and a view off the coast of Iona by F.C.B. Cadell. The four Scottish colourists remain at the forefront of the Scottish art market, and Lyon & Turnbull can claim an unrivalled selling rate of over 91% for their works since 2012.

SCOTTISH PAINTINGS & SCULPTURE
05 December Edinburgh
Nick Curnow | nick.curnow@lyonandturnbull.com

EXPRESSIONS OF POWER

Kifwebe Masks of the Songye

Kifwebe masks of the Songye are icons of modernity. Collected and appreciated in early 20th century Paris by artists such as Picasso and Matisse, their influence was key in the creation of the artistic avant-garde, with the *Demoiselles d'Avignon* specifically linked with masks of this type. Predominantly white kifwebe such as the present example, to be offered by Lyon & Turnbull on 15 October, are identified as female. In their original communities they served judicial functions and were associated with expressions of power and authority

over potentially negative, antisocial behaviour. The present example is from the collection of the late Baron Freddy Rolin. Baron Rolin was a noted connoisseur of African and Oceanic Art, several pieces from his collections now reside in institutions around the world.

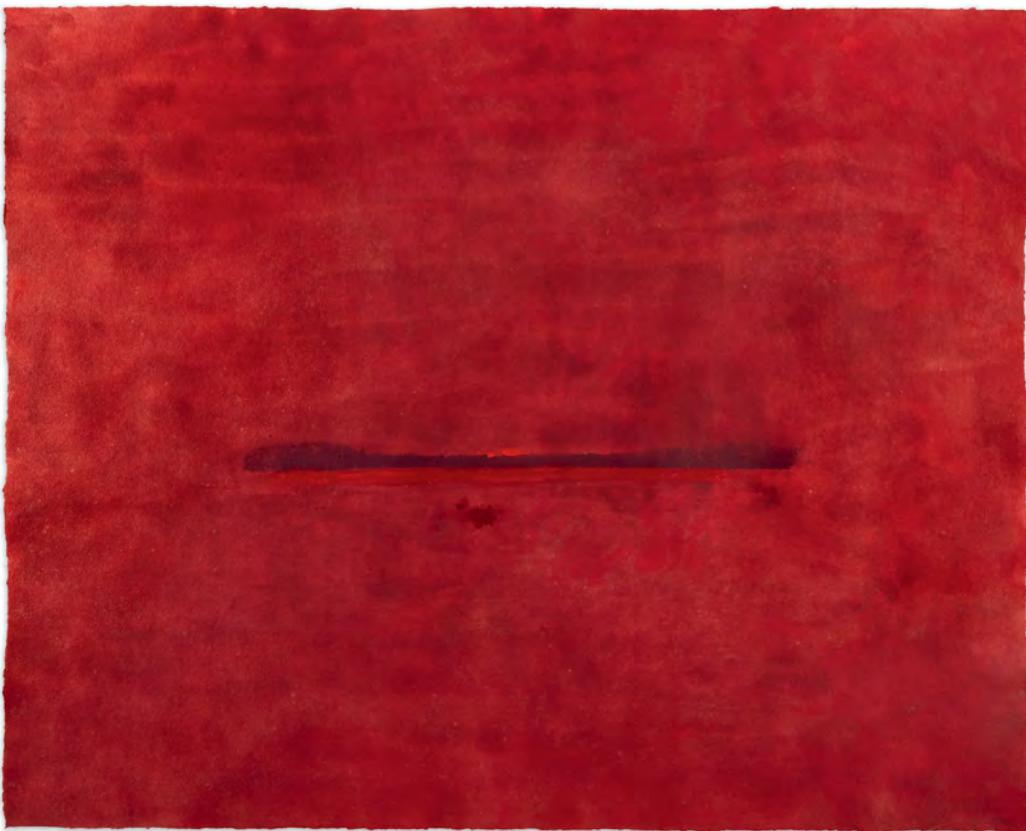
AFRICAN & OCEANIC ART AND ANTIQUITIES

15 October Edinburgh

Alex Tweedy | alex.tweedy@lyonandturnbull.com



Songye Mask, Kifwebe Democratic Republic of Congo £15,000–25,000 (\$18,150-30,250) + fees



Helen Frankenthaler (American, 1928-2011) *Red Hot*, 2002 acrylic on paper, 44 ¼ x 55 ¼ in. \$120,000-180,000 (£99,175-148,760) + fees

RED HOT Helen Frankenthaler

Throughout her career, Helen Frankenthaler blurred the boundaries of painting, drawing, and watercolor with her persistent experimentations in abstraction. She began her career in an Abstract Expressionist mode but quickly discovered her own unique style in pouring thinned pigments directly onto unprimed canvas laid out on the floor. The Color Field works that followed embodied an element of chance as well as a richness of color saturation that added a new facet to mid-century abstraction. Her influence on other artists in this direction, particularly Morris Louis and Kenneth Noland, originated with her noteworthy *Mountains and Sea* painting of 1952 and her association with the critic Clement Greenberg. Her "soak-stain" technique effectively merged pigment and canvas, underscoring the flat physicality of the canvas and eliminating pictorial space, as Greenberg championed.

Although Frankenthaler challenged the traditional relationship of figure and ground, she did not completely do away with allusions to figuration, landscape, and

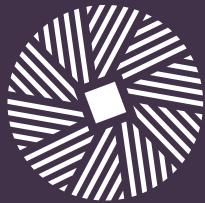
nature. In *Red Hot*, 2002, the artist soaks paper with blood-red acrylic paint, later adding horizontal elements of deep oranges, purples, and reds in the center of the red field. Evoking a late summer sunset or a gash in the skin, the textured line bisects the picture plane and allows the viewer an enticing entry point. In the 1970s Frankenthaler famously stated that "*paper is painting*," and from 1992-2002 she painted exclusively on paper in her mature style. *Red Hot* comes at the end of this prolific period where she employs the properties of paper itself as her medium.

Renewed interest and excitement for Frankenthaler's work abounds recently, with ongoing scholarly work on a catalogue raisonné, the founding of a foundation to promote her legacy, representation by Gagosian Gallery, as well as an exhibition curated by John Elderfield at the 2019 Venice Biennale.

MODERN & CONTEMPORARY ART 29 October Philadelphia
Dunham Townend | dtownend@freemansauction.com

Cinderella & Co.

Three Fairy Tales Reimagined



BRANDYWINE
RIVER MUSEUM
OF ART

October 5, 2019
to January 5, 2020

Elements

Festival of jewellery, silver and gold

8—10 November 2019



**Selling Fair
Exhibition
Events**

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elementsfestival.co.uk
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ESTABLISHED 1826
INCORPORATION OF GOLDSMITHS

Image: Christopher Perry



RENEWAL

Forging the Future in Silver

WORDS Alex Dove

PHOTOGRAPHS James Robertson

Throughout history, silversmithing has renewed itself through the next generation and their social, cultural and economic influences. This continues to this day. It is clear that the field is vibrant and brimming with ideas.

This November, Lyon & Turnbull, will again partner with the Incorporation of Goldsmiths of the City of Edinburgh to present *Elements: A Festival of Jewellery, Silver & Gold*. Alongside the exquisite selling fair the festival team are proud to present this year's exhibition *Renewal*.

Renewal, marks the first visit to the UK of the European Silversmiths Forum, also known as the HammerClub; an annual gathering of renowned silversmiths from around the world that in 2019 was hosted by the North-East Scottish city of Dundee, the UK's only UNESCO City of Design.

Renewal takes its theme from the regeneration of the 2019 host city, which over the last few years has not only received UNESCO status but has also become home to the iconic V&A design museum. The exhibition - organised by Duncan of Jordanstone College of Art & Design with the support of the Goldsmiths' Centre and The Incorporation of Goldsmiths of the City of Edinburgh - will explore renewal through the re-use of materials, innovation and new emergent technologies as well as new designs for familiar objects, modernisation of traditional techniques and the development of form and within nature.

Featuring work from international silversmiths from Belgium, China, Denmark, Germany, Ireland, Israel, Netherlands, Poland, Serbia, South Korea, UK and the USA, who employ a wide diversity and range in the techniques, materials, and cultural styles of silversmithing.

"Throughout history, silversmithing has renewed itself through the next generation and their social, cultural and economic influences. This continues to this day. It is clear that the field is vibrant and brimming with ideas," remarks Dr. Sandra Wilson of Duncan of Jordanstone.

It is hoped that *Renewal* will introduce visitors to the nature and form of contemporary silversmithing and renew enthusiasm for this beautiful, lustrous material that tells incredible stories. Silver has shifted from being used to display wealth, to acting as a centre piece, conversation starter and medium for sharing ideas and stories. For example, the work by Scottish maker Bryony Knox brings to life an old legend from the Isle of Jura; in winter the swallows dive into the water, transform into fish and then re-emerge in the spring as swallows again. We are sure that these pieces will captivate and excite public enthusiasm for silver and its ability to stimulate conversations on a variety of topics.

A highlight of the annual HammerClub gatherings is the public forging of the 'common bowl', a communal act of making by all the participating silversmiths over the period of the event. Forged from fair-mined silver provided by the Incorporation of Goldsmiths of the City of Edinburgh the 2019 bowl will be on display for the first time as part of *Renewal*.

Renewal will be take place in Edinburgh as part of the annual *Elements: Festival of Jewellery, Silver & Gold* from 08 to 10 November 2019. ■

ELEMENTS | A Festival of Jewellery, Silver & Gold

08 to 10 November 2019

Lyon & Turnbull, 33 Broughton Place,
Edinburgh, EH1 3RR

www.elementsfestival.co.uk

OPPOSITE

Scottish Silversmith Graeme McColm takes his turn forging the 'Common Bowl' within the famous V&A Dundee

SPOTLIGHT PHILADELPHIA MUSEUM OF ART CONTEMPORARY CRAFT SHOW

WORDS Anja Levitties and Nancy O'Meara PHOTOGRAPHS 2019 Craft Show Participants



ABOVE
Wood by
Richard Haining,
Brooklyn, NY

The Philadelphia Museum of Art Craft Show is an exhibition and sale of the finest work in contemporary craft and design presented by The Women's Committee of the Philadelphia Museum of Art.

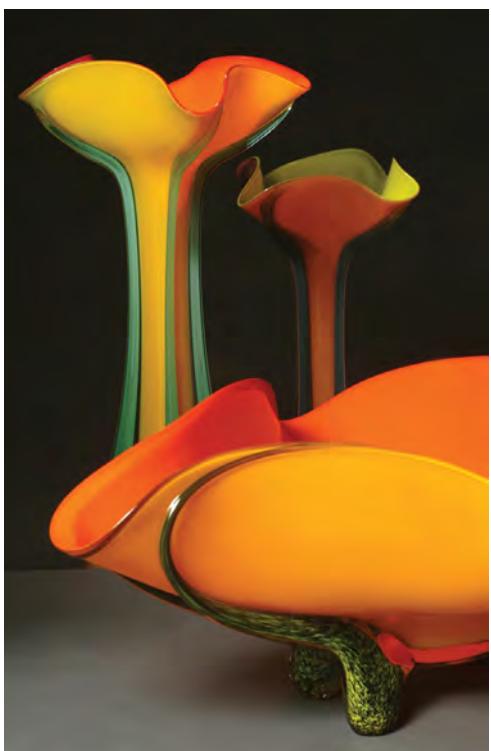
It all began in 1974 with *A Touch of Gold*, an exhibition and sale of jewelry, organized by The Women's Committee. The positive and enthusiastic response to this event inspired the Committee to create an event that would both celebrate craft tradition and innovation in Philadelphia, thus launching the first Show in 1977.

Over the years the Show has grown out of three locations and found a home at the

THE PHILADELPHIA MUSEUM OF ART CRAFT SHOW IS AN EXHIBITION AND SALE OF THE FINEST WORK IN CONTEMPORARY CRAFT AND DESIGN. NOW, IN ITS 43RD YEAR, THE SHOW HAS BECOME THE STANDARD FOR OTHER EVENTS OF ITS KIND

Pennsylvania Convention Center. More than 800 artists from across the country apply to the Show. The result is 195 artists in categories of basketry, ceramics, fiber decorative, fiber wearable, furniture, glass, jewelry, leather, metal, mixed media, paper, and wood.

In 2001, the Guest Artist Program was established and showcased artists from Japan. Since then the Show has hosted guest artists from First Nation, Great Britain, Ireland, Germany, Finland, Canada, Israel, Korea, Scotland and Lithuania. At the 2019 Show, 22 guest artists from Israel will participate, thanks to the support of AIDA (Association of Israel's Decorative Arts).



LEFT, FROM TOP
Glass by Ed Branson, Ashfield, MA / Ceramic by Jennifer McCurdy, Vineyard Haven, MA / Jewelry by Hughes-Bosca, Gloucester, MA / Ceramic by Bennett Bean, Blairstown, NJ



RIGHT, FROM TOP
Fiber Wearable by Dikla Levsky, Tel Aviv, Israel / Metal by David Paul Bacharach, Cockeysville, MD / Metal by Italy Noy, Tel Aviv, Israel / Ceramic by Brian Hopkins, Buffalo, NY



THE RESULT IS 195 ARTISTS IN
CATEGORIES OF BASKETRY, CERAMICS,
FIBER DECORATIVE, FIBER WEARABLE,
FURNITURE, GLASS, JEWELRY,
LEATHER, METAL, MIXED MEDIA,
PAPER, AND WOOD.



Wood by Steve Noggle, Morantown, NC

The Guest Artist Program has made an impact on many including gallery founder Rachel Lee. The 2017 Show was a pivotal point in Rachel Lee's art career when she sponsored the works of 25 guest artists from Korea. The Korean presentation attracted the attention of other art institutions and collectors around the world. *"After this experience, I felt like it was my calling in life to work to connect people in the art industry, from artists and museums to collectors and so on. Soon after, I started a small art consultancy company and from that Soluna Fine Art was born."*

The Show also offers emerging and university artists the opportunity to represent their work at a retail show. In 2010, the University Program, Craft U, began with Savannah College of Art and Design. *"This show represents a great opportunity for students to experience the realities of the field and by doing so develop themselves as better artist and designers,"* remarked Victor Ermoli, Dean of the School of Design at SCAD, in 2010. The 2019 Show will feature Moore College of Art & Design, Drexel University Westphal College of Media Arts & Design and SCAD Jewelry Graduate Study. Past participants include The University of the Arts and Kutztown University.

Each year, there is an awards ceremony to celebrate Best in Show and for Excellence in Clay, Fiber, Art to Wear, Glass, Wood, Metal, Jewelry, Design and New to Show. Says Patrick Benesh-Liu, Associate Editor of Ornament Magazine and Art to Wear prize sponsor: *"In today's world of fast fashion and online shopping, it is a special treat to talk with the makers face to face. The Craft Show is just the place*

THE CRAFT SHOW
IS JUST THE PLACE
FOR THESE HUMAN
INTERACTIONS, AND
FOR ITS CONSISTENT
PURSUIT OF THE
HIGHEST LEVELS OF
AMERICAN CRAFT.

PATRICK BENESH-LIU | ASSOCIATE EDITOR,
ORNAMENT MAGAZINE, AND ART TO WEAR
PRIZE SPONSOR

for these human interactions, and for its consistent pursuit of the highest levels of American craft."

The Show is the largest single annual fundraising event on the Museum calendar. In 2018, the Show netted \$368,000. The cumulative 42-year contribution to the Museum exceeds \$13 million. Funds raised support a variety of programs and projects and have touched all departments at the Museum. Each year a percentage of the proceeds is provided to the American Art Department for acquisitions of American craft.

A small group of committee members planned and administered the early shows. Today, there is a full-time manager, show chair and 100 committee members working year-round on this internationally-recognized show. Per Anja Levitties, 2019 Show Chair, *"This year's show will continue our long-standing tradition of bringing the finest in contemporary craft and design to Philadelphia. We are excited for our visitors to join us over the weekend of November 8-10 as we welcome master craftspeople, emerging artists, and guest artists from Israel."* ■

The 43rd Annual Philadelphia Museum of Art
CONTEMPORARY CRAFT SHOW
8-10 November

Preview Party 7 November
Pennsylvania Convention Center



Judith Kinghorn // Minneapolis, MN

A juried exhibition and sale of the work of 195 of the nation's finest craft artists.
The Guest Artist Program will showcase **22 artists from Israel.**

THE
43RD
ANNUAL
**PHILADELPHIA
MUSEUM
OF ART**

CONTEMPORARY
**CRAFT
SHOW**

NOVEMBER 8-10, 2019
PREVIEW PARTY ON NOVEMBER 7

PENNSYLVANIA CONVENTION CENTER

215.684.7930 | pmafcraftshow.org

Presented by the Women's Committee and Craft Show Committee of the Philadelphia Museum of Art.

MARCHMONT HOUSE

A HOME FOR MAKERS & CREATORS

WORDS Alex Dove
PHOTOGRAPHS Colin Hattersley



I believe that it's hugely important to promote creativity in Scotland as a way of celebrating our artistic achievements and in order to create an environment in which our artists and makers can thrive in years to come. We are delighted to be working with Lyon & Turnbull, who have demonstrated an enduring support of creativity and the arts. Hugo Burge, owner of Marchmont

Marchmont House is an imposing Grade A listed Palladian mansion, built in 1750 in the Scottish Borders, it contains some of the finest Georgian and Arts & Crafts interiors in Scotland.

The house retains many of its original features, including the magnificent George II period plasterwork by Thomas Clayton, the pre-eminent plasterer of the time, and stunning interiors by Sir Robert Lorimer. However, over a hundred years since Lorimer's "aggrandisement" took place, and having spent 20 years as a care home "it is something of an understatement to say the house was both institutionalised and unmodernised."

A comprehensive, yet sensitive restoration has now been completed, seven years of work that have been the catalyst for an inspiring and passionate appreciation for craft and design tradition, quite literally observed through the layers of history of the house. This passion for craft and design can be clearly seen both in the interiors and grounds of the house and is the centre of current owner, Hugo Burge's, creative vision for Marchmont to become a home for makers and creators.

Lyon & Turnbull are proud to continue their established history of supporting UK creativity and craftsmanship in a new partnership with Marchmont, consisting of a yearlong series of events celebrating the innovation, creativity and entrepreneurship of makers and creators.

OPPOSITE
Marchmont House
LEFT
Three Knobbers, 2015 by David Nash
RIGHT
Hugo Burge, owner of Marchmont House, with *An American Girl*, 1977, by Gerald Laing

CONVERSATIONS IN WOOD

AUGUST 2019

The event series launched with *Conversations in Wood* in August, an exciting celebration of wood centred on an exhibition showcasing contemporary makers using wood within their creative practice from across Scotland and beyond – including David Nash, Eleanor Lakelin, Sebastian Cox and Charles Poulson.

MODERN SCOTTISH SCULPTURE

SEPTEMBER 2019

In September Lyon & Turnbull were joined by London gallery Pangolin in supporting part two in the series, an event exploring the inspirational world of *Modern Scottish Sculpture*. A gathering of experts, industry leaders and artists sought to define what Scottish sculpture stands for; shone a light on the giants like Eduardo Paolozzi, William Turnbull and Gerald Laing; and lend support to a new generation of talented sculptors working in Scotland today. Those taking part included Scottish artists David Mach RA and Kenny Hunter; senior curators and academics such as Bill Hare and Alice Strang; and visual and performing arts champions Andrew Patrizo and Richard Demarco CBE.



For more information and tickets to events at Marchmont visit www.marchmonthouse.com

ARTS & CRAFTS TEXTILES

FEBRUARY 2020

For 2020, the events will focus on various aspects of the Marchmont collection displayed in the newly restored interior. The winter session will focus on Arts & Crafts textiles, alongside a tour of works by historic luminaries May Morris and Sir Robert Lorimer the event will also focus on contemporary textile design. As before the list of those presenting is prestigious: renowned collector Paul Reeves; curators Rowan Bain of the William Morris Gallery and Kate Grenyer of The Dovecot; academic Hamish Caruthers from the School of Textiles & Design at Heriot Watt; and entrepreneur Hazel Smith of Re-Tweed.

WOMEN ARTISTS

APRIL 2020

Continuing in the Arts & Crafts theme will be *Women Artists @ Marchmont: Inspiring Legacies of Great Women Mural Painters & Artists of the Late 19th Century*, taking place in April 2020. A celebration of great women mural painters and artists of the late 19th century, notably Phoebe Anna Traquair (1852-1936) Traquair specialists Dr Elizabeth Cumming of Edinburgh College of Art and Dr Sally-Anne Huxtable of the National Trust for Scotland, are among the speakers at the event. Visitors will also have the rare opportunity to witness a demonstration of Phoebe Anna Traquair's mural technique given by Dott.ssa Julia Alexandra Mee, painter of *The Marchmont Mural Cycle*. ■





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R. M. 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.

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British & European Furniture & Decorative Arts

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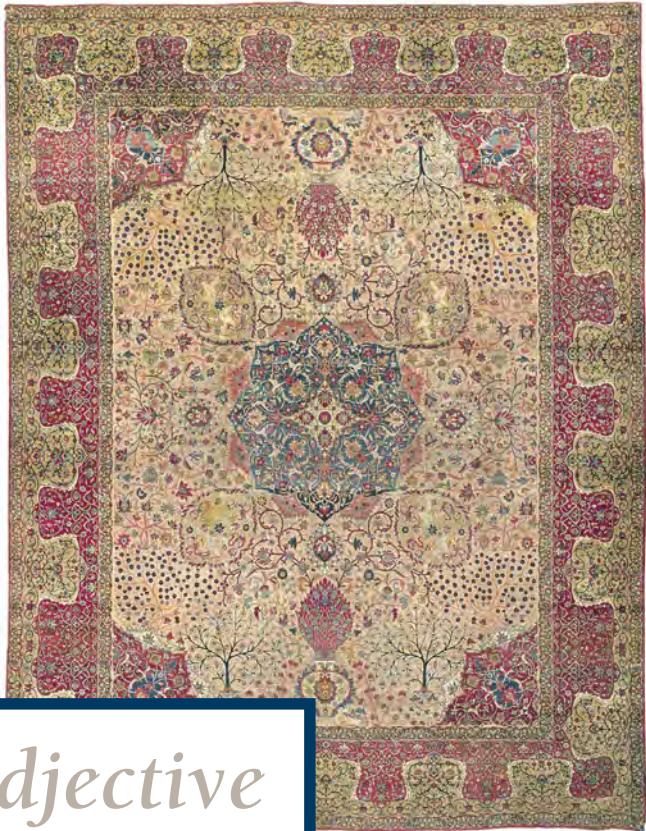
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qualified *adjective*

qual*i*fied | \ 'kwä-lə- fīd

1. Officially recognized as being trained to perform a particular job; certified.



The International Society of Appraisers

is the largest organization of qualified personal property appraisers in the world. Members are required to undergo training in professional appraisal theory and practice and to maintain and continue professional educational development.

 **ISA**
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AUCTION CALENDAR

Autumn 2019 - Winter 2020

Freeman's

The International Sale
02 October 2019 | Philadelphia

Modern & Contemporary Art
29 October 2019 | Philadelphia

The Collection of Robert J. Morrison
30 October 2019 | Philadelphia

Fine Jewelry
05 November 2019 | Philadelphia

American Furniture, Folk & Decorative Arts
12 November 2019 | Philadelphia

**A Grand Old Flag: The Stars & Stripes
Collection of Dr. Peter J. Keim**
24 November 2019 | Philadelphia

American Art & Pennsylvania Impressionists
08 December 2019 | Philadelphia
Consignment Deadline: 14 October 2019

Design
13 January 2020 | Philadelphia
Consignment Deadline: 18 November 2019

Books, Maps & Manuscripts
30 January 2020 | Philadelphia
Consignment Deadline: 05 December 2019

European Art & Old Masters
18 February 2020 | Philadelphia
Consignment Deadline: 20 December 2019



An Eighteen Karat Gold,
Diamond and Citrine
'Bird on a Rock' brooch
Schlumberger for
Tiffany & Co.
\$15,000-20,000
 (£12,400-16,525) + fees

To be offered in Freeman's
Fine Jewelry auction on
05 November

Lyon & Turnbull

Rare Books, Maps, Manuscripts & Photographs
09 October 2019 | Edinburgh

Asian & Islamic Works of Art
15 October 2019 | Edinburgh

African & Oceanic Art and Antiquities
15 October 2019 | Edinburgh

Decorative Arts: Design since 1860
23 October 2019 | Edinburgh

**The Classic Tradition: British & European Art
from 15th to 19th Century**
30 October 2019 | London

Fine Asian & Islamic Works of Art
06 November 2019 | London
Consignment Deadline: 30 September 2019

**Modern Made: 20th Century Art, Design
and Studio & Contemporary Ceramics**
14 November 2019 | London
Consignment Deadline: 30 September 2019

Five Centuries: Furniture, Paintings & Works of Art
20 November 2019 | Edinburgh
Consignment Deadline: 04 October 2019

Select Jewellery & Watches
21 November 2019 | London
Consignment Deadline: 07 October 2019

Jewellery, Silver & Watches
04 December 2019 | Edinburgh
Consignment Deadline: 21 October 2019

Whisky & Spirits
04 December 2019 | Edinburgh
Consignment Deadline: 21 October 2019

Scottish Paintings & Sculpture
05 December 2019 | Edinburgh
Consignment Deadline: 21 October 2019

Contemporary & Post-War Art
15 January 2020 | Edinburgh
Consignment Deadline: 06 December 2019

Five Centuries: Furniture, Paintings & Works of Art
29 January 2020 | Edinburgh
Consignment Deadline: 14 December 2019

Rare Books, Maps, Manuscripts & Photographs
05 February 2020 | Edinburgh
Consignment Deadline: 21 December 2019

30 Americans

OPENS
OCT. 27

BARNES

Celebrating its 10th anniversary, *30 Americans* showcases the most influential African American artists of the past four decades, including Jean-Michel Basquiat, Kerry James Marshall, Mickalene Thomas, Kara Walker, Kehinde Wiley, and more.

Experience the groundbreaking exhibition that changed how we think about contemporary African American art.

BARNESFOUNDATION.ORG/30AMERICANS #30AMERICANS

This exhibition is sponsored by



30 Americans is organized by the Rubell Family Collection.

Paul Theodor van Brussel
(Dutch, 1754-1795)
Still Life of Spring Flowers in Footed Urn
oil on canvas
£40,000-60,000
(£48,000-72,000) + fees
To be offered 30 October in London

LYON & TURNBULL
AUCTIONEERS SINCE 1826

Edinburgh Glasgow London

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