

A photograph of a wooden table with a dark, possibly leather or cloth, top. The table has four legs that are curved and flared at the bottom. The wood is a rich, dark brown color. The table is set against a plain, light-colored background.

Star Lots Across The Board Fill
Cottone Auctions' Two-Day Affair

By Andrea Valluzzo, Photos
Courtesy Cottone Auctions

GENESEO, N.Y. — Cottone Auctions' February 20–21 sale may have been notable for the tea table (see sidebar story immediately following this) that soared to \$299,000, but the sale overall was filled with great stuff, with many lots performing above estimate.

“It’s always about the merchandise,” sales manager Matt Cottone said. “We

This fine circa 1900 Serapi, measuring 18 feet 10 inches by 11 feet 5 inches, fetched \$21,275.

Previous page; The top lot of the auction was this Queen Anne tray top tea table, that turned out to be Southern, and has since been attributed to Williamsburg, Va. cabinetmaker Peter Scott. It soared over its \$1,5/2,500 estimate to attain \$299,000.

try to stick with the same philosophy of getting fresh merchandise, we keep conservative estimates, and we try to stay away from reserves...that’s been our recipe for success.”



When Cottone has a two-day sale, it comes after months of ferreting out enough great items to fill a sale. The next such sale probably won't be here until the end of summer. "We're always amazed at the things we can find within a few hundred miles," Cottone said.

The first session, beginning with jewelry, was led by a lady's 14K gold and diamond ring at \$9,545 and a group of turquoise and carved necklaces at \$6,037.

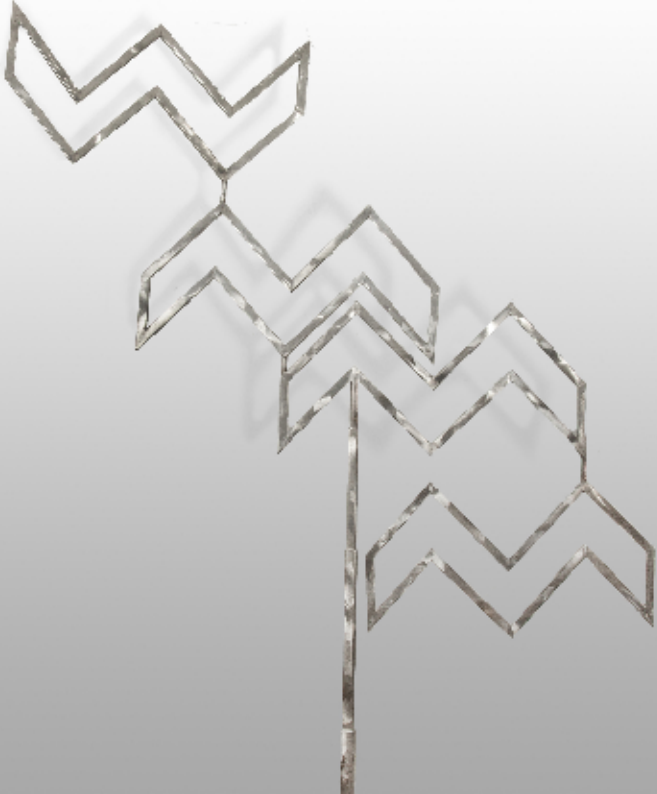


Top Right; A trio of Chinese carved soapstone court figures, late Nineteenth Century, was sold by The Strong in Rochester, N.Y., to benefit its collections fund. The grouping brought \$17,250.



Lower Right; A Meissen figural group symbolizing commerce, with figures engaged in farming and other production activities, brought \$25,150.

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The star of the day, though, was George Warren Rickey's (American, 1907–2002) gyrotory kinetic sculpture, "Three M's and one W II," in stainless steel, standing 8 feet 9 inches, that sold over estimate at \$115,000, while an aluminum and stainless steel sculpture, 46 inches tall, also by Rickey went out at \$21,850.

Both pieces came out of the Richard F. Brush collection, Rochester, N.Y. A leading philanthropist in the area, Brush is an inveterate collector and acquired many pieces in travels around the world. "Dick's love of Twentieth Century American art is evident in his collection of work by Alexander Calder, Richard

Diebenkorn, Albert Paley and perhaps his favorite artist, George Rickey,” according to the Cottone Auctions catalog.

Several lots in the sale were golden. Early on in the second day, a Sevres cobalt and gold enameled tureen standing 9½ inches tall crossed the block (Pictured at Right). Estimated at \$5/8,000, the circa 1812 tureen from the “Service Iconographique Grec,” with double eagle heads was a fixture at William Weightman’s estate, “Raven Hill” in Mount Airy, Penn. It sold for \$59,800. The very next

lot across the block was a fine and rare 18K gold presentation box from 1778 with a painted miniature scene depicting the May Feast at Versailles Opera Theater. It purportedly is the



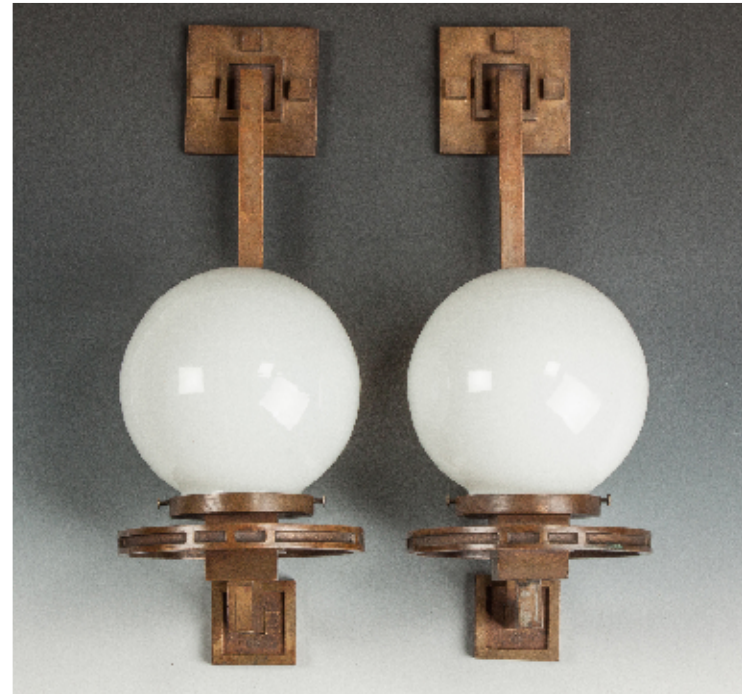


*A fine and rare 18K
gold presentation box from
1778 with a painted miniature scene
depicting the May Feast at Versailles Opera
Theater sold above high estimate at \$18,400.*

Lafayette box given by Louis XVI to Marquis de Lafayette and has descended in the family of Count de Linares, son of Queen Maria Luisa. It performed above high estimate at \$18,400.

For more information, www.cottoneauctions.com or 585-243-1000.

Leading the fine art category was Charles Ephraim Burchfield's watercolor and graphite on paper, "September Sunlight," measuring 14 by 20 inches, with provenance to Kennedy Galleries, that fetched \$34,500.



A pair of rare wall sconces by Frank Lloyd Wright in patinated bronze from the Darwin Martin House, 16 inches tall, performed well at \$18,400.

Virginia Tea Table Believed To Be Rare Example By Peter Scott

By Laura Beach

GENESEO, N.Y. — Cataloged as an Eighteenth Century New England piece, a Queen Anne tea table now thought to be from Virginia, surpassed its \$1,5/2,500 estimate to sell for \$299,000, leading Cottone's February 20–21 sale.



The winning bidder was represented in the gallery by his agent while the underbidder was on the phone. Both bidders are private collectors and “under the radar,” sales manager Matt Cottone said.

In old refinish with scalloped skirt and pad feet, the graceful piece once belonged to Walter Vogel, a Rochester, N.Y., collector and dealer who traded with Israel Sack Inc, John Walton and other top dealers. Some of Vogel’s collection went to Sotheby’s.

The top lot of the auction was this Queen Anne tray top tea table, that turned out to be Southern, and has since been attributed to Williamsburg, Va. cabinetmaker Peter Scott. It soared over its \$1,5/2,500 estimate to attain \$299,000.

The table was among pieces that his daughter had chosen to keep.

Ronald L. Hurst, Colonial Williamsburg Foundation’s Carlisle H. Humelsine chief curator, said that, while he had not had a chance to



examine the Cottone table, its joinery, shaping and other details suggest that it is the work of Williamsburg, Va., craftsman Peter Scott. The foundation's vice president for collections, conservation and museums wrote about Scott in

the 2006 edition of *American Furniture*.

“It gives every appearance of being Scott’s work — I’m as certain as I can be without having actually handled the piece. I’d like to know about wood identification. The online catalog said mahogany primary, but the images look like black walnut. The secondary wood (between the inner and outer side rails) will also be key. I can’t be certain, but the pictures looked like yellow pine. Black walnut and yellow pine would be



The underside of the table is marked in chalk with numbers.

expected,” Hurst wrote *Antiques and The Arts Weekly* in an email. Colonial Williamsburg did not bid on the piece, as it owns a similar Scott table with a Williamsburg history.

Hurst illustrated his 2006 essay for *Chipstone* with bureau dressing tables, desks-and-bookcases, slant-front desks and a dining table made or attributed to Scott. He included a well-known ceremonial chair, attributed in part to Scott, from the museum’s collection and the related tea table. Hurst dated the museum’s tea table to 1722–30 and noted that it was mahogany with oak

and yellow pine secondary wood. According to Hurst, the Cottone table is only the fifth example of a Scott rectangular tea table to surface. The remaining three tables are in private collections.

In his essay, Hurst called Scott, “the dean of Williamsburg cabinetmakers because of his personal and professional longevity.” Born in Great Britain circa 1695, Scott resettled in Williamsburg, where he died in 1775. He kept a shop on the Duke of Gloucester Street and paid rent to the wealthy Custis family. For a time before she married George

Washington, the widow Martha Dandridge Custis (1732–1802) was the cabinetmaker’s landlord.

Scott, Hurst noted, was “strikingly constant in both construction and decoration, making identification of his work comparatively simple.” The museum’s tea table descended

through the Galt family of Williamsburg. Comparable to the Cottone example, it “resembles Chinese tea tables that were imported into London in quantity during the late Seventeenth and early Eighteenth Centuries.”

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