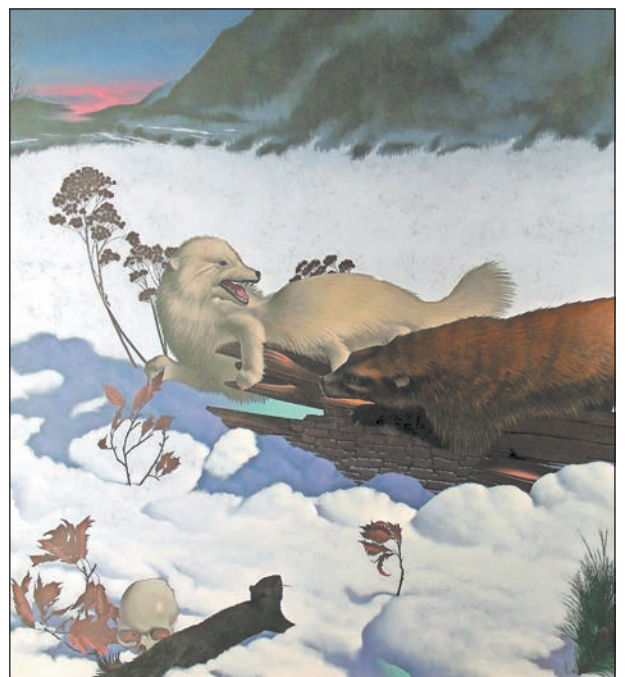




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Art Collector Tip: Picasso Ceramics on the Rise



“Vase avec Decoration Pastel (Ramie 190),” Pablo Picasso, 1953. Chamotted red earthenware clay vase, pastel decoration, stamped and numbered on bottom, 126/200, 12½ by 8½ by 6½ inches.

By JESSIE GILLAN,
CREATIVE DIRECTOR, ROGALLERY.COM

In the art world, artists come in and out of favor, and styles become outdated as interior design trends change. We have found, though, that some artworks are timeless and will always find a place in someone's home or office. These include works typical by what we refer to as the modern masters: Pablo Picasso, Joan Miro, Salvador Dali, Marc Chagall, Alexander Calder and a few select others. These artists have stood the test of time and are constantly in demand. In the past two to three years, we have seen an upturn in the interest in Pablo Picasso ceramics. These works did not garner as much respect from collectors as drawings or signed prints, but that has all changed.

During Picasso's lifetime he designed more than 600 different ceramic works from the late 1940s to the early 1970s. There is great variety in these ceramics. They feature images of bullfight scenes, portraits and animals, as well as a wide span of colors that can suit any home's style. As the ceramics are quite fragile, many of these Picasso works over the years

have broken. The increasing rarity of these pieces contributes to the interest of collectors.

When purchasing a ceramic, it is important to evaluate condition for fractures or color loss, as well as to observe the Madoura Foundry marking on the underside. The most common ways this will be written or stamped are “Madoura Plein Feu,” “Em-preinte Originale de Picasso” and “Edition Picasso.” All pieces should be marked in some way.

At RoGallery.com, we are happy to have about ten Picasso ceramics currently available for purchase. Shown are “Vase avec Decoration Pastel,” 1953, a terracotta tall urn with hand drawn pastel work of a sun and other geometric designs. The other is “Wood Owl,” 1968, a terrific modern designed clay pitcher or vase in the shape of an owl done in Picasso's Cubist style. You are welcome to view them in person at our gallery space in Long Island City, N.Y., at 47-15 36th Street by appointment. To make an appointment or to contact us with any art you are currently seeking, write to art@rogallery.com or phone 800-888-1063 or 718-937-0901.



“Wood Owl (Ramie 543),” Pablo Picasso, (Spanish, 1881–1973), 1968. White earthenware clay, black patina and brush glaze, stamped and numbered, 24/500, 11 by 9 by 5½ inches.

To Be Offered By PBA Galleries On June 29, Eric Sloane's 'Early Bird' Recalls Aviators Friendship

SAN FRANCISCO, CALIF. — On Thursday, June 29, PBA Galleries will offer “Early Bird,” an original oil painting on wood panel by the American landscape painter Eric Sloane. Although PBA occasionally has auctions of fine art, including illustration art, the painting will be on the block during a sale of Americana, world history and exploration and natural history offerings.

The striking oil painting, 23 by 30¾ inches, was created in the early 1940s. It depicts a biplane soaring through the clouds, most likely flying over Long Island Sound and Roosevelt Field, N.Y.

Sloane was known to have spent significant time at Roosevelt Field where he painted. He taught Wiley Post to paint and, in return, Post taught Sloane how to fly where he developed his love of the clouds and sky. Amelia Earhart was an early admirer who bought Sloane's first “cloudscape.” He is famous for his sky and cloud paintings (said to be the finest of his generation) in addition to his American landscapes. His largest skyscape is a six-story mural commissioned by the Smithsonian's Air and Space Museum. “Earth Flight Environment” dates to 1976.

Sloane painted more than 15,000 works, wrote 38 books and was an avid collector of Americana. The Eric Sloane Museum in Kent, Conn., has recreated his studio, including his paint-splattered easel and rows of jars jammed with paint brushes. The museum also houses his early American hand tool collection. His interest in weather and the farmer's ability to interpret “weather signs” led him to become the first television weatherman with farmers from all over New England calling in their weather observations.

The work is signed by Eric Sloane

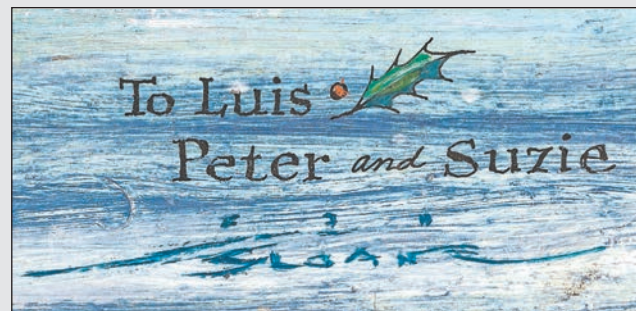
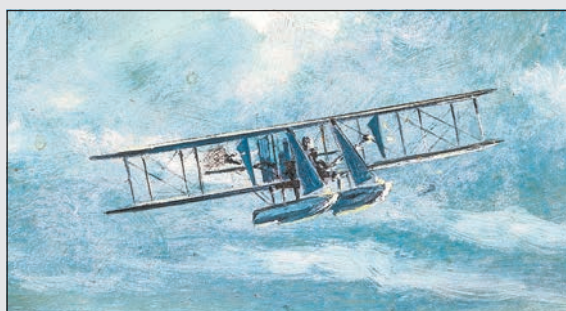
and dedicated to Luis, Peter and Suzie. The dedication is to Admiral Luis de Florez, his son Peter de Florez and Peter's wife, Suzanne Humphreys Ford de Florez. Luis de Florez was a naval aviator and a rear admiral in the United States Navy. He was influential in the development of early flight simulators and a pioneer in the use of “virtual reality” to simulate flight and combat situations in World War II. De Florez oversaw Roosevelt Field, where he befriended Eric Sloane. Roosevelt Field, named for Theodore Roosevelt's son Quentin, killed in air combat during World War I, was the starting point of Charles Lindbergh's solo transatlantic flight.

Suzanne Humphreys was a debutante whose family socialized with the Roosevelts. She began flying at 16 and soloed after only a little more than three hours of instruction. She took aviation courses at New York University and competed in many air shows and races. During World War II, she joined the British Air Transport Authority and became a ferry pilot in the Royal Air Force because women were not allowed in the United States Air Corps. After the war, Humphreys returned to Roosevelt Field where she befriended the de Florez family and married Peter, a professor at MIT.

“Early Bird” remained in the de Florez family until Suzanne Humphreys Ford de Florez gave it to the present owner prior to her death.

The catalog for the June 29 sale will be posted two to three weeks before the auction at www.pbagalleries.com. The public may preview the auction Monday, June 26, 1 to 5 pm; June 27–28, 9 am to 5 pm; and auction day, 9 to 11 am; or by appointment at PBA Galleries. The sale will begin at 11 am. PBA accepts absentee bids by phone, fax or email or bids may be placed during the sale in person or online.

For additional information, pba@pbagalleries.com or 415-989-2665.



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NMAI Unveils New Exhibition



"Harvest," Jessie Willcox Smith (1863–1935), 1928, mixed media on board, 22½ by 16½ inches, signed lower left. Published on the cover of Good Housekeeping, November, 1928.

'Howard Pyle, His Students & the Golden Age of American Illustration' to Debut in Spring.



"Comforting Words," Howard Pyle (1863–1911), 1908, oil on canvas, 25 by 18 inches, signed lower right. Published in Tales of Pirates and Buccaneers.

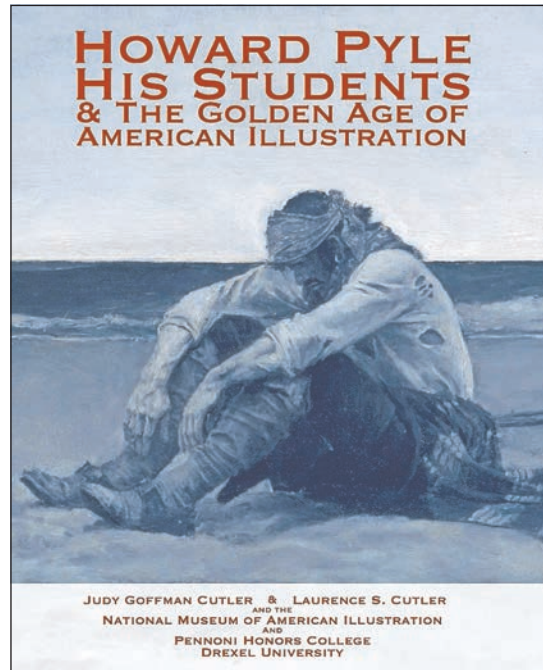
The National Museum of American Illustration (NMAI) in Newport, R.I., announces the debut of a new traveling exhibition, "Howard Pyle, His Students & the Golden Age of American Illustration," which premiered to rave reviews from invitees on April 3 at Drexel University's Pennoni Honors College in Philadelphia. Concurrent exhibitions will begin at the American Illustrators Gallery (AIG), New York City, May 15 and at NMAI on May 26 for Memorial Day weekend, the start of NMAI's summer season.

"Howard Pyle, His Students & the Golden Age of American Illustration" is an exhibition featuring oil paintings, works on paper and accompanying artifacts that highlight the work of Howard Pyle, known as the "Father of American Illustration," and the generation of celebrated illustrators he taught. Pyle was a prolific illustrator as well as a major author of books and periodicals in the late Nineteenth and early Twentieth Centuries, writing and illustrating 34 books of his own, illustrating more than 160 books by others and creating an estimated 2,200 drawings and paintings reproduced in periodicals. In 1894, Pyle founded the first School of Illustration in America at Drexel Institute of Art, Science and Industry, now Drexel University, shaping the way illustrators created artworks thereafter.

"Today everyone knows the name Norman Rockwell but few people know the name Howard Pyle, let alone his art or his impact on generations of artists and American illustration," said Judy Goffman Cutler, co-founder and director of the NMAI. "This exhibition will give viewers a firsthand and close-up look at the marvelous original paintings that most people have only seen in reproduction form." To highlight the importance of Pyle's teachings on all of America's Golden Age illustrators, a selection of artworks from later periods will be on display, including Norman Rockwell, J.C. Leyendecker and Howard Chandler Christy.

Pyle's innovative teaching methods encouraged his students to live their illustrations, therefore painting from experience, not merely from observation. This new principle, taught at the verge of the publishing boom of the Twentieth Century, laid the foundation for a century of America's iconic illustrators. Pyle himself remarked, "Today I often find that the word illustrator is regarded with contempt by a few who claim a higher position as being painters. Such an attitude I cannot respect. The only distinct American Art is to be found in the Art of Illustration."

"A.J. Drexel founded the Drexel Institute in 1891, and when



Cover of the new exhibition catalog, Howard Pyle, His Students & the Golden Age of American Illustration, printed in conjunction with this exhibition.



"Horse Race," N.C. Wyeth (1882–1945), 1928, oil on canvas, 40¼ by 32¼ inches, initialed lower right. Published in Drums by James Boyd, Scribner's Sons, 1928.

he did, he made it clear that his vision should be accessible for both men and women from all backgrounds, which was unique for a college of that time period," said Paula Marantz Cohen, the Pennoni Honors College dean. "Pyle's time at Drexel undoubtedly shaped the field of American illustration. He was an early parallel advocate of Drexel's philosophy of 'learning by doing,' encouraging his students to go out into the world to study their subject matter, an approach reflected in Drexel's present-day co-op program."

Pyle taught at the Drexel Institute until 1900 when he founded the Howard Pyle School of Illustration in Wilmington, Del. His students at both schools became known as "The Brandywine School," which included some of America's greatest illustrators: Stanley Arthurs, Anna and Ethel Betts, Harvey Dunn, Anton Otto Fischer, Philip R. Goodwin, Elizabeth Shippen Green, W.H.D. Koerner, Violet Oakley, Frank Schoonover, Jessie Willcox Smith, Sarah Stilwell Weber and N.C. Wyeth. These artists and more of Pyle's notable students are represented in this exhibition.

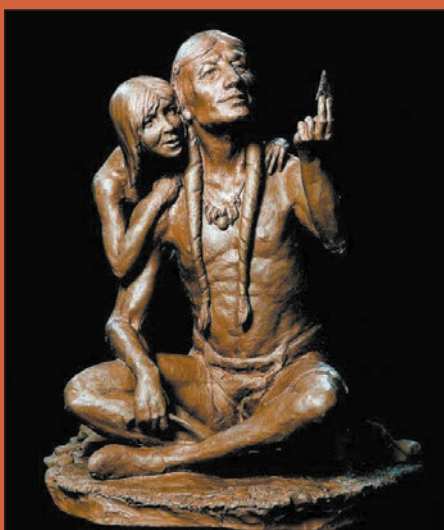
A 260-page illustrated catalog will accompany this exhibition, available through the NMAI's online museum shop. The catalog includes more than 600 images of original artworks by the artists represented at these three venues, giving a wonderful overview of the exhibition.

The exhibition at Drexel University comprises artworks from the collections of AIG, NMAI and notable private collections. It is located in the Paul Peck Alumni Center, 3142 Market Street in Philadelphia and is free and open to the public, Monday to Friday, 9 am to 4 pm. To schedule a tour or for information, visit www.drexel.edu/pennoni.

The American Illustrators Gallery (AIG) is open by appointment only, 18 East 77th Street, New York City. AIG has led the nation as the most influential and important illustration art dealer, providing clients with both knowledge and guidance to satisfy their passion for collecting masterpieces. All

artworks on display at AIG are available for sale. For more information or to schedule an appointment, www.americanillustrators.com, 212-744-5190 or email art@americanillustrators.com.

The National Museum of American Illustration's Summer Season begins Memorial Day Weekend, May 26, open Thursday to Sunday, 11 am to 5 pm, with a guided tour every Friday at 3 pm. It is at Vernon Court, 492 Bellevue Avenue, Newport, R.I. For information, call 401-851-8949 or visit www.americanillustration.org. The NMAI is an independent, educational and aesthetic organization with the goal to present the best venue for the public to appreciate the greatest collection of illustration art.



Western Bronze Sculpture, by Renowned Western Artist, Jeff Wolf, Entitled "Perfection", Limited Edition, To Be Cast 14 of 20, #1012



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Western Bronze Sculpture, The "Edge of Winter" by Jeff Wolf, Limited Edition of 20, #1036

Jackson Hole Art Auction: High Caliber Collections

The 11th annual Jackson Hole Art Auction is scheduled for September 15–16 in Jackson, Wyo. Specializing in Western, wildlife and sporting art, the Jackson Hole Art Auction is a highlight of the Jackson Hole Fall Art's Festival each year, drawing hundreds of collectors from around the world.

While still seeking consignments for the auction, Madison Webb, auction coordinator, says, "This year's sale is shaping up to be very strong, in large part due to the impressive fresh-to-market collections we have the privilege of offering to the public for the first time." Among these collections are three noteworthy groups, respectively celebrating the work of E. Martin Hennings, W.H.D. Koerner and Stanley Meltzoff.

A special section within this year's catalog will focus on the life and work of Taos Society member E. Martin Hennings. The sale will include 25 works by Hennings, demonstrating his skill with a variety of mediums. Examples include lithographs, drawings and oil paintings. The collection also displays the diversity of Hennings' subject matter over the course of his career, from portraits and nude studies, to his famous landscapes and key



"Citizens of the Law," W.H.D. Koerner (1878–1938), 1931, oil on canvas, 30 by 36 inches (\$75/125,000).

Pueblo scenes. These works hail from a private collection and trace directly back to the artist's wife, Helen Hennings, by descent. The vast majority of these works have never been offered at auction before.

The Jackson Hole Art Auction will also offer six important oils by American illustrator W.H.D. Koerner. All fresh to the auction market, these pieces are from a private collection with direct descent from the artist. Included in the collection are Koerner's impressive nocturne "Citizens of the Law," oil on canvas, 30 by 36 inches, and a classic pioneer scene "New Horizons," oil on

canvas, 37 by 32 inches, both estimated at \$75/125,000. The other four works included in the collection illustrate the breadth of subject matter within Koerner's oeuvre, from flyfishing to Native American subjects and even a Spanish bullfight.

To celebrate the 100th anniversary of sport fish painter Stanley Meltzoff's birth, Jackson Hole Art Auction will feature six works by the artist. From studies to completed masterworks, this collection serves as a testament to Meltzoff's skill at depicting the previously underrepresented world beneath the



"New Horizons," also by Koerner, 1932, oil on canvas, 37 by 32 inches (\$75/125,000).

waves. Swordfish, blue marlin and bluefin all come to life in Meltzoff's renderings. This will be the largest single offering of Meltzoff's work at auction to date.

Spanning the century, these three collections are emblematic of the caliber and quality

of work offered each year by the Jackson Hole Art Auction. From Taos Society members, to sporting artists and American illustrators, this year's sale has something for everyone. For more information, www.jacksonholeartauction.com or 866-549-9278.

GEORGE INNESS

(1825–1894)

Sunset, circa 1881–1882

oil en grisaille on academy board, 13 $\frac{7}{8}$ × 10 $\frac{3}{8}$ in.

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Snowdrops in Art

By GERALD SIMCOE, ARTIST

At the deepest level, artistic taste is influenced by the surrounding landscape, giving root to the phrase “all art is local.”

Snowdrops are cool-season bulbous plants recalling blue light from the sky on their tepals and warm sunlight reflected off the snow. They are definitively a cool climate plant, not only in color, but they do all of their business of poking through the snow, blooming, going to seed, then going dormant again before the first hot day of summer.

The closely related species is known as a snowflake or *Leucojum vernum* in binomial Latin, largely because it usually has six equal segments and is geometrically similar to a snowflake made of ice crystals. Its image can be discerned in medieval tapestries with native colonies running through central Europe. Also, the appearance of snowflakes in the landscape is a brighter white than snowdrops.

In Vermeer’s “Girl With a Pearl Earring” known as the Dutch Mona Lisa, the baroque pearl she is wearing was all the rage in fashion at the time, as it resembles a pendulous snowdrop before the warm sunny days caused the flower to open for pollination.

Consider the vast differences of the robust color of a tropical climate versus the cool tones of a temperate one. Objectively, Holland’s endless reaching out to sea against Florida’s seeming envelopment by the sea on one side and the Everglades on the other. There are also differences in rainfall

— a tropical climate has basically a wet and a dry season in contrast to the four seasons of a temperate one. Vivaldi comes to mind.

Dali believed the tropical vulgar and outside his artistic palette, as he states in his autobiography, *The Secret Life of Salvador Dali* preferring the cool, silvery tones as represented in many of his surreal paintings.

Shown as the background in my painting on copper is a majolica snowdrop tile of more than 100 years old by master potter George Jones. Represented are naturalized snowdrops in an English field, much like they would have been growing and self-sowing.

I chose as the living specimen a cutting-edge hybrid from Avon Bulbs, United Kingdom, of a cultivar known as “Phantom.” It has two spikes per bulb and the first one is a poculiform flower. Resting against the tile with the roots purposely exposed gives the viewer a look at the whole plant and contrasts the shiny hardness of the ceramic, betraying the breathlike quality of the living flower.

If one would see these two varieties growing side by side in the garden, they would be markedly different. Modern hybrids are much larger and sometimes more vigorous due to the amount of varied genetic material available today. But the wonderful opportunity is that they are yet both obtainable to have them growing in your garden.

This painting was sold at Rago Auctions this spring to benefit the Lambertville Historical Society. The paintings of Gerald



'Majolica snowdrop tile with Galanthus, 'Phantom,' George Jones, 8 by 10 inches, oil on copper.

Simcoe are represented by Simcoe Gallery, 1925 Main Street, Northampton, Penn. For information, 610-262-8154 or www.simcoegallery.com.

Jeff Wolf And His Bronze Artistry

By DENNIS BRINING

PURVEYOR OF ALL THINGS UNIQUE AND BEAUTIFUL
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Persistence makes perfect.

The trail to the top of the Western art world is steep and narrow. It is littered with obstacles, beset with sheer drop-offs and hindered by unexpected twists and turns.

Sculptor Jeff Wolf has ridden that trail for more than 25 years and reached heights few artists attain. Along the way he has placed bronzes in prominent museums and permanent exhibits, in prestigious private collections and on display in public venues. He has been bestowed with honors and awards, recognized in juried competitions and called upon to teach and demonstrate.

Jeff made — and continues to make — the journey on a mount called persistence. He has lived by the old cowboy maxim that it doesn't matter how many times you get bucked off. What counts is getting back on — brushing off adversity, dusting off disappointment, climbing back in the saddle and continuing the journey.

The importance of persistence was instilled in Jeff at an early age. Jeff excelled in everything he put his mind to except school.



Jeff Wolf received the 2017 Best in Show at the Western Heritage Art Show and Sale for his bronze, "The Talking Glass," bronze, 24 by 18 by 11 inches.

Dyslexia — virtually undiscovered at the time — made reading nearly impossible. But that did not stop him from graduating

from high school and attending three years of college on scholarships, and eventually teaching himself to read.

Art has sustained him during his life's journey. From an early age he was compelled to create. “My gift chose me, I didn't choose it,” he says. Jeff's story as a sculptor started at age five when he received modeling clay for Christmas. His hands and heart went to work to mold into the clay the world he saw around him. An early work, a buffalo carved from a bar of soap, earned his first recognition when published in the pages of *Western Horseman* magazine.

With a constant driving force from within, combined with a wild imagination and insatiable desire to learn and discover, Jeff's childhood and youth would inform his art. Along with his gift of creation he was given, in his words, “a great gift of upbringing.” Raised on a ranch in the mouth of Goshen Canyon, south of Utah Lake, he had both the opportunities and responsibilities of any ranch kid. “I lived among the local wildlife, learned the art of handling cattle and horses, and had the fortunate opportunity to listen to the stories of real old-time cowboys, memories of which remain ingrained in my

mind.”

Throughout childhood and youth, Jeff's gift refused to let him rest. He had to constantly be creating something. Persistence kept him sculpting, even as other interests competed for time and attention. “I seemed to know from my earliest years that sculpting would be my ultimate life and livelihood and I was in no hurry to get there. I was having too much fun experiencing life.”

“For me,” Jeff says, “art goes far beyond mere depiction or precise rendering. I feel that true art should tell a story, put you in a place or a moment in time that stimulates the imagination and arouses the soul. It's not about the subject matter, concept, or idea; it's about discovery and stretching the boundaries of creativity. I strive to sculpt an experience.”

“Years of devotion to the study of art principles, combined with the determination to produce works that are worthy of the title of fine art is the motivational drive behind my work. That's the visual tune I dance to.”

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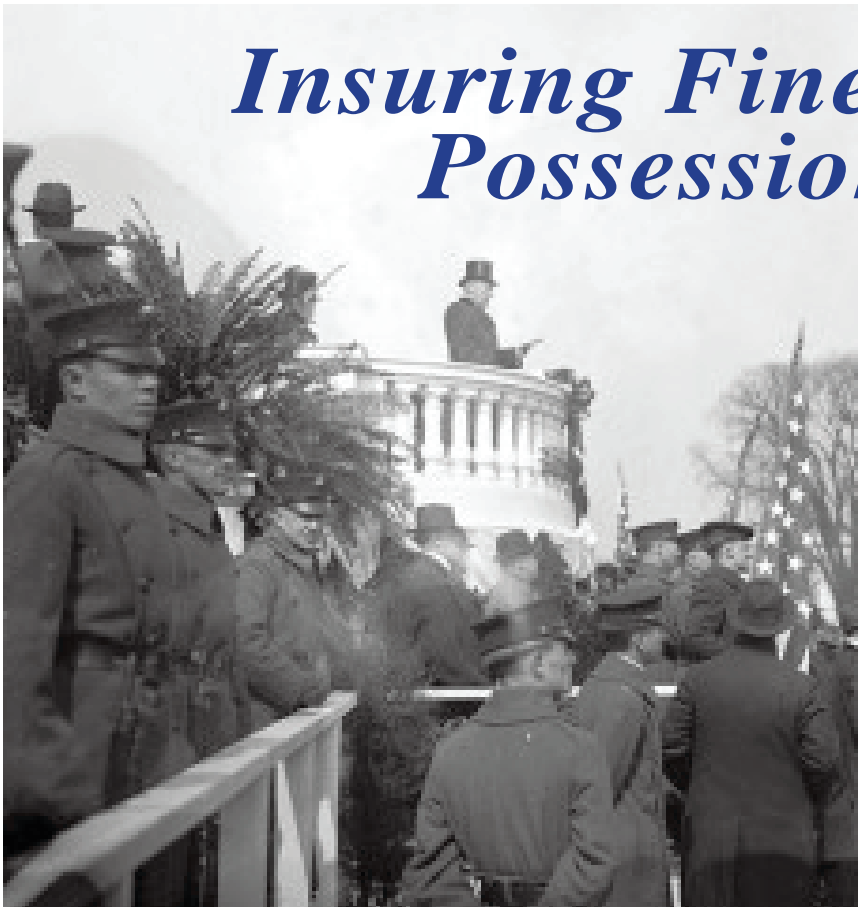
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"Summer in Old Lyme," Bruce Crane (1857-1937), 16 by 20 inches.

Hudson River Paintings

BY BILL UNION, PRESIDENT, ART & ANTIQUE GALLERY, INC

I have been an art dealer and appraiser for more than 40 years. I am still in awe of the Hudson River School paintings. Being an art dealer is similar to being an art historian.

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I invite you to contact me at 508-259-4694 or go to www.artantiquegallery.net.



"Resting Along the Hudson," David Johnson (1827-1908), 5 by 7 inches.

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Visage Brun-Bleu, 1947 (12 x 15 in.)

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Colombe sur Lit de Paille, 1949 (12.5 x 15 in.)

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“The Château Bath, Equilly (Pamela Bathing),” Sir William Russell Flint, watercolor on paper, 20½ by 27½ inches.



“Evelina, Mirabel and Alice on Bamburgh Sands (Northumberland),” Sir William Russell Flint, (1880–1969), watercolor on paper, 20½ by 27½ inches.

Sir William Russell Flint: An Appreciation

This spring, Mark Murray Fine Paintings will be exhibiting a group of works by Sir William Russell Flint (1880–1969), who was arguably the most accomplished British watercolorist of the Twentieth Century. These include a classic beach scene in Northumberland, a view in Provence and a sumptuous château interior in Normandy.

Having been born and raised in Edinburgh, Flint moved to London at the age of 20 in 1900. He embarked on a busy career as an illustrator and artist for the *Illustrated London News* and other publications, which he continued until serving in the RAF during World War I. His enthusiasm and talent for the challenging medium of watercolor was already evident with the first of a lifetime of exhibits at the annual Royal Academy Summer Exhibition in 1905. The painter's many subsequent honors included election to the presidency of his beloved Royal

Society of Painters in Watercolours in 1936 and culminated with a knighthood in 1947.

Flint began an address to the Old Watercolour Society in 1923 on the art of watercolor painting by advising his audience to: “See distinctly, compose devoutly, ponder deeply.” Always working from life — whether painting the female nude (his most renowned subject matter) or evoking wistful landscapes in the South of France, Venice, Scotland or Spain — Flint always adhered to Keats’ dictum of loving “the principle of beauty in all things.” His instantly recognizable style and bravura technique were described in the journal *Colour* in 1931 as being “nothing short of astonishing ... [and] as sure as that of a tightrope dancer... Never is there the slightest trace of fumbling or hesitation.”

Flint maintained a lifelong absorption with the female figure, whether languishing at the beach, dancing or

reclining in lavish interiors. Whether casually drawn or incorporated into more formal allegorical subject paintings, the female form pervaded the artist’s work to the same degree it did with Edgar Degas. Flint believed that “a beautiful woman is one of the marvels of creation, and adequate portrayal a matter of extreme difficulty.”

In 1947, Flint found himself seated across the table from Sir Winston Churchill at the Royal Academy dinner at which the queen was guest of honor. He told Churchill boldly that, “You will never realize the full rigor of painting until you try your hand at watercolor.” Churchill retorted with a scowl, “I don’t intend to try!”

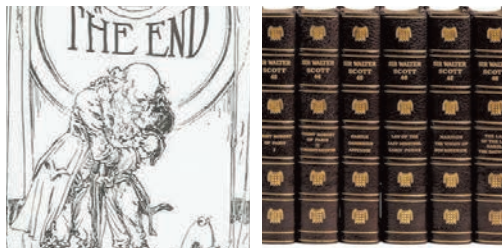
The artist’s son, Francis, also a painter, said of his father, “He was an individualist and his work made him happy.”

Mark Murray Fine Paintings is at 159 East 63rd Street, ground floor, New York City. For more information, www.markmurray.com or 212-585-2380.

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Paintings by Gerald Simcoe



“George Jones Majolica Snowdrop Tile With Galanthus ‘Phantom,’” 8x10 oil on copper. Painting was sold at Rago Auctions this Spring to benefit the Lambertville Historical Society.

Boston International Fine Art Show Will Be Oct. 19–22 At The Cyclorama

Tony Fusco and Robert Four, co-producers, announce the dates for the 21st annual Boston International Fine Art Show (BIFAS) are October 19–22. The show will open with a gala preview party on Thursday, October 19, from 5:30 to 8:30 pm.

Diversity is the key word for BIFAS, the only show of its kind in New England. With no restrictions on the type of work that may be shown, works on offer range from fine original prints priced at a few hundred dollars to museum-quality masterpiece paintings priced in the millions. The show enjoys a mix of blue chip Seventeenth to early Twentieth Century works, Old Master drawings, Twentieth Century Modernist genres, a wide spectrum of art from numerous countries and outstanding emerging and established contemporary artists.

Comments Tony Fusco, “When my partner Robert Four and I started the show in 1997 along with Jacqueline Sideli, there had been no successful art fairs in Boston. Even our first headline in *The Boston Globe* read: ‘Another stab at a Hub arts show: Will it be fair or flop?’ Twenty-one years later, we have proven the naysayers wrong, and the show has been an integral part of the growth of the art market in Boston over the past two decades.”

When the show started at the Cyclorama, there was a derelict theater and a vacant lot next door, the roof leaked, the neighborhood was dangerous at night and the area was far from the regentrified arts hub that it is today. BIFAS has been one of the engines of that transformation, bringing tens of thousands of people to the area who had never before been to the South End. The 20-year economic impact of BIFAS based



Longtime BIFAS exhibitors (from left) seen at last year's gala preview are Dennis and Martha Gleason, Gleason Fine Art (Maine), Martha Richardson, Martha Richardson Fine Art (Mass.) and Marcia Vose, Vose Galleries (Mass.). —Tara Carvalho photo

on a simple multiplier of the show budget is in the tens of millions of dollars, not even counting the millions of dollars in fine art the show has sold over the years.

“The show was started really by a handful of art dealers, including Fusco & Four, who were all doing Jackie Sideli's Boston Antique Show,” Fusco notes. “Besides ourselves, two of those dealers — Martha Richardson and Questroyal have been with

us since the start, and many others have been with us more than ten years. Whenever we have a question or an issue, we ask ourselves, ‘How do we feel about this as dealers?’ Our golden rule: without dealers there is no show.”

Weekend hours will be Friday, 1 to 8 pm; Saturday, 11 am to 8 pm, and Sunday, 11 am to 5 pm. Tickets are \$15, under 12 free, and include complimentary admission to all

special programs, readmission, show catalog and coat check. A bistro café and discount and valet parking are also available. The show takes place at the Cyclorama at the Boston Center for the Arts, in Boston's South End, built in 1884 to house a huge circular painting of the battle of Gettysburg.

Exhibitor registration for the 21st Annual BIFAS is now open. For more information, 617-363-0405 or www.bostonartfairs.com.

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Richard Schmid (1934-), *Still Life with Flowers and Oranges*, oil on canvas, 36 x 48 inches, Estimate: \$60,000-\$90,000

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Trompe l'Oeil in Winter



"Rocky Mountain Winter," 2016, oil on canvas, 54 by 75 inches.

All paintings by Gary Erbe



"Winterscape," 1997, oil on canvas, 39 by 49 inches. National Arts Club, New York City.



"Two Extremes in Winter," 1998, oil on canvas, 19 by 34 inches. Collection of Christine I. Oaklander.

BY GARY ERBE, ARTIST

In 1965, my journey as an artist began doing landscapes and seascapes, an ideal subject for learning and understanding the principles of color while developing a painting technique. I have always had the greatest admiration and respect for the wonderful landscape painters closely associated with the Hudson River School, in particular their winter-scapes. By mid-1965, however, my vision of what my art should be found me quickly drifting away from landscape painting.

It was 1967 when I discovered the Nineteenth Century American trompe l'oeil artists Harnett, Peto, Haberle and others. This was the beginning of a serious transformation of my work, and it was exactly what I was searching for. I could now create art which, for me, would be relevant and thought provoking, while if necessary for the sake of originality break all the so-called rules associated with trompe l'oeil.

As the years passed, my work continued to drift farther away from tradition, although always holding onto trompe l'oeil as the foundation or starting point for modern and complex compositions. A diversity of subject matter along with circumventing traditional expectations of trompe l'oeil enabled me to broaden my vision.

My interest and admiration for winter landscapes never waned and I would occasionally think about those wonderful Hudson River School artists, which brings me to 1997. It was at that time when I realized a way of integrating the principles of trompe l'oeil and winter landscapes with one big difference, my winter scenes would have content. In 1997, I created my first trompe l'oeil in winter composition titled "Winterscape" (collection of the National Arts Club, New York City) and there would be others to follow. My trompe l'oeil in winter series would go beyond aesthetics, so important in all my work. That same year, the curator of the Newark Museum, Joseph Jacobs, visited my studio, along with a guest curator who was organizing a very special exhibition at the museum. Upon seeing "Winterscape" in progress, the curator asked if this work could be finished for their exhibition as they would like to include it along with two additional works in the show. From the Newark Museum exhibition, "Winterscape" was then exhibited that same year in the National Arts Club Members Show, and garnered the first prize before entering into the club's permanent collection.

Over the years, I would occasionally revisit trompe l'oeil in winter compositions, such as in the very poignant "Two Extremes in Winter," 1998, in the collection of Dr Christine I. Oaklander. In 2000, I created "Double Jeopardy," followed by "Beach Chair Blizzard," 2003, and "Golf In Winter," 2007. Most recently, I created "Rocky Mountain Winter," 2016, my largest and most ambitious trompe l'oeil in winter painting.



"Beach Chair Blizzard," 2003, oil on canvas, 50 by 46 inches.

ing. This work in particular is a reminder that nature's elements can be very harsh and even deadly as symbolized by the human skull in the lower left corner of the painting. We mortals, if suddenly cast into the brutal Rocky Mountain winter unprepared, would fall victim to the extreme conditions. As in all of my trompe l'oeil winter paintings, the background for the main subject is very ambiguous.

My work begins with an idea. I then proceed to create a construction, which is always a mixed media applied to half-inch plywood. The construction allows me to determine how the subject matter will be used along with the color scheme best suited to express the concept. Many times, I will even fabricate my subject matter in order to support a good, solid composition, which is the foundation in achieving a successful painting. Once I am satisfied with the construction, which in itself can take as long as six weeks to complete, I then begin the oil painting. Most times, a painting can take many months to complete.

My constructions are very rare. I destroyed many of them over the years with regret, thinking that the construction served only as a stepping stone to the painting. In 1994, Dr Marlene Park visited my studio. She was working on an essay for my 1995 25-year retrospective catalog. When she saw one of my constructions, she asked me what I do with them once the painting was finished. She was beside herself when I told her that I destroy the constructions. At that point she proceeded to tell me how relevant the constructions are and asked me to preserve future constructions, which I did. I managed to save the constructions for "Two Extremes in Winter," private collection; "Winterscape," private collection; and "Double Jeopardy," private collection.

Perhaps in the near future I will add an additional trompe l'oeil painting to this series, it all depends on the idea. After all, this has always been my reason for creating art. I hope that through my art I can enlighten my fellow man now and for future generations.



Bruce Crane (1857-1937), "Summer in Old Lyme," 16x20

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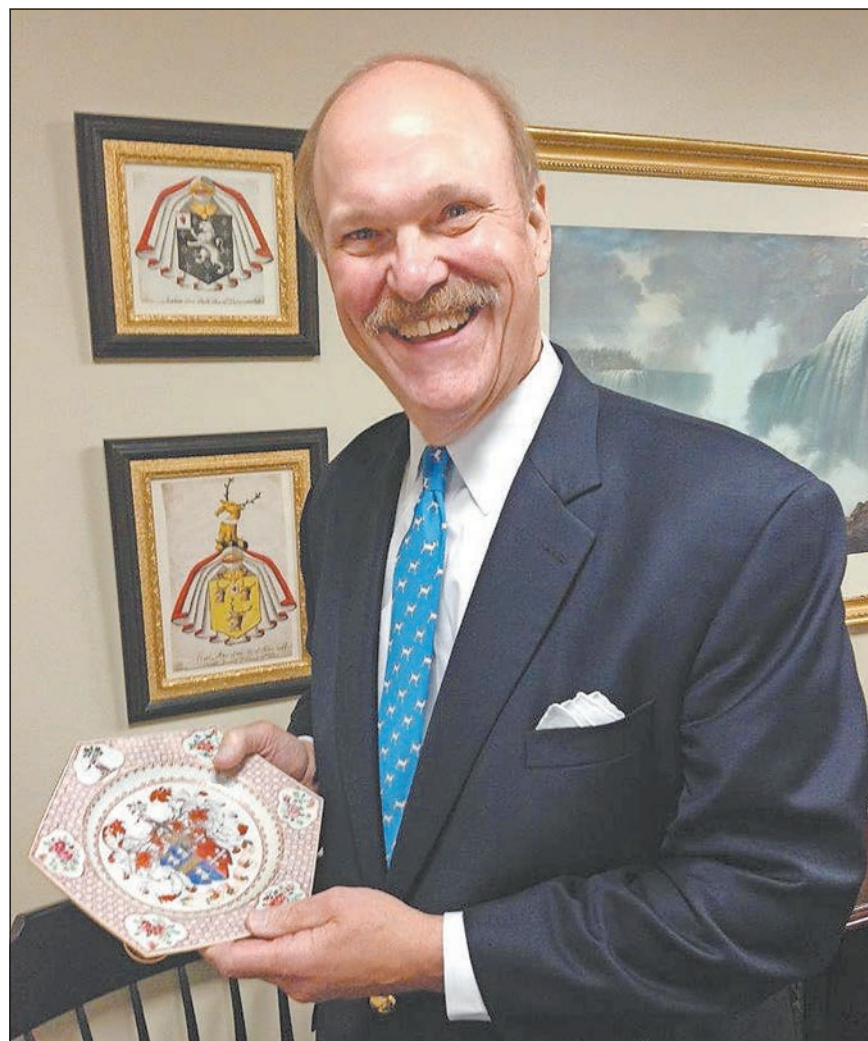


David Johnson (1827-1908), "Resting Along the Hudson," 5x7

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A Passion For Collecting, A Passion For Protecting



Bruce Perkins with a Yung Cheng 1735 plate from a service made for William Jephson, who married Hannah Chase in 1717. The crest is of Jephson, baronet of Spring Vale, Dorset, impaling Chase of Hertfordshire.

BY BRUCE COLEMAN PERKINS

From the time I was a small child, I had a passion for collecting. Whether it was my early love of Steiff stuffed animals, coveted objects (in my teens) such as knives, antique pistols, beer cans and lead soldiers — or Chinese export porcelain as an adult — I was destined to surround myself with beautiful and valuable objects. This naturally (I thought) led me into the antiques business.

After college, I worked in insurance and banking for a number of years. In 1978, I opened a shop in Middleburg, Va. As a shopowner, I relished the opportunity to buy and sell Eighteenth Century Chippendale pieces, Nineteenth Century silver and as little from the Twentieth Century as possible. I was hardly setting the world on fire financially and realized I loved acquiring exquisite things, but enjoyed far less selling them.

My passion remained collecting porcelain, particularly armorials. This led me to the 1982 Decorative Arts Trust meeting at Washington and Lee to celebrate the opening of the Reeves Center (the new home for the ceramic collection). Featuring a “Who’s Who” of the Chinese export world, I learned more in a weekend than I had in the previous ten years. In 1983, Jim Flather, a dedicated Chinese export porcelain collector and lecturer at the symposium, offered me a position with his insurance agency, where I would develop the firm’s book of fine arts insurance for collectors, museums and dealers. Being paid to associate with people who loved the same things as I had an obvious appeal, in addition to the strong likelihood I would be able to afford to expand my collection.

What I didn’t foresee was how my passion for helping other collectors would develop and define the rest of my life. As I grew into my specialty for protecting personal and corporate collections, fine arts and antiques dealers, museums and others in this specialized world, our company grew as well. As I mark my 24th year at Flather & Perkins, the company prepares to celebrate its 100th anniversary. I am both honored and humbled to be at the helm of a company that has, for a century, provided superior service to clients in Washington, DC and all over the world.

Although the world is a decidedly different place than it was in 1917, the principles that guide us are the same. We maintain a staff of dedicated professionals, specialists in their fields. We provide personalized service in order to meet the needs and expectations of our clients, whether insuring a residence, a collection in-transit or a gallery of unparalleled works. I personally know how hard individuals and companies work at developing their collections. This makes it all the more satisfying to work hard to protect those collections.

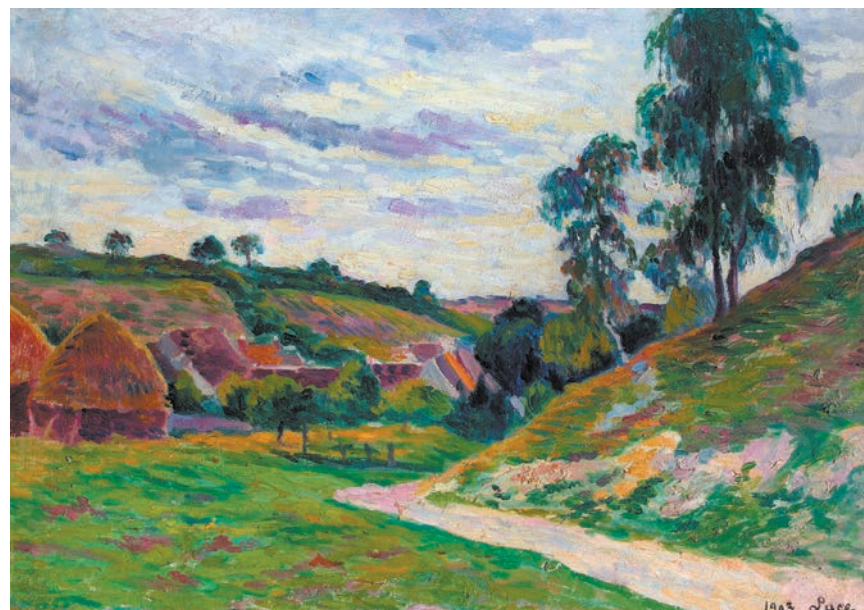
As Flather & Perkins enters its second century, I want to thank all of the clients we have had and the industry experts with whom I have enjoyed working with. As my collection has grown, so has my appreciation for being a part of such a unique and passionate community.

Bruce Perkins is president of Flather & Perkins, Inc, a firm specializing in insuring many of the finest museums, galleries, collections and fine arts dealers in the United States for over 50 years. Bruce joined the firm in 1983 and became president in 1992. He has been very involved with insurance and the fine and decorative arts worlds for more than 40 years. He is chairman emeritus of the board of trustees of the Henry Francis du Pont Winterthur Museum, past president of the board of governors of the Decorative Arts Trust, past chairman of the board of directors of the Royal Oak Foundation, past president of the Board of Trustees of the American Ceramic Circle and a founding member of the Washington Decorative Arts Forum. An avid third-generation collector, he focuses on Eighteenth Century Chinese export porcelain (mostly armorials), Eighteenth and early Nineteenth Century American furniture, ceramics, prints and glass.



FRED MORGAN

(British, 1856-1927), *Girl Holding Reeds*
Watercolor on paper, 21 x 14 inches



MAXIMILIEN LUCE

(French, 1858-1941), *Meules, Environs de Mouligneux*
Oil on board, 12 x 18 inches

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The National Museum of American Illustration
Presents the Premiere of



Howard Pyle (1853-1911), *An Unwelcome Toast*, 1895

Howard Pyle, His Students & The Golden Age of American Illustration

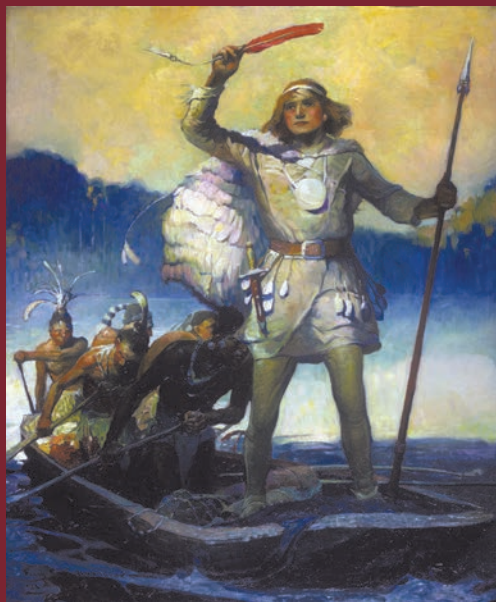
This exhibition highlights the work of Howard Pyle, known as the “Father of American Illustration,” and the generation of illustrators he taught. In 1894, Pyle founded the first School of Illustration in America at Drexel Institute, then in 1900 starting the Howard Pyle School of Illustration in Wilmington, Delaware. His students at both schools became known as “The Brandywine School”, which included some of America’s greatest illustrators, who are represented in this exhibition: Stanley Arthurs, Anna and Ethel Betts, Harvey Dunn, Anton Otto Fischer, Philip R. Goodwin, Elizabeth Shippen Green, W.H.D. Koerner, Violet Oakley, Frank Schoonover, Jessie Willcox Smith, Sarah Stilwell Weber and N.C. Wyeth.



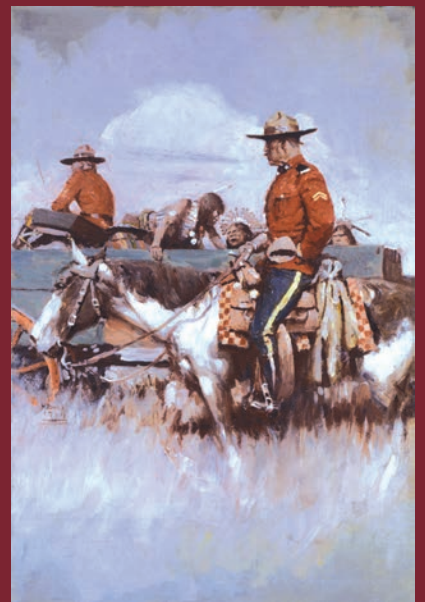
Elizabeth S. Green (1871-1951)
The Five Little Pigs, 1905



N.C. Wyeth (1882-1945)
The Doryman, 1933



Frank E. Schoonover (1877-1972)
The Flamingo Feather, 1923



Harvey Dunn (1884-1952)
The Prisoners, 1914



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