

THE WINTER SHOW

SPECIAL SHOW SECTION

THE WINTER SHOW

January 18–27, 2019

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- Detail: Six-Board Chest, c.1820-40  
Courtesy of Olde Hope



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**SPENCER MARKS, LTD, Southampton, Mass.** — A pair of antique American silver candlesticks by Andrew Elliott Warner, Baltimore, Md., circa 1840, are a beautiful example of magnificent quality. The wide, octagonal bases have a depressed platform surface to act as a drip pan if necessary. These candlesticks are very heavy and cast. Based on early Georgian (circa 1730) designs, they are constructed similarly to their original models. Only one other set of candlesticks by A.E. Warner is known, based on a later George III style, now in the collection of the Hampton National Historic Site, the home of the Ridgely Family. These candlesticks from the colonial and antebellum periods are nearly nonexistent.

**BARBARA ISRAEL GARDEN ANTIQUES, Katonah, N.Y.** — A terracotta jar ornamented with swags, rosettes and portrait bust medallions, dated 1836, 43 inches high.



**STEPHEN SCORE, Boston** — Black drummer doorstop, original paint, 7½ inches.



**H. BLAIRMAN & SONS, London** — Weathercock designed by Ernest Gimson (1864-1919), manufactured by Alfred Bucknell (1878-1955), English (Waterlane), circa 1928. Provenance: Lenox Murray, Painswick Lodge, Painswick; and in situ until 2018. Literature: Ernest Gimson *His Life & Work*, 1924, pl. 50 (for the same model, made during Gimson's lifetime). Another example, perhaps the one cited above, remains at Stoneywell Cottage, built in 1899 by Detmar Blow in collaboration with Gimson, for his brother Sydney Gimson.

**HIRSCHL & ADLER, New York City** — Work table in the Sheraton taste, about 1810, attributed to Thomas Seymour (1772-1848), Boston (active alone, 1804-16) mahogany, striped and bird's-eye maple and ebony, with gilt-brass drawer knobs and fabric work bag. The table measures 27¾ inches high, 19¼ inches wide and 15¾ inches deep.



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Designed by Ernest Gimson  
(1864-1919)

Manufactured by Peter Waals  
(1870-1937)

English (Chalford),  
August 1937

Provenance:  
Leo van der Waals,  
the maker's son;  
Sir George Trevelyan,  
and by descent

Literature:  
*Ernest Gimson His Life & Work*,  
1924, pl. 32

(for the same model, made  
during Gimson's lifetime)

This was the last piece of  
furniture made by Peter Waals



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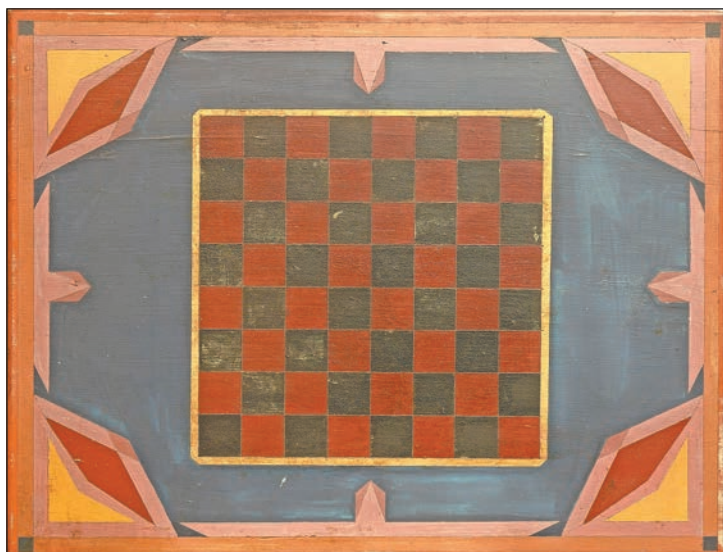
BARBARA ISRAEL GARDEN ANTIQUES, Katonah, N.Y. — Elaborately ornamented cast iron urns on pedestals, American, circa 1875, 49 inches high, 24 inches wide overall.



H. BLAIRMAN & SONS, London — A tile panel designed by William De Morgan (1839–1917), English (Fulham), circa 1896. Provenance: P&O liner *Arabia*, launched 1897; [...]; private collection. Literature: Jon Catleugh, *William De Morgan Tiles*, 1983, page 272 (showing tiles from this set in situ in the “Companion Way” on the *Arabia*).



STEPHEN SCORE, Boston — Carved compass, 11¼ by 11¼ inches.



## THE WINTER SHOW January 18-27, 2019

STEPHEN SCORE, Boston — Game board measures 19 by 25½ inches.



HIRSCHL & ADLER, New York City — A covered two-section vegetable dish from the Joseph R. Sims “Washington Memorial” service, about 1800–05, Chinese, for the American Market, porcelain, partially painted and gilded, 6¾ inches high, 11 inches long, 9¼ inches deep.

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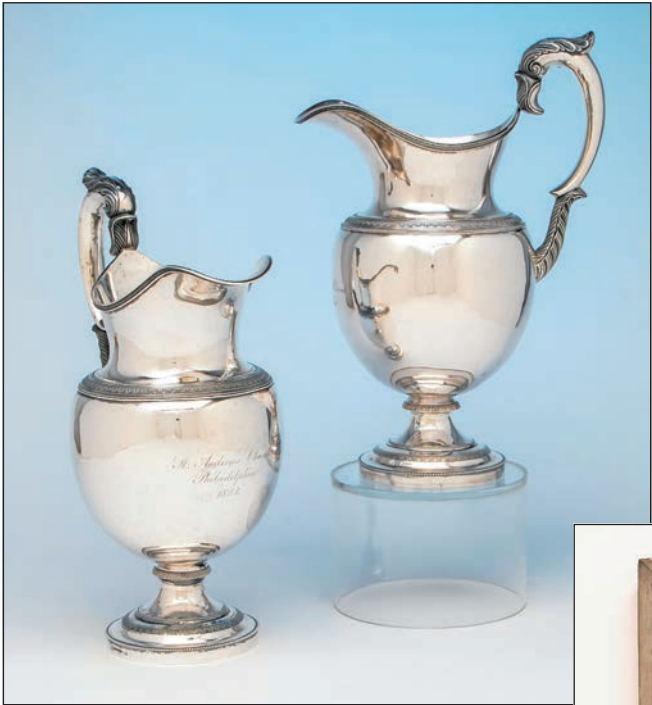
Anna Mary Robertson “Grandma” Moses: Auction #2. 1961.  
Oil on pressed wood. Signed, lower left. 16”× 24” (40.6× 61 cm). Kallir 1508.

© Grandma Moses Properties Co., NY



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**SPENCER MARKS, LTD, Southampton, Mass.** — This pair of antique coin silver ewers by Amable Brasier, circa 1823, are rare, large pitchers that are important and stately examples of Philadelphia classical silver, and came from an important Philadelphia church. The large urn-shaped bodies, stepped pedestal bases and upper rims are all ornamented with applied die-rolled bands of fine beading and anthemias. The striking handles are formed with leaves at their bases and leaves and scrolls resembling eagle heads at their tops. The incorporation of these classical elements creates a bold look for these magnificent ewers. An inscription on the front of each reads: St Andrews Church, Philadelphia, 1823.

**STEPHEN SCORE, Boston** — Drooling steer sign measures 53½ by 24 inches.

**BARBARA ISRAEL GARDEN ANTIQUES, Katonah, N.Y.** — A carved marble bench, Italian, circa 1900, 65 inches wide.

A Benefit For East Side House



**H. BLAIRMAN & SONS, London** — A “zodiac bookcase” designed and manufactured by Eric Sharpe (1888–1966), English (Christchurch), circa 1929–30. Provenance: Sir George Trevelyan (1906–96), and by descent. Exhibited: Schoolhouse Gallery, Building of Bath Museum, Bath, June–September 1996.

## BARBARA ISRAEL GARDEN ANTIQUES



A bronze fountain figure by American sculptor, Edith Barretto Parsons (1878-1956), entitled "Frog Baby", inscribed “EDITH BARRETTO PARSONS”. The figure, a girl standing on a sphere resting on four frogs, each hand holding the leg of a captured frog, raised on a lead pump housing, the whole in a lead ground basin 49 ins. in diameter, American, ca. 1940. Overall 52 ins. high.

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H. BLAIRMAN & SONS, London — A “picture light,” designed and manufactured by W.A.S. Benson (1854–1924), English (London), circa 1900. A comparable lamp, on a shorter stand, is in the collection of the Victoria and Albert Museum (M.957-1983: gift of H. Blairman & Sons).

HIRSCHL & ADLER, New York City — A pair of opaque blue slag lamps with lion bases, about 1830, glass, pressed and blown-molded, with pewter collars, New England Glass Company, Cambridge, Mass. (active 1818–88), or Boston & Sandwich Glass Company, Sandwich, Mass. (active 1825–88), 9-5/8 inches high (to the top of the pewter collars).

STEPHEN SCORE, Boston — Ya Gotta Make Calls. If Ya Wanta Get Results hooked rug measures 59½ by 36 inches.



BARBARA ISRAEL GARDEN ANTIQUES, Katonah, N.Y. — Four composition stone plaques representing the seasons, English, circa 1940, each 35½ inches wide.



SPENCER MARKS, LTD, Southampton, Mass. — Sterling condiment dish, circa 1905, is based on a circa 1900 design by Charles Robert Ashbee. This iconic dish by the New York firm of Marcus & Company is an extremely rare example of Arts and Crafts design. The hammered surface of the bowl breaks from the machine finished pieces popular at the time. The long attenuated “loop” handle makes a robust, clean and pure aesthetic statement which contrasts to much of the highly decorated silver being produced at the turn of the century. The cabochon stone also reflects the desire for less intricate decoration.

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*Work Table*, about 1819–24

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