

Keno Auctions, New York City

Keno's First New York City Auction Successful

by Lita Solis-Cohen
Photos courtesy Keno Auctions

Newly minted auctioneer Leigh Keno held his first New York City sale and his second sale ever on January 18 during Americana Week. His first sale in Stamford, Connecticut, on May 1 and 2, 2010, grossed nearly \$6 million for 655 lots.

For New York City he organized a much smaller one-day sale with half as many lots, and he teamed up with Stephen O'Brien Jr. of Copley Fine Art Auctions, who sells sporting art and decoys, to rent the space below St. Ignatius of Loyola, the huge Catholic church between 83rd and 84th Street on Park Avenue. There was a stage for the podium and ample room for both of the auction previews with Copley on one side and Keno on the other. A big screen projected images as each lot went under the hammer.

Keno and O'Brien each gathered enough items of interest to bring a crowd of more than 450 to their joint preview party on Saturday, January 15 where they went through cases of Scotch and 16 sides of smoked salmon. It paid off. Copley sold on Monday and Keno on Tuesday, and little of merit was overlooked.

The most talked about piece of furniture was the William and Mary high chest with boldly figured veneer on its front and sides and its original baroque stretchers and feet.

Keno estimated the sale would bring \$1.8 to \$3.2 million, and it brought a respectable \$2.6 million with all but 56 of the 372 lots offered finding buyers. The salesroom was packed with more than 100 bidders, the phones were active, many left bids with the auctioneer, and some bid on Artifact.

Keno offered a collection of mostly decorations from Pennsylvania collectors Janet and Joseph Shein, some furniture from the estate of Mary Walton, the widow of New York and Connecticut dealer John Walton, and a consignment from descendants of John Brown and Thomas Willing Francis of Providence, Rhode Island. In most cases it was consignments of single items that brought the highest prices. Condition reports published on line and reasonable estimates helped to bring competitive bidding.

A collector who bid by phone paid \$414,800 (includes buyer's premium) for a Winslow Homer watercolor, *Five Boys at the Shore*, painted in Gloucester, Massachusetts, in 1880. Fresh to the market, it was estimated at \$350,000/450,000. "It was its first public viewing since it was shown at the Doll and Richards Gallery in Boston soon after it was painted," said Keno.

The most talked about piece of furniture was the William and Mary high chest with boldly figured veneer on its front and sides and its original baroque stretchers and feet. "We even had the finish tested to be sure the feet and stretchers had never been off," said Keno. "Mark Anderson from Winterthur took the samples that were then examined under the microscope, and all was intact." The brasses were not original, but they were in the original holes. It was estimated at \$60,000/120,000. The bidding was between a phone bidder and Woodbury, Connecticut, dealer Eileen Smiles in the salesroom. The phone prevailed at \$317,200 on behalf of a private buyer. It was an auction record for the form.

The high chest was discovered in Honolulu where it was bought at a small sale and then brought back to New England and put away for 15 years before the owner brought it to Keno. The price is a record for any veneered William and Mary high chest. Only three comparable high chests are known. One is at Bayou Bend in Houston, and another is at Winterthur; the one at Winterthur does not have the dramatic book-matched veneer on its sides.

A Rhode Island slipper-foot tea table, circa 1750, probably made in one of the Townsend-Goddard shops and descended in the Turner family of Newport, in a remarkably good state of preservation, topped its high estimate when it sold for \$170,800 to Seth Thayer, a private curator from Maine, bidding for a client. The underbidder was William Mayer, an enthusiastic collector from Connecticut.

The biggest surprise was the carved pine valuables box that was estimated at \$1500/2500 and sold for \$51,240 to a collector who came all the way from Norway to buy it. Keno knew it was Scandinavian, but he did not know it was called a *ferdaskrin* or traveler's box. It is dated "Ano 1741" and retains much of its paint. The buyer identified it as the work of Iver Gundersen Øvsterud (1711-1775), who worked in the Numedal Valley of Norway. "I bid my limit, but I am thrilled to have it," he said as he left the saleroom.

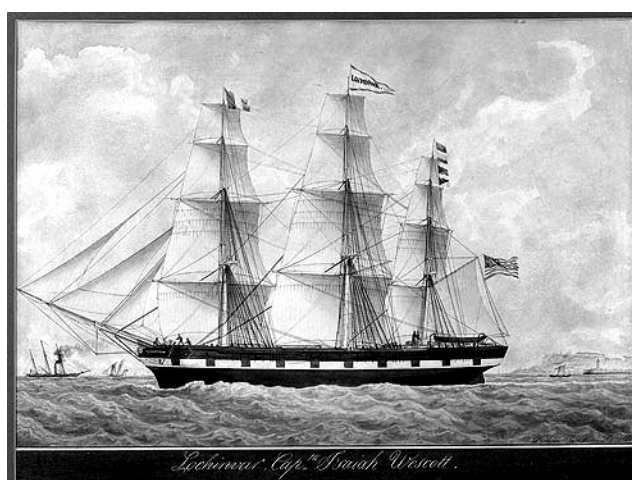
The carved and painted tulip poplar spoon rack that sold for \$42,000 had descended in the family of Captain Adrian Post (d. 1677) of Bergen County, New Jersey, and had never left his family. Dated "ANO 1737" and with the initials "MDP," it is a remarkable survivor. It attracted two phone bidders and



Winslow Homer (1836-1910), *Five Boys at the Shore*, Gloucester, Massachusetts, 1880, signed lower left, watercolor on paper, 9 3/4" x 14". It was purchased on December 22, 1880, during the first exhibition of Winslow Homer's watercolors at Doll and Richards Gallery in Boston. A handwritten annotated copy of the original sale records, dated December 1880, still survives. A private researcher discovered it stuck in the book *The Life and Works of Winslow Homer* by William Howe Downes (1911) in the Doll and Richards records, Archives of American Art, Smithsonian Institution, Washington, D.C. (The Smithsonian is currently attempting to locate the original sales record.) An entry in the sales listing for December 22, 1880, records Mrs. Henry Lee's purchase of "#91," a watercolor, for \$50. On the same day, her husband, Colonel Henry Lee, also purchased another watercolor, "#3," for \$50, and two pencil drawings for \$25 each. This watercolor descended in the Lee family to the consignee. The name Lamar Soutter on the label on the back was written by Elizabeth Perkins Lee (Shattuck) Bigelow, indicating the watercolor would be bequeathed upon her death to her son-in-law. Homer painted this watercolor soon after abruptly abandoning his studio in New York City and returning to Gloucester in the summer of 1880. He simplified both his color palette and the formal elements in the scene. He painted transparent watercolor onto rough white paper, allowing the paper to show through, which suggests the effects of sunlight. Estimated at \$350,000/450,000, it sold for \$414,800 to a phone bidder.



A pair of glazed pottery lions, marked "Lyman, Fenton & Company, Bennington, Vermont, 1849," Christopher Webber Fenton works, mid-19th century, each 9 1/4" high x 11" long, sold for \$23,180 (est. \$8000/12,000).



Frederic Roux (French, 1805-1874), *Ship "Lochinvar," Capt. Isaiah Wescott*, Le Havre, France, 1843, note on reverse in French, watercolor on paper, 16 1/4" x 22 3/8". The *Lochinvar* was a 652-ton ship built in Medford, Massachusetts, by Waterman & Ewell; its owners were William Witherle and John H. Jarvis of Castine, Maine. The watercolor sold in its frame for \$7320 (est. \$6000/10,000) on the phone.



The show-stopper was this William and Mary veneered high chest of drawers, Boston, 1705-20. The upper section had walnut-veneered cornice molding and a figured maple-veneered frieze incorporating a hidden document drawer in front; the drawer fronts are figured maple veneer, and the drawer dividers are walnut veneered. The sides of the case have four book-matched panels of dramatically figured maple veneer encased by walnut herringbone banding and walnut veneer; the base molding of the upper case is veneered; the mid-molding attached to the top of the lower case is solid walnut; and the painted turned trumpet- and vase-form legs are joined by a shaped, flat stretcher and end in turned ball feet. A 19th-century inscription on the bottom of the bottom board reads: "hanover st. [illegible]." The top of the upper section is inscribed "A.H. Wethey/ 312 Quartz St/ Butte Montana." Wethey was a mining engineer in Butte, 1900-8. The chest was purchased by the consignee at a small auction 15 years ago in Honolulu, Hawaii.

This previously undocumented high chest is a rare survivor. It and one other example are the most fully developed veneered examples known. The main things that distinguish this high chest are that the cornice moldings and drawer surrounds are veneered, and that the piece has veneered figured panels not only on the drawer fronts but also on the sides. Comparable high chests have solid maple sides and, in rare occasions, solid walnut sides, a considerably less expensive option. Some dressing tables have survived with veneered sides. Two other examples with veneered walnut moldings exist, and they are probably from the same shop as the present lot. One is the high chest at Bayou Bend in Houston, and it is the only other known example with veneered moldings and drawer dividers and fully veneered sides. (See David Warren, Michael Brown, et al., *American Decorative Arts and Paintings in the Bayou Bend Collection*, 1998, pp. 19-20.) Despite the legs having a different profile (they would have probably been purchased from a turner's shop), the construction features and dimensions are similar. A high chest at Winterthur, with an almost identical cornice-molding profile, proportions, and veneered façade, lacks veneered sides but appears to be from the same shop. It was expensive in its day. Michael Brown at Bayou Bend called it "an item of unusual luxury."

Estimated at \$60,000/120,000, it sold on the phone for \$317,200, a deserving record for a William and Mary high chest. The underbidder in the salesroom was Woodbury, Connecticut, dealer Eileen Smiles. The condition was good. Small pieces of veneer are missing; some drawer dividers and surrounds were repaired with solid molding; and it had knobs when it was brought to Keno, but they were replaced with reproduction teardrops in the original holes. The legs and stretchers survived without being cleaned or refinished, and they are all original.



A six-leg mahogany dining table associated with John Hancock, attributed to Benjamin Frothingham Jr. (1734-1809), Massachusetts, probably Boston, circa 1760, with maple and white pine secondary woods, had an inscription on an old label affixed to the underside of the table: "This table formerly belonged/ to John Hancock- Gov of Mass/ and was given by his/ grand-nephew Frank Hancock/ to Waldo Adams." American Chippendale six-leg tables are rare. This table, of classic Boston design, would have been custom-ordered and would have cost substantially more than a standard four-leg table. A table of identical design, construction, and size is at Winterthur and retains the label of Benjamin Frothingham Jr., who worked in Charlestown, Massachusetts (c. 1760-75). According to family tradition and the label, the table was owned by John Hancock (1736-1793) and descended to Franklin Hancock, the grandnephew of John Hancock, to Waldo Adams (1836-1892), to his daughter, Clara Adams, and her husband (m. 9/5/1875), to their son, Waldo Kennard (1876-1947), and his wife, Etta Margaret Coppin, to her niece, the consignor.

Estimated at \$30,000/60,000, it sold for \$7930 to Connecticut collector William H. Mayer in the salesroom. The price is low because the leaves of the table have been shortened on the inner part; the surface has been cleaned, possibly in the early 20th century, as there is some buildup of old varnish and dirt, particularly on the feet; one cyma-shaped convex applied molding is replaced on each end; the upper 8" of leg on one swing leg has been replaced; the stationary top has two cracks that extend 24" and 12", respectively; and part of one crack has been slightly shaved to level out the juncture area.



This Chippendale mahogany secretary-bookcase was signed in graphite on the bottom left interior drawer by Daniel Spencer (1741-1801), nephew of John Goddard, Newport, Rhode Island, circa 1765. The secondary woods are chestnut and white pine; the brasses are replacements. A photo showing a different set of brasses was printed in the catalog. Measuring 84" high x 38 3/4" wide x 21 1/4" deep, it sold for \$15,860 (est. \$15,000/30,000) on the phone. It sold at Sotheby's in New York City on December 8, 1984, for \$52,500 (est. \$40,000/60,000) to John Walton, and it was in the estate of John's widow, Mary.

Spencer worked in Newport, Providence, and Dartmouth, Massachusetts, in the mid-18th century, but little is known of his work. Spencer is the fourth nephew of Goddard whose furniture has recently been identified. The others include Daniel's younger brother, Thomas (1752-1840), and the brothers Ebenezer Allen Jr. (1755-1793) and Cornelius Allen (1767-1835). Daniel and Thomas Spencer were born in East Greenwich, Connecticut, to John Goddard's older sister, Margaret Goddard Spencer (1713-1765), and Thomas Spencer Sr. (1717-1753). Two years after Thomas Sr.'s death, their mother moved the family to Newport. The family's ties to the Newport cabinetmaking establishment, the piece's design and quality, and a desk-and-bookcase attributed to Thomas Spencer Jr. indicate that the Spencer brothers served their apprenticeships in Newport. It is unknown whether either brother trained with Goddard, but Goddard did have his own shop in 1755, so it is possible that Daniel apprenticed there. Many details of construction on the present desk (including the drawers' numbering system) can be found on case pieces attributed to Goddard's shop. The construction features of a labeled flat-top desk-and-bookcase at the Rhode Island School of Design suggest Job Townsend (1699-1765) as his master. Regardless of who trained Spencer, this desk-and-bookcase indicates that he was a skilled craftsman working in that city's craft tradition.

The top board of the desk section is made of mahogany, which is unusual for a piece meant to have a bookcase section covering it, but which is found on other Newport desk-and-bookcases. Patricia Kane, curator of American decorative arts at Yale and the author of the Yale University Rhode Island Furniture Archive, identified three secretary-bookcases made in Warren, Rhode Island, by Ichabod Cole circa 1790 with tops of the desks of solid mahogany. (See Patricia E. Kane, "A Recently Discovered Rhode Island Furniture Maker—Ichabod Cole," *The Magazine Antiques*, May 2007, p. 112.)



The William Turner Queen Anne mahogany slipper-foot tea table, Goddard-Townsend school, Newport, Rhode Island, circa 1750, has a rectangular top with applied convex molding strips and an applied convex apron flanked by shaped brackets above cabriole legs with peaked knees terminating in pointed slipper feet. It measures 25 3/4" high x 31" wide x 19 1/4" deep. With its old surface and some knee returns replaced, some missing or replaced glue blocks, cracks to the top, and loss to a toe, it sold for \$170,800 (est. \$70,000/120,000) to Maine private curator Seth Thayer, underbid in the salesroom by Connecticut collector William J. Mayer.

According to the catalog, the table descended directly in the William Turner family of Newport. The table most closely related in proportion, condition, and provenance is the Robinson family tea table that was purchased by Leigh Keno American Antiques at Christie's in January 2005 for \$352,000. The present example of dense mahogany had an old surface. Tables in the collections of the Metropolitan Museum of Art, the Pendleton House, and the Newport Historical Society share similar design and construction details. Two related Newport tea tables, one at Bayou Bend and the other in a private collection, share similar stylistic features.



The Post family carved and painted tulip poplar spoon rack, probably Bergen County, New Jersey, circa 1737, inscribed "Año 1737" and "MDP," 24 3/4" high x 8 3/4" wide x 2 1/4" deep, descended directly in the family of Captain Adrian Post (d. 1677) of Bergen Country to the present owner. It has some losses and abrasions, a chip in the lower right corner, cracks, and traces of original salmon paint under later brown paint. Estimated at \$10,000/20,000, it sold for \$42,000 in the salesroom to Woodbury, Connecticut, dealer Eileen Smiles, representing a donor who will give it to Yale. A curator at Yale said the museum did not have anything that represents the Dutch presence in New Jersey early in the 18th century, and this spoon rack fills the bill.

Eileen Smiles in the salesroom, with Smiles prevailing. She said she bought it for a client who will give it to an institution.

John Stuart Gordon, the Benjamin Attmore Hewitt Assistant Curator of American Decorative Arts at the Yale University Art Gallery, said that Yale was thrilled to get it. "We have little from the Dutch settlements in New Jersey, and this dated and documented example is a fine addition to our collection," he said at the Winter Antiques Show when he confirmed that it will go to Yale.

A fireboard found recently in an attic in Massachusetts, painted with faux tiles and a vase of flowers on a hearth, similar to three others known, sold for

\$41,480 (est. \$20,000/40,000) to Westborough, Massachusetts, dealer David Wheatcroft.

These discoveries are what keep collectors, dealers, antiquarians, and curators coming to New York City for Americana Week where little is overlooked.

Leigh Keno said he likes being an auctioneer, and he is planning another sale at the Stamford Marriott in Connecticut for sometime in May. He said he and Stephen O'Brien are both planning sales at St. Ignatius Loyola next January.

The pictures and captions tell the rest of the story.

For more information, contact Keno Auctions at (212) 734-2381 or visit (www.kenoauctions.com).



Federal serpentine mahogany inlaid chest of drawers, possibly Charleston, South Carolina, 1780-95, 37" high x 39" wide x 22" deep. According to catalog notes by John Doig of J.S. Doig Restoration, several chests of drawers with very similar form are documented to have primarily descended through the Wendall, Langdon, Rundlet, and Parrott families of Portsmouth, New Hampshire. "At least one example was exported to Charleston, SC, where it served as an example for high-end cabinetmakers of the area. A number of chests belonging to this group have been attributed to Charleston, with one example having initially been erroneously attributed to Rhode Island. Although very few Charleston pieces were ever signed or labeled, and many times not even documented by an invoice, they share many constructional features and the distinct use of locally available secondary woods." One of the most recognizable features is the engraving of pictorial inlay of fine lines that were inked or blackened. The piece showed signs of a refinishing in the 20th century. The replaced feet, likely done at that time, have aged. Some inlay repairs need to be redone. Estimated at \$20,000/40,000, it sold for \$61,000 on the phone, underbid by Philip Bradley in the salesroom.



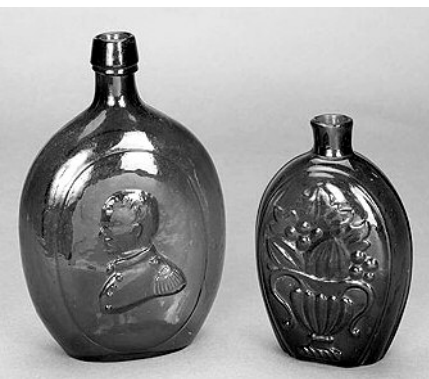
A shallow round Nantucket lightship basket with heart-shaped handles, attributed to Captain Andrew Sandsbury, 5" high x 10 1/2" diameter, sold on the phone for \$3904 (est. \$1500/2500).



A carved and painted eagle with shield and cannon, second half of the 19th century, 26" high x 34" wide x 10 3/4" deep, sold in the salesroom for \$12,200 (est. \$8000/12,000) to New Hampshire auctioneer Ron Bourgeault.



A John Haley Bellamy (1836-1914) carved and painted eagle with banner inscription reading "Don't Give Up The Ship!," Kittery, Maine, late 19th/early 20th century, 8 3/4" high x 26" wide x 3 7/8" deep, from the Shein collection and in excellent condition, sold for \$15,860 (est. \$6000/9000).



A golden amber glass flask depicting Washington and Taylor and an olive green blown flask depicting a cornucopia, mid-19th century, 8 7/8" high and 7 7/8" high, sold for \$3416 (est. \$2500/5000) to an absentee bidder.



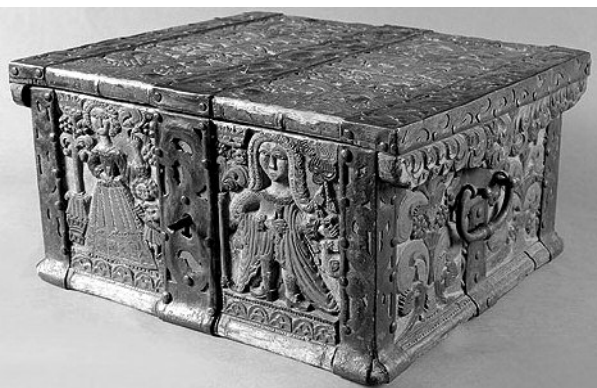
The Chinese export carved wood plaque with "E Pluribus Unum" on the banner, 13" high x 15 3/4" wide, late 19th/early 20th century, sold on the phone for \$19,520 (est. \$2000/4000). A paper label on the back reads: "Presented by Chinese/ to Edward Bernard/ while in US Commissione[?] Edward Bernard father/ of Eleanor Bernard so/ he was the Great Great/ Grandfather of [h?] Lane & Audrey Baker."



A paint-decorated poplar box with sliding lid, with a peacock, rooster, and vases of tulips, southeastern Pennsylvania, dated 1764 and with the initials "BS," sold for \$32,940 (est. \$20,000/40,000) in the salesroom to Steven Still. The provenance is the collection of H. Richard Dietrich Jr. (1938-2007).

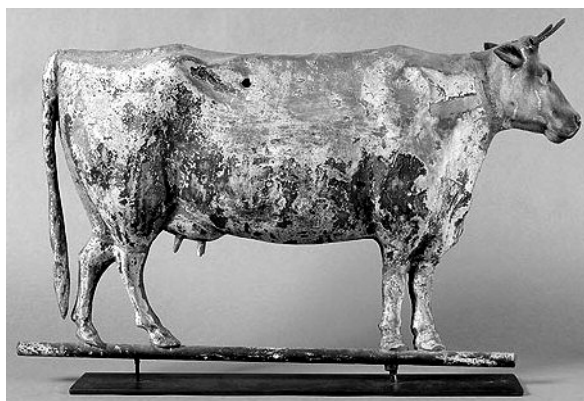


Two painted cast-iron rooster windmill weights, late 19th/early 20th century, the red one (left) 19 3/8" high, the white one 19 1/2" high, were offered without a reserve and sold for \$5490 (est. \$400/800) to a phone bidder, underbid on line. Windmill weights sold well; two other roosters sold together for \$2500 (est. \$400/800).



The carved pine valuables box, dated 1741, 11" high x 20 1/2" wide x 19 7/8" deep, cataloged as Continental, sold in the salesroom for \$51,240 (est. \$1500/2500). The buyer was Ole Petter Lovstrad, who said he came from Norway to buy it and spent his limit. He said it is by a well-known carver,

Iver Gundersen Øvsterud (1711-1775), and he was thrilled to take it home. One of the underbidders contacted Keno after the auction with further information on the box, writing, "This box is probably the best of its kind that I have seen outside museums ever. The box is what we call a 'ferdaskrin,' a traveler's box, and the suitcase of its time in the countryside of Norway. It is made by one of our most famous master carpenters of the time. His name was Iver Gundersen Øvsterud of county Rollag in the valley Numedal. Deciphering the gothic letters on the lid, it reads Iver Gunersen. He usually signed his most elaborate furniture that way. He was a farmer, carpenter, wood carver, and painter who has decorated in at least three churches in the Numedal area and was famous for his furniture in the tradition of the box. His works are highly treasured in both the Swedish and Norwegian National Museums, not to mention by private collectors of good taste."



A copper and zinc cow weathervane, late 19th century, with a weathered surface, 18" high x 27 1/2" long x 6" deep, sold in the salesroom to Elizabeth-town, Pennsylvania, dealer Steven Still for \$5150 (est. \$1500/3000).



This salt-glazed cobalt blue two-gallon stoneware jug depicting a woman with a decanter and glass, probably New Jersey, second half of the 19th century, 13 5/8" high, was found in a hardware store in Bound Brook, New Jersey, where it had been from about 1900 to 1980 when it was purchased by the consignor. The handle was broken off and lost when it was acquired, and there is a chip to the rim. It sold for \$7930 (est. \$3000/6000) to a bidder in the salesroom who bought several other lots of stoneware.



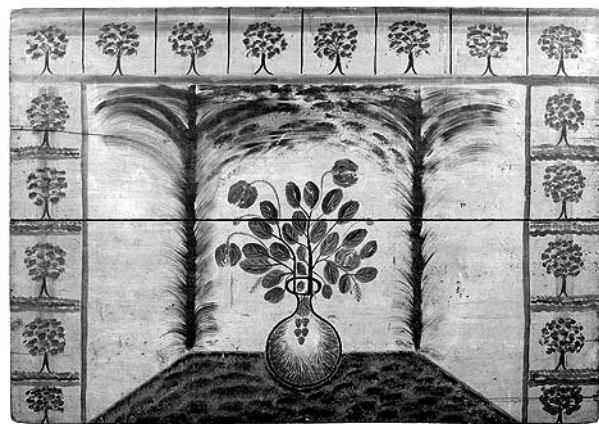
The circa 1851 glass bank with rooster finial encasing two half dimes, Sandwich Glass Company, Massachusetts, 11 3/4" tall, the upper coin dated 1851, had a very small chip on the outside bottom of one arch where it meets the shoulder of the bank. Illustrated in George and Helen McKearin's 1941 *American Glass*, plate 59, it sold for \$18,000 (est. \$10,000/20,000) to Stuart Feld of New York City's Hirschl & Adler Galleries in the salesroom.



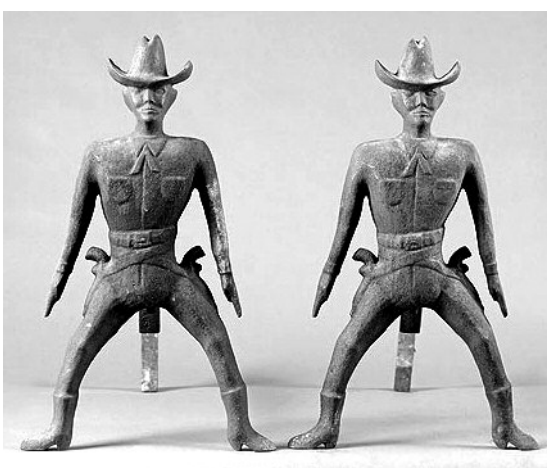
This salt-glazed cobalt blue-decorated three-gallon stoneware jug with a full-length depiction of a man with a walking stick, circa 1870, 15 1/2" high, with some rim chips and pings, sold for \$9150 (est. \$4000/8000) to a bidder in the salesroom who bought several pieces of stoneware decorated with figures. It had sold at Denningers circa 1982 and was ex-Frank Gaglio.



The power of a low estimate was demonstrated when a circa 1765 tall-case clock in a Philadelphia case, 94" high x 22" wide x 13 1/2" deep, sold for \$61,000 to a phone bidder, underbid by New Oxford, Pennsylvania, dealer Kelly Kinzle in the salesroom. It was estimated at \$3000/6000. "I really underestimated it," Keno admitted. "Because the scrolls were cut, and the feet were new, I thought it would be shunned, but the rosettes were original, the case intact, and the carving and the cartouche were old; it had a good old brass movement, and it has a presence."



A New England fireboard with painted tiles and a vase of flowers, probably from Massachusetts, first half of the 19th century, was found in an attic in Franklin, Massachusetts, which borders on the Blackstone Valley in central Massachusetts. A similar fireboard is at Winterthur, and Nina Fletcher Little illustrates another in *Little by Little: Six Decades of Collecting American Decorative Arts*. Another is at the Abby Aldrich Rockefeller Folk Art Museum in Williamsburg, Virginia. Estimated at \$20,000/40,000, it sold for \$41,480 to Massachusetts dealer David Wheatcroft in the salesroom.



These cast-iron cowboy andirons, 19" high, first half of the 20th century, sold for \$6710 (est. \$800/1200).

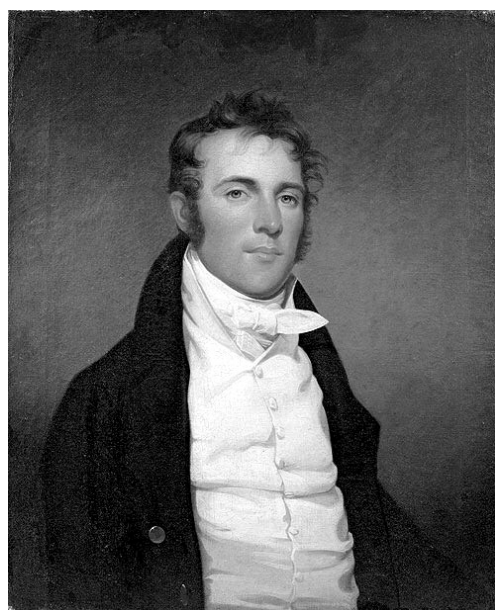


This assembled set of four William and Mary leather-covered maple side chairs, Boston, 1715-30, one chair with Spanish feet, sold for \$9760 (est. \$2000/4000) to Norman Gronning, Vermont dealer and Sotheby's specialist Erik Gronning's father.



The pair of celestial and terrestrial table globes on stands, 1788-90, made by "Fergusons Terrestrial Globe, England," 17½" high, originally was purchased in Philadelphia by John Francis (1763-1796), the son-in-law of John Brown (1736-1803). The original receipt accompanies the globes and documents that John Francis purchased them in Philadelphia. He married Abby Brown (1766-1821) in 1788 and relocated to Providence, Rhode Island. Estimated at \$2000/4000, they sold for \$15,860 to New York globe and map dealer George Glazer in the salesroom.

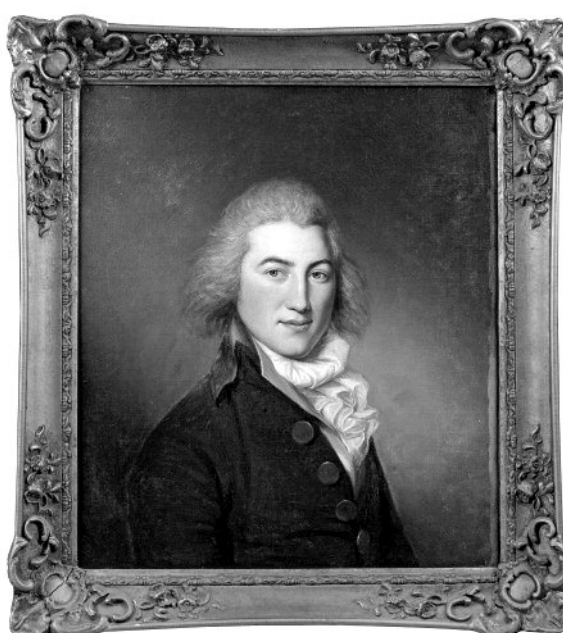
John Francis was a merchant who had ships traveling to distant ports; these globes would have been more than mere furnishings. They reflected the latest cartographical information, including the voyage of the legendary English navigator and explorer James Cook (1728-1779). Francis must have had a fascination with Captain Cook; a 1784 set of *A Voyage to the Pacific Ocean* with John Francis's signature that descended with the globes sold to a phone bidder for \$1708 (est. \$1000/2000). A map of the United States printed by Robert Sayer of Fleet Street, London, inscribed in ink "John Francis of Providence, January 1st, 1791," sold for \$2440 (est. \$2000/4000) to an absentee bidder who left a bid with the auctioneer.



Jacob Eicholtz (1776-1842), *Portrait of a Young Man*, oil on canvas, in its original period frame, inscribed on the back "Eicholtz 1813," with a label of the Edenhurst Gallery. Estimated at \$3000/5000, it sold for \$13,420.



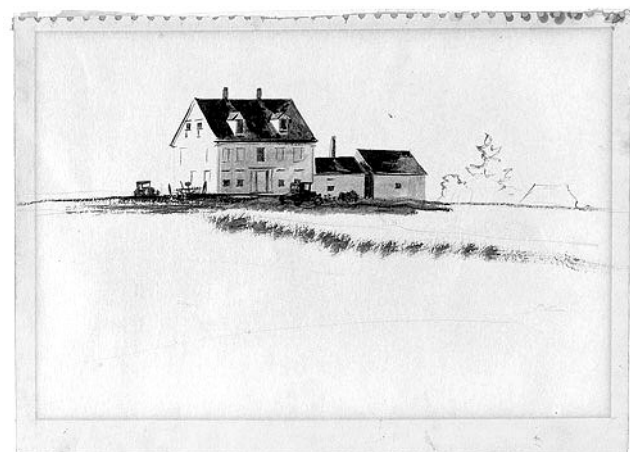
There were three phone bidders competing for this diminutive (20½" high x 22¼" wide x 12¾" deep) paint-decorated pine blanket chest attributed to Robert Crossman (1707-1799) of Taunton, Massachusetts. The hinged top is a 19th-century replacement. Estimated at \$2000/4000, it sold for \$14,640. It was illustrated in *The Magazine Antiques* in April 1933 in an article by Esther Stevens Fraser, "The Tantalizing Chests of Taunton." Keno's note in the catalog suggests it is an early work of Crossman when his decoration was restrained.



Charles Willson Peale (1741-1827), portrait of Thomas Willing Francis, 1794, oil on canvas, 26" x 22 3/8". The label on the reverse reads: "Title: Portrait of Thomas W. Francis/ Artist Charles W. Peale/ Address 59 Angel St., Prov./ Owner or Price Mrs. Frank H. Brown/ Return Address Spring Green. Prov R.I./ Rhode Island School of Design/ Colonial Exhibition, 1914." Francis was one of Federal Philadelphia's most prominent merchants, the son of Tench Francis and Anne Willing Francis (1733-1812). Francis would later become a director of the Insurance Company of Philadelphia and the Bank of Philadelphia. The painting was done in 1788 when Francis was 21. It was exhibited at the Rhode Island School of Design, Colonial Exhibition, 1914, lent by Mrs. Frank H. Brown. It sold on the phone for \$30,500 (est. \$30,000/60,000) to Providence dealer Stanley Weiss for a client. "He was John Brown's son-in-law. There is a Providence connection," said Weiss. The painting has been relined and restretched, has minor inpainting, and is probably in its original gilt frame.



This small turret-top gaming table, Boston, 1735-65, was estimated at \$2000/4000 because it was thought a leg was replaced. Keno announced from the podium that the leg had not been replaced, and it sold on the phone for \$14,640.



Andrew Wyeth's (1917-2009) sketch of the Olson house and farm in Cushing, Maine, may be one of the earliest images of this iconic site. Wyeth was introduced to Christina Olson and her brother Alvaro by his future wife, Betsy, whom he married in 1940. The 8¾" x 12" sketch sold for \$41,480 (est. \$20,000/40,000). It is from a sketchbook, 1939-40, that survived in the family of Forrest Lee Davis (1899-1987) of Port Clyde, Maine. Davis's cousin, Levi Hupper, was a close friend of Wyeth, and they would go shooting together. Some of the pages from the book were framed after the war, but none were trimmed, so the spiral-bound book could be put back together, and it is possible to determine the order of the sketches.

Keno offered the drawings page by page, and some pages had been drawn on by Davis children over the years. Keno mentioned in the catalog that Wyeth based many paintings on sketches he made. Wyeth wrote in his autobiography, "Drawing is like fencing or shooting. Yet sometimes my hand, almost my fingertips, begins to shiver when I start." Another sketch from the notebook sold for \$20,740. It had Old Man Ledge on one side and "coot" hunters on the other. A sketch of the work on the new steeple for the Second Baptist Ridge Church in Martinsville (Glennere), Maine, and hunters in a boat sold for \$2074. A Pennsylvania paper dealer paid \$14,640 for pages that remained in the sketchbook that included apple trees at Broad Cove and a sketch of Betsy in 1940.