

# New England Patriots Playoff Vs White's Auction: Both Win

## Auction Action In Middleboro, Mass.

MIDDLEBORO, MASS. — A week or so before White's January 13 auction, the National Football League decided that the divisional playoff game between the Patriots and the Los Angeles Chargers would be conducted on the same day at nearby Gillette Stadium in Foxborough. Worse yet, White's starts its sales at 1 pm, and the playoff game was scheduled for 1:05 pm. That's not a happy coincidence for an auctioneer, but John White immediately announced on the firm's website that there would be a large-screen television set up for live viewing of the game — and free pizza and cold drinks for all. He then hoped for the best. As it turned out, both events were winners. The auction hall was full, prices were as expected, and the Patriots won their game.

While previous sales have included five- and six-figure selling prices, there were no such expectations in this one. There were, however, numerous interesting items, and response from buyers in the room was strong, with active internet and phone bidders.

Kathryn Black, John White's wife and business partner, enjoys researching the items in their sales, and her catalog descriptions are thorough and informative. A collection of World War II military items drew numerous bids, as did selections of jewelry, artwork, bronzes, lithographs, furniture and more. Unusual items included a human skull, a folk art portrait of a pickerel that

had been important to someone, a pair of exceptional painted tintype portraits, an Art Deco mirrored console and more. White runs a fast-paced auction, and, when he can, is willing to start items well below the published minimum prices — which means buyers in the room can often get good buys.

Between the internet and buyers in the room, there were 37 bidders for the most expensive item in the sale, a 14K yellow gold necklace with a diamond of approximately 1.5 carats. It sold for \$6,960. There were several other pieces of gold jewelry. A 14K yellow gold

and diamond man's bracelet with 16 alternating tank and square links earned \$1,110, and a sapphire, diamond and seed pearl bracelet brought \$1,050.

A selection of prints exceeded estimates. "I Got A Gal on Sourwood Mountain," from a 1938 edition of 250 lithographs, pencil-signed by Thomas Hart



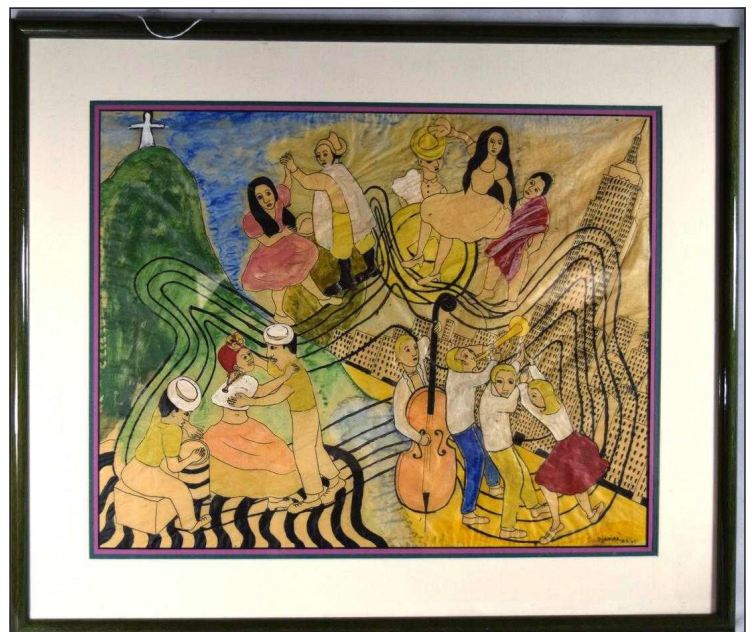
Review And Onsite Photos By Rick Russack, Contributing Editor  
Additional Photos Courtesy White's Antiques Auctions



John White at the podium, getting the sale underway.



The portraits of a Nineteenth Century husband and wife were superbly painted tintypes, the best of their type. The price, \$216, did not reflect their quality.



There were two watercolors by Brazilian artist Djanira da Motta e Silva. The brightly colored paintings, reflecting her Brazilian heritage, each sold for \$1,620.



John White and his wife, Kathryn Black, run the company, which now does about 20 sales a year.



Oysters were big business in New York city in the late Nineteenth Century. An advertising lithograph for "Alexander Frazer Oyster Dealer" located at the foot of Broome Street, New York City, depicted 13 competing oyster dealers next to one another in nearby buildings and several horse-drawn wagons in the street in front of the buildings. The litho sold for \$1,170.



Signed by the Chelsea Ceramic Co, this pillow vase with lion head ring handles, in a mottled green and brown glaze, sold for \$510.



Bringing the highest price of the sale, \$6,960, was a 14K yellow gold necklace with a diamond of approximately 1.5 carats.



The circa 1920 Coinola coin-operated player piano had Arts and Crafts leaded glass side panels and included a mandolin and xylophone. The catalog included a detailed history of the company, and the piece sold on a single bid for \$1,200.



There were several lots of World War II military items — helmets, daggers, knives, etc. Topping the selection was a photo album with about 400 identified pictures of burned out buildings, bombs, concentration camps, etc. It realized \$1,980 and drew numerous bids.



This 33-inch sculpture, "The Scout," was cataloged as after Cyrus E. Dallin and brought \$900. The original, 10 feet tall, stands in Kansas City, Mo.



A well-done Chinese export silk embroidery with a bold American eagle and American flags included an inset silk painting of the USS *Annapolis* (sic) and a photo of a World War I navy seaman. It earned \$780.



A folksy watercolor of a pickerel was obviously a reminder of a fisherman landing a large fish. It was signed and dated 1841, recording the name of the fisherman, the artist, the size of the fish, names of the witnesses and where it was caught. The unusual watercolor reached \$930.



The room was nearly full, in spite of the fact that the auction was being conducted at the same time as the New England Patriots playoff game. White was concerned about the conflict and rented a large screen television so that patrons could keep an eye on the game.



A small silver porringer dating to the Eighteenth Century by Nathaniel Hurd was the earliest piece of silver in the sale, and it finished at \$2,340.

Benton, (1889–1975), reached \$3,360 against a high estimate of \$2,000.

Have you ever wondered about sales of oysters in the mid-Nineteenth century? Apparently, it was a thriving business. A hand colored, detailed advertising lithograph, "Alexander Frazer Oyster Dealer At The Foot Of Broome Street, New York City,"



Perhaps one of the bargains of the day, according to the catalog listing, was an Eighteenth Century William and Mary oak spice cabinet with a raised panel door and six interior drawers. It sold for \$780.

depicted 13 competing oyster dealers next to one another in nearby buildings. It was a busy street scene; in addition to the 13 dealers named, there were also several horse-drawn wagons in the street. The 1890 issue of the Trow City Directory of New York lists dozens of active oyster dealers, so it was obviously a thriving business. The advertising litho sold well over estimate, finishing at \$1,170. The sale also included a framed 1973 poster advertising a "Swell Dance Concert" by the Grateful Dead at the Nassau Coliseum, which seemed reasonable, selling below estimate for \$240. The poster had been designed by David Byrd, well-known at the time for his concert posters. Wolfgang's, a dealer specializing in posters, lists this poster at more than \$800.

Folk art offerings were limited but included a well-done watercolor of an unusual subject — a pickerel —but it was an exceptionally large one. It must have been important to the fisherman who caught it, as the painting was noted as having been painted from life by S.T. Tisdale for John Sampson, Esq, and included the facts that fish was 2 feet long, weighed 5 pounds, 6 ounces and had been take from Flax



From the late Twentieth Century, a turned figural tulipwood bowl by Philip Moulthrop sold on a single bid for \$1,800. His father, Ed Moulthrop, is considered to be the father of modern woodturning, and his works are in several museums.

Pond (perhaps on nearby Cape Cod) on December 23, 1841. Bearing the signatures of several witnesses to the catch, the painting sold for \$930.

A late Twentieth Century turned figural tulipwood bowl by Philip Moulthrop sold on a single bid for \$1,800. Philip Moulthrop is the son of Ed Moulthrop, considered by many to be the father of contemporary wood turning. His works are in several museums, including the Museum of Modern Art, the Metropolitan Museum of Art, the Renwick and others.

The sale included two watercolors by Brazilian artist Djanira da Motta e Silva (1914–1979). The brightly colored paintings, reflecting her Brazilian heritage, each sold for \$1,620. A Nineteenth Century oil painting of a three-masted schooner flying an American flag reached \$1,500.

While there was not a lot of early furniture in the sale, one piece, if accurately cataloged, was a good buy. According to the listing, it was an Eighteenth Century William and Mary oak spice cabinet with a raised panel door and six interior drawers. It sold for \$780, a bargain if the description was accurate. A large French or Italian mahogany sideboard,



Large pieces of furniture often do not do well at auctions today. Standing just under 10 feet tall and more than 6 feet wide, this heavily carved mahogany sideboard sold on a single bid for \$1,200. The large central panel had deep relief carving of battling knights, and other panels were carved with various motifs.

## White's Antiques Auctions



A poster designed by David Byrd for a 1973 concert by the Grateful Dead at New York's Long Island Coliseum attained \$240.



There were two vintage guitars in the sale. This one, a 1960s signed C.F. Martin rosewood example, realized \$2,040 with its original case.

late Nineteenth Century, with superb carving, sold on a single bid for \$1,200. It was just under 10 feet tall and more than 6 feet wide, with a large, carved central panel that depicted mounted, battling knights, and other panels carved with urns, dolphins, a woman's head, vines, fruit and much more.

The collection of World War II military items included American, Japanese and German items. There were several helmets, fighting knives and swords. An Airborne paratrooper helmet brought \$570, a Marine combat helmet with camouflage covering sold for

the same price, and a comparable German Luftwaffe camouflage helmet fetched \$750. Bringing the highest rice of the weapons was a German officer's dress dagger, inscribed with the name of the officer, which realized \$1,740. The collection included a photo album with more than 400 identified wartime photos, including tanks, bombs, bombed out buildings, concentration camps and more. It drew 45 bids and finished at \$1,980.

A few days after the sale, John White said that renting the television so folks could watch the Patriots game was a good idea. "Basically, it was a



A surgical or medical skull with a good patina went for \$660. Its age and gender were unknown, and the jaw bone was detached.

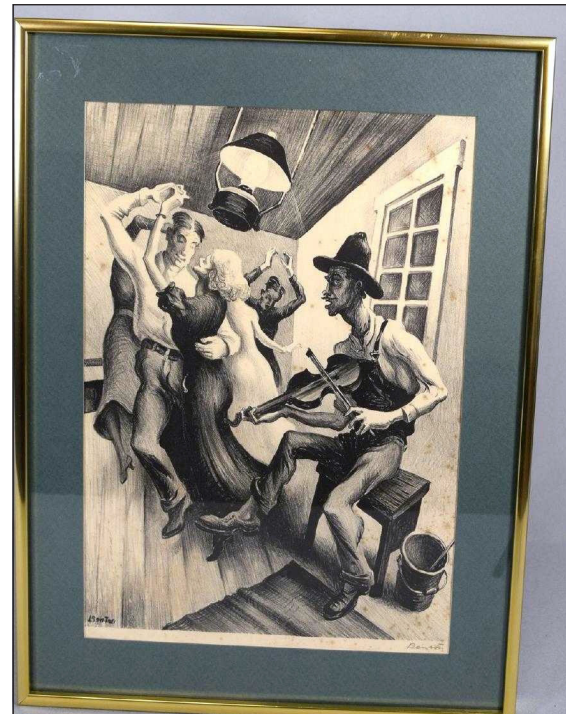
A pencil-signed, limited edition lithograph by Thomas Hart Benton, "I Got A Gal on Sourwood Mountain," depicting a fiddler at a country dance, sold for \$3,360, well over the estimate.

good sale, and stuff sold where it should," he said. "Large pieces, like the carved sideboard, I thought were low, but things like the diamond necklace and the World War II photo album were pleasant surprises. Many

of our dealer customers today are selling through the group shops, and they just don't have room for the large pieces. Things like coins and silver are steady — no surprises there. All in all, both Kathryn and I

were pleased with the results." Prices given include the buyer's premium, as stated by the auction house.

For additional information, [www.whitesauctions.com](http://www.whitesauctions.com) or 508-947-9281.



## Academy Of American Poets Receives \$2.2 Million To Bolster Poetry Organizations, Poets Laureate

NEW YORK CITY — In what is believed to be one of the largest awards made to support poetry in the United States by a philanthropic institution, the Andrew W. Mellon Foundation has made two grants to the Academy of American Poets totaling \$2.2 million. The funds will enable the work of several poets serving in civic Poets Laureate positions and of more than 20 poetry organizations that comprise a national Poetry Coalition.

One grant will launch a new Academy of American Poets Laureate Fellowship program to honor Poets Laureate of states, cities, US territories and/or tribal nations and enable them to undertake impactful and innovative projects that will engage their fellow residents and address important issues with poetry.

The Academy of American Poets will provide at least \$1 million to Poets Laureate — in the form of \$50-100,000

awards — this April, which is National Poetry Month, an occasion founded by the organization in 1996 to draw attention to importance of poetry in US culture.

The number of local Poets Laureate positions has increased in the past ten years, and the majority of these positions do not come with an honorarium. By providing new funds, the Academy of American Poets hopes to spotlight and encourage poets'

important contributions to civic engagement.

Applications from qualified Poets Laureate will be accepted from January 15 to March 3, 2019. Guidelines for the Poets Laureate Fellowships are available at [www.poets.org](http://www.poets.org).

The other grant will support the work of the Poetry Coalition, a national alliance founded in 2016 of more than 20 poetry organizations in 11 cities that are dedicated to work-

ing together to promote the value poets bring to American culture.

The grant will enable Poetry Coalition work over the next four years as well as the creation of a pilot fellowship program that will place individuals in part-time, paid positions at select Poetry Coalition member organizations so they might learn about and assist with literary arts programming and administration.

## Worcester Museum Exhibit Explores Seriality Of Monet's Waterloo Bridge Paintings

WORCESTER, MASS. — The Worcester Art Museum explores Claude Monet's dedication to capturing on canvas subtle temporal and atmospheric changes, through a presentation of nine paintings from his Waterloo Bridge series. The exhibition will examine how these ephemeral elements impacted his painting process, from his choice of palette to his brushstrokes. Painted during Monet's extended visits to London in 1899, 1900 and 1901, the Waterloo Bridge series exemplifies the spirit of Monet's Impressionistic style as well as iconic associations with turn-of-the-century London, from the fog-bound landscape to the ongoing industrialization of the city. In addition to the nine paintings, all from North American collections and including the Worcester Art Museum's own 1903 work, the exhibition will include extensive new information about Monet's process, based on recent technical analyses of the paintings. It will continue through April 28.

"While much attention has been paid to analyzing Monet's French series, such as the "Water Lilies" and "Grain-stacks," his London works are finally receiving the renewed critical focus they deserve," said the exhibition's curator, Nancy Kathryn Burns, the museum's associate curator of prints,

drawings and photographs. "The turn of the Twentieth Century was a transformative time in London's growth, and Monet's paintings reflect this through years of analyzing the same architectural sites. The Waterloo Bridges are unique among the three London series in that they highlight the industrial, public face of the city, a modern shift for an artist so closely associated with idyllic landscapes. This exhibition is a terrific opportunity for visitors to have an intensive, intimate viewing experience of a leading Impressionist painter, through

a focused lens that encourages comparisons across these nine related works."

"Monet's Waterloo Bridge" is structured to examine two central themes. The first is Monet's vision, the approach he took as a painter working to capture what he saw and how he translated that vision into the innovative serial approach for which he is best known. The second theme looks at the artist's process, including his all-over painting style, bold palette and the results of newly conducted conservation research on sev-

eral of the paintings in the exhibition.

Additionally, the works will be complemented by a series of interactives that let visitors explore in more detail aspects of Monet's process drawn from the research, including how he started each of his canvases, to the approach he took blending paint colors to achieve a desired visual effect.

The Worcester Art Museum is at 55 Salisbury Street. For information, 508-799-4406 or [www.worcesterart.org](http://www.worcesterart.org).



"Waterloo Bridge" by Claude Monet, 1903, oil on canvas, Worcester Art Museum collection, Museum Purchase, 1910.37. Photograph courtesy of the Worcester Art Museum.

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