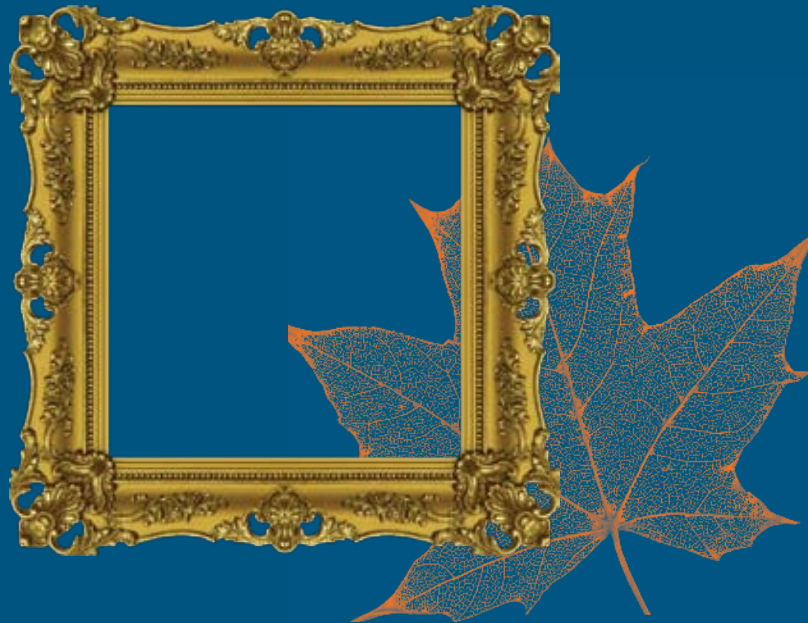


An Artful Evening 2010

The Biennial Art Auction

October 29, 2010

Paintings
Drawings
Sculpture
Photographs
Decorative Arts



A Benefit for the Hudson River Museum

*An Artful
Evening 2010*
The Biennial Art Auction

October 29, 2010

A Benefit for the Hudson River Museum

CO-CHAIRS

Jan Adelson

Hope Davis

COMMITTEE

Cynthia Ponce Abrams

Debra A. Blair

Annette Brown

Eileen Price Farbman

Joyce Greene

Richard Haas

Anne Halliwell

Holly Hartly

Bari Kaye

Lorie Cowen Levy

Susanne Brendel Pandich

Susan Fraysse Russ

Martha Schaeffer

Lynda Chyhai Sirota

Deborah Gerstler Spanierman

Beverly Spitzer

Therese Valvano

AUCTIONEER

Jay Cantor

Expert in American Art, Architecture, and Decorative Arts



Thank You

Benefactors

Jan and Warren Adelson
Debra A. Blair
Eileen Price Farbman and Steven Farbman
Mr. and Mrs. Tom Harty
Beth and Timothy Sinatra
Yonkers Contracting Company, Inc.

For Making This Evening Special

Dodd Farber, Dodd's Wine Shop, Millwood, New York
Mark Kramer, Susan Lawrence Catering, Chappaqua, New York
Reader's Digest Association, Pleasantville, New York
The Robin Alemán Collaborative, Yonkers, New York
Sunnyside Flower Shop, Irvington, New York
Well's Fargo Private Bank, New York, New York

Thank You

Donors Who Contributed Art for This Evening

| | |
|-----------------------------|----------------------------|
| Jan and Warren Adelson | Holly Harty |
| Peg Alston | J. N. Bartfield |
| Anonymous | Bari Kaye |
| Aspen Grove Fine Arts | Lorie Cowen Levy |
| Jason Becker | Leslie Lew |
| Tamara Boyd | Clay and Susan Lifflander |
| Jacob Collins | Lowy Frame & Restoring Co. |
| Gregory Allan Cramer | Chris Magadini |
| Logan Delany | Jean-Paul Maitinsky |
| Fran Duesberry | Margaret Moulton |
| David and Amy Dufour | Max and Laurie Munn |
| The Elegant Poster | Lisa Peters |
| David Faust | Post Road Gallery |
| David B. Findlay, Jr. | Renata Rainer |
| Franklin Riehlman Fine Art | George Ross |
| Friend of Museum | Deborah Sole |
| Gerald Peters Gallery | Beverly and Howard Stein |
| Guy Gillette | Spencer Throckmorton |
| Milton Glaser | Margaret Kelly Twombly |
| Godel & Co. Fine Art, Inc. | Marc Weinstein |
| Rob Granito | Jody Whitsell |
| Howard Greenberg | Gray and Marian Williams |
| Galerie Mark Hachem | David Wooddell |
| Mr. and Mrs. Richard Halevy | Paul Worman |
| Steve and Anne Halliwell | Gerold M. Wunderlich |

Conditions of Sale

The property described in this catalog, which descriptions may be amended by sale-room notice or announcement, will be offered for sale at the Art Auction. These CONDITIONS OF SALE, and the LIMITED WARRANTY and ABSENCE OF OTHER WARRANTIES set forth below, together with any glossary contained herein, constitute the complete and exclusive statement of the terms and conditions on which all such property is offered for sale. The Hudson River Museum reserves the right to vary the terms of sale. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer agrees to be bound by these Conditions of Sale.

1. As used in these Conditions of Sale, the term “the final bid” means the highest bid acknowledged by the auctioneer, and the term “the purchase price” means the sum of the final bid payable by the borrower.
2. The highest bidder acknowledged by the auctioneer shall be the buyer. The auctioneer has the right to reject any bid, advance the bidding at his absolute discretion and, in the event of any dispute after the sale, the Art Auction’s record of final sale shall be conclusive.
3. The Hudson River Museum reserves the right to withdraw any lot before or at the sale.
4. The purchase price payable by a buyer shall be the sum of the final bid.
5. Title to the offered lot shall pass to the buyer upon the call of the auctioneer’s hammer when the auctioneer announces that the lot has been sold and such buyer shall forthwith assume full risk and responsibility for the lot.
6. All statements in the catalogue entry for the property or made orally or in writing elsewhere, are statements of opinion only and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by the Hudson River Museum of any kind.
7. No lot may be removed from the museum’s premises unless the purchase price has been paid in full, or upon satisfaction of terms that the Hudson River Museum, in its sole discretion, shall require.

Successful Bids

The Hudson River Museum will record the paddle number of the successful bidder upon the fall of the hammer. Upon payment of the purchase price, the successful bidder is required to remove the property from the museum.

Art auction purchases are deductible equal to the amount of the purchase price that exceeds the fair market value of the object. This catalog constitutes an estimate of fair market value. Each item in the auction has been reviewed and a fair market value has been estimated accounting for current market conditions and perceived realizable value. The values listed in this catalog are accepted by the IRS as a good faith assessment of fair market value. You will receive a receipt for any purchases you make documenting the estimated value and your purchase price.

Live Auction



LI Margaret Bourke-White

Value \$2,000 - 4,000

Hudson River Valley Bridge at Albany With Hudson River Day Line Boat, 1939

Gelatin silver print, 9 ½ x 13 ¼ inches

Marks: Photographer’s credit stamp, title in pencil and Time Inc. copyright stamp on verso

Donor: Howard Greenberg

The name Margaret Bourke-White is synonymous with mid-20th century photojournalism in ways that few male or female photographers can challenge. She was prolific and courageous, chronicling some of the most significant and devastating events of the 1930s and 40s. Her early interest in photography was artistic, when she studied with pictorial photographer Clarence White at Columbia University. Her successful magazine positions included associate editorship at *Fortune* magazine and later she worked for *Life*, when both magazines were new. The same year as this photograph, she married writer Erskine Caldwell with whom she had produced *You Have Seen Their Faces*, a 1937 book about Southern tenant farmers during the Great Depression. A World War II correspondent, Bourke-White traveled with Patton’s troops to document death camps.



L2 David Driskell

Value \$750 - 1,500



Summer Storm Coming, 1992
Encaustic on paper, 6 x 7 3/4 inches
Donor: Peg Alston

Driskell is not only an accomplished artist, with paintings in the National Gallery of Art, the High Museum of Art, and Yale University Art Gallery but also one of the most prominent scholars and collectors of African American art. Born in Georgia to a sharecropping family, Driskell has written many books and articles, and curated over 40 exhibitions, including *Two Centuries of Black American Art: 1750-1950*, which led

the way to growing African American studies. Throughout his career, Driskell continued to earn recognition as a painter, including his election to the National Academy of Design in 2007.

L3 Jacob Collins

Value \$3,500 - 6,500



Catskill Mountains Sunset, 2010
Oil on panel, 9 x 12 inches
Donor: Jacob Collins

Jacob Collins has devoted his career to the revival of classical painting with subjects ranging from landscapes and interior scenes to portraits, still lifes, and posed nudes. His style ranges from finished precision to lush, free oil studies like this Catskill scene, which pays homage to the locale painted by the earliest Hudson River School painters and specifically to the artist

Frederic Church, who painted numerous small oil sketches in this format. Like those artists, Collins pays close attention to conditions of light, atmosphere, and time of day. His works are in museum collections, including the Fogg Art Museum at Harvard University and Mead Art Museum at Amherst College.

L4 Bernard Silberstein

Value \$2,500 - 5,000

Frida (Kahlo) with Flowers in Her Hair, 1940
Toned gelatin silver print, 17 x 14 inches (sight)
Donor: Spencer Throckmorton



Silberstein studied engineering but his interest in photography led him to a new career, photography, and his work appeared in *National Geographic*, *Life*, *Holiday*, the *New York Times*, *Time*, *Colliers*, *Esquire*, and *Popular Photography*. Portraits of artists were one of his specialties and his series of pictures of Frida Kahlo, part of an assignment in Mexico, has been widely recognized and reproduced. In the 1950s, Silberstein also taught photography from amateur to advanced levels, including television lectures.

L5 Frederick Edwin Church

Value \$1,000 - 2,500

View of Niagara, 1857
Chromolithograph
by Charles Risdon Day,
16 3/8 x 36 inches
Published in London by
Day & Son.
Donor:
Gerold M. Wunderlich



Church was not only a virtuoso artist but also a brilliant promoter of his paintings. This chromolithograph was part of a grand publicity campaign for one of his most famous works — *Niagara*, now in the collection The Corcoran Gallery of Art. To build anticipation among collectors and other art lovers, Church displayed his oil studies and encouraged press coverage before he even completed a work. He successfully sold this chromolithograph to the New York gallery Williams, Stevens, and Williams. It is one of the most elaborate ordered by the gallery to maximize profits as the painting toured. In size and coloration, Church's chromolithographs were a phenomenal accomplishment at this early date of color printing.

5 Artists 5 Chairs

Thank you, artists, for your generosity, creativity, and sheer sense of fun.

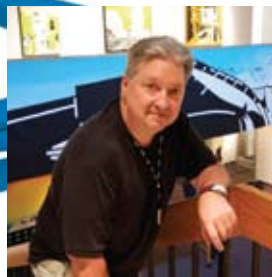
You make Art Auction 2010 a smashing success!



L6 Richard Deon

Hand-painted Adirondack Chair, 2010

Fir wood, 35 x 28 x 33 inches



This year Richard Deon was the subject of an exhibition at the Hudson River Museum. In his easel paintings, he explores the visual style of 1950s illustrators of social studies textbooks. Deon draws on their narrative methods of easily understood images and situations but his compositions intentionally puzzle viewers, as he places historical characters we know so well in fantastical settings. His work is uniquely suited to the era of the internet, in which music, illustrations, and ideas are all sampled with abandon to create works of art.

L7 Richard Haas

Hand-painted Adirondack Chair, 2010

Fir wood, 35 x 28 x 33 inches



Richard Haas specializes in architectural imagery and has been a critical figure in contemporary mural painting for over 25 years. He spent his youth near Frank Lloyd Wright's Wisconsin home, Taliesin, and, as a teenager, was influenced by working at the Taliesin Foundation. Haas has taught art and printmaking at Michigan State and Bennington College and has completed over 120 mural projects around the globe, including the *Gateway to the*

Waterfront in Yonkers, which has played a role in the revitalization of downtown Yonkers. Haas has been featured in several Hudson River Museum exhibitions, and the studies for the Yonkers murals are in the Museum's permanent collection.

L8 Red Grooms

Hand-painted Adirondack Chair, 2010

Fir wood, 35 x 28 x 33 inches



Red Grooms has been a key figure at the Hudson River Museum ever since, in 1979, he created *The Bookstore*, a highlight of the Museum's permanent collection and a "visitor experience." In 2008 the Museum organized the exhibition *Red Grooms: In the Studio*, which focused on his path to creativity in a 40-year career. Grooms made theatrical sets for his art "Happenings" in the late 1950s, which led directly to large-scale environments like *The Bookstore* and his famous *Ruckus Manhattan* (1975), which he calls "sculpto-pictoramas."

L9 Peter Reginato

Hand-painted Adirondack Chair, 2010

Fir wood, 35 x 28 x 33 inches



Peter Reginato, who has been making abstract sculpture since 1965, has been featured in over 50 solo exhibitions, including one at the Hudson River Museum. His whimsical welded steel creation *Big Vertical* (2000), part of the Museum's permanent collection, can be seen in the Courtyard. Reginato's colorful forms play with balance and scale, expressing both fun and a light defiance of gravity. He says, "Mostly my stuff has been about the joy of life. My work extends outwardly, almost generating from a center and going out with arms and legs."

L10 Andrew Stevovich

Hand-painted Adirondack Chair, 2010

Fir wood, 35 x 28 x 33 inches



Born in Austria, Andrew Stevovich was raised in Washington, D.C., where the Early Italian paintings in the National Gallery made a deep impression on him. He studied at the Rhode Island School of Design and Massachusetts College of Art and spent years refining a style that was not merely abstract but also highly figurative. His people—stylized faces with alluring almond-shaped eyes—peer out at the viewer and ask for their stories to be considered. Stevovich uses a perfection of detail to balance and contain the emotions of his subject matter that is found in the pleasures and sorrows of daily living.

Silent Auction



1 William Frederick Paskell (1866 - 1951) Value \$600 - 800



Twilight Over Venice, n.d.
Watercolor, 14 x 20 inches. Signed lower left: Wm. Paskell
Donor: Godel & Co. Fine Art, Inc.

Growing up in Boston, Paskell had early exhibition and press recognition as an artist, and his consummate skill is appreciated by collectors today. He exhibited paintings of Mount Chocorua at the Boston Art Club and was one of the last of the “White Mountain Painters.” Like many of his fellow artists in-

terested in the effects of light on the landscape, he traveled to paint of the most scenic cities in terms of sunlight on water—Venice. This watercolor is a good example of his style, which is detailed but influenced by an Impressionist palette.

2 William J. H. Hough (1888 - 1969) Value \$500 - 750



The Matterhorn, Switzerland, 1911
Watercolor, 10 x 7 inches (sight)
Donor: Deborah Sole
Provenance: Graham Arader Gallery, NY;
D. Sole & Son, LLC, 1999-present

Living in Ambler, Pennsylvania and active in Philadelphia, Hough is better known as an architect but the skill of this painting harks back to the 19th century, when artists like Jasper Cropsey might receive art training in architecture schools, and architects needed to be good artists to prepare presentation designs. Hough painted this view while in Europe on the Stewardship Traveling Scholarship from the University of Pennsylvania. In 1913, he also won a fellowship to the Academy in Rome. Later, he was a partner in the firm of Harbeson,

Hough, Livingston and Larson and designed Philadelphia’s Walt Whitman, Benjamin Franklin, and Henry Avenue bridges.

3 Chris Magadini Value \$350 - 600

Growing Together, 2010
Oil on canvas, 15 x 19 inches
Donor: Chris Magadini

A former illustrator who worked freelance for publishers like *Reader’s Digest*, *Women’s Day* and *Field & Stream*, Magadini now enjoys the freedom of plein-air painting. His new subjects—from country houses and small town streets to mountain, river and farming scenes—are drawn from his experiences living in Westchester’s Croton-on-Hudson and Saranac Lake in the Adirondacks. He captures these scenes with painterly bravura but also notes, “For me, painting is not simply the replication of what the eye sees. It is the creation of an image that embodies my thoughts and feelings. These, I think, are fairly universal, and I seek to communicate and connect with viewers on that level.”



4 Frederick B. Allen Value \$250 - 500

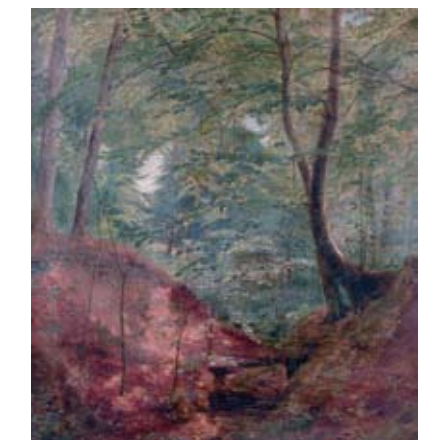
Untitled (Landscape), 1886
Watercolor, 11 ½ x 15 inches
Donors: Anonymous

Watercolor enjoyed new levels of popularity in the last 35 years of the 19th century, especially for painting landscapes and detailed nature studies. Artists formed watercolor clubs, which sponsored exhibitions devoted to the appreciation of the medium as a unique art form. Massachusetts artist F. B. Allen, active from the 1880s to the 1920s, was associated with the Boston Art Club and according to the *New York Times* sent work to an 1891 showing of the New York Watercolor Club.



5 American School Value \$300 - 600

Untitled (Forest Interior With Rocks), n.d.
Oil on canvas, 24 x 21 ½ inches
Donor: Paul Worman



6 Fidelia Bridges (1834 - 1923) Value \$300 - 500



Birds On Branch, n.d.
Oil on paper, 2 3/4 x 2 1/8 inches
Donor: Godel & Co. Fine Art, Inc.

Massachusetts artist Fidelia Bridges embraced the Pre-Raphaelite movement, which advocated painting and drawing directly from nature, with close observation of detail. Her specialties were plants, flowers, and birds, in close-range, outdoor settings. In 1875, Hudson River School painter John Kensett wrote of her in *The Art Journal*, "Her works are like little lyric poems, and she dwells with loving touches on each of her birds like blossoms atilt among the leaves." The painterly brush-

work in this gem of a study suggests a somewhat later date. In 1886 she illustrated the Louis Prang book *Familiar Birds and What Poets Sing of Them*.

7 Bezalel Shatz (1912 -1978) Value \$350 - 650



San Francisco de Asis Church in Rancho de Taos, 1939
Watercolor, 15 x 18 inches (sight)
Donors: Jan and Warren Adelson

The New Mexico area of Taos and Santa Fe has been a magnet for artists for 100 years. Shatz, a Palestinian artist, lived in the United States in the 1940s—and this watercolor may be one of his earliest American works. His paintings were figurative and abstract, and he also designed and created decorative arts.

Shatz befriended and worked on publication projects with novelist Henry Miller, who was also a painter. Together, in 1947, they created the book *Into the Night Life*.

8 David Faust Value \$400 - 600



Tashmoo Pond, 2009
Oil on canvas, 13 x 21 inches
Donor: David Faust

Faust has had solo gallery exhibitions in Boston and Cambridge. He says, "I am interested in the psychic landscape of America, our disconnection from one another, from our own families, (and) from any clear sense of belonging to a collective other than ourselves. I am interested in the intimate spaces we carve out for ourselves within this discomfiting cultural landscape."

9 Joellyn Duesberry Value \$500 - 1,000

Barns at Fraleigh Hills Farm, 2009
Monotype 18 x 20 inches (sight)
Donor: Fran Duesberry



Plein-air painter Joellyn Duesberry has studios in Denver and Millbrook, New York. She had her first New York City gallery show in 1979, and, in 1986, used an NEA grant to study with Richard Diebenkorn. He inspired her to take up monotype printmaking, of which this is a fine example. Duesberry's exhibition *The Covenant of Seasons* has been traveling for almost ten years. Her paintings are in a number of public collections, including two at the Hudson River Museum. Her creative process was documented in the film *Joellyn Duesberry: Dialogue with the Artist* (PBS, 2005).

10 B. A. D'Orlando Value \$250 - 500

Boats on the Charles River, 1945
Watercolor 18 x 23 inches
Donors: Anonymous



11 Jessie Conklin

Value \$400 - 800



Geraniums, c. 1915 - 20
Oil on board, 19 ½ x 15 ½ inches
Donor: Jan and Warren Adelson

During the 1930s, Jessie M. Conklin was a member of the Yonkers Art Association and displayed landscape and flower paintings in its exhibitions at the Hudson River Museum. Two of her other paintings that feature flowers are *My Garden* (1936) and *Tulips and Toby* (1938).

12 Charles Whedon Rain

Value \$250 - 500



Apple Blossom — Sicily, 1978
Oil on masonite, 13 x 10 inches
Donor: Franklin Riehlman Fine Art

Rain was a serious, solitary artist, who developed such a painstaking style that he might spend months on a painting and thus, today, they are scarce. Rain's mature technique was inspired by the 16th-century Mannerists, such as Agnolo Bronzino. He experimented to achieve the same effect, applying a thin layer of paint, with tiny brushes, to wood panels covered with smooth, white gesso. His shimmering glazes of color give works such as this a jewel-like quality.

13 George Van Hook

Value \$1,500 - 3,000

Untitled (Still Life of Fruit), n.d.
Oil on canvas, 18 x 22 inches
Donors: Anne and Steve Halliwell



Van Hook has the rare ability to embrace artistic tradition and make it seem fresh and visually exciting. As a young painter he was entranced by the light, palette, and surface movement of the California Impressionists. These qualities are strengths of his own landscapes, while his still lifes have the additional textural punch of color contrasts that recall William Merritt Chase and other masters of that genre. He said, "The experience of seeing is the most important part of the process...." Van Hook was twice featured in cover articles for *American Artist Magazine*.

14 American School

Value \$400 - 800

Untitled (Still Life With Grapes and Pear), n.d.
Oil on linen, 20 x 16 inches
Donor: Paul Worman



15 D. Barnard

Value \$200 - 400

New England Landscape, n.d.
Watercolor, 14 ½ x 19 inches (sight)
Donors: Anonymous



16 Britten

Value \$800 - 1,600



Sweeping Change, 2010

Mixed media on canvas

24 x 24 inches

Framed quote with painting: "In the moment between breaths.... a pattern that is no longer needed is released."

Donor: Aspen Grove Fine Arts

Britten credits her early aesthetic sensibility to growing up in the cultural milieu of San Francisco and studying art in Florence.

Intense color combinations express her feelings about the ancient

symbolism of Earth, Water, Sky, Air, Ether, Metal, and Fire. The complex layering of oil, resin, gold, silver, and copper leaf produce the luminous, ethereal quality of her paintings' surfaces. "I prefer not to have expectations of my paintings, yet somehow my paintings have expectations of me...To set them free by giving them form...How the form is interpreted is up to the viewer."

17 Unknown Artist

Value \$250 - 500



Texas Sunset, 1989

Watercolor, 17 1/2 x 23 3/4 inches (sight)

Donors: Anonymous

18 Milton Glaser

Value \$250 - 500



Blue Cloud, 2008

Giclee print, AP 1/5, 20 x 13 1/4 inches (sight)

Donor: Milton Glaser

Milton Glaser is best known as a graphic designer—one of the most famous in the past 50 years. Images that come to mind include the *I Love New York* logo and an iconic Bob Dylan poster but Glaser has an unfailing artistic sense in any medium. In a 2002 interview he said, "In recent years, I've moved from pen and ink and watercolor to crayons and softer materials. I think that's moved me away from the linear a little, but I still think in terms of form and edges rather than in tonality....My strength has always been in shapes:" Glaser has had solo exhibitions at Museum of Modern Art and Georges Pompidou Center and received a lifetime achievement award from the Cooper Hewitt National Design Museum.

19 Rob Granito

Value \$50 - 100

Abstract Batman, 2010

Acrylic on canvas, 20 x 16

Donor: Rob Granito



For 15 years Granito has been an illustrator of science fiction, fantasy, horror, and comic art, depicting characters developed by DC comics, Disney, Marvel, and MTV. One of his first jobs was creating cels and backgrounds for the Warner Brothers television cartoon *Batman, the Animated Series*. Recent projects include several book covers and collector card series. This dynamic artist enthuses about his work, "I draw pictures for a living. I make things that don't exist one minute that have a real look the next! That has GOT to be the best job in the world and honestly I still LOVE it!"

20 Leslie Lew

Value \$750 - \$1,500

Animal Crackers, 2010

Sculpted acrylic monotype on canvas, 1/1

17 3/4 x 28 inches (framed)

Donor: Leslie Lew



Lew goes beyond impasto to create low-relief surfaces she calls "Sculpted Oils." Her father was an art director and she uses imagery inspired by advertising and packaging as cultural signifiers of American taste. Her art is illustrated in the book *Comic Release — Negotiating Identity for a New Generation*. Based in Peekskill, Lew has taught at the College of New Rochelle and shown her work in galleries and museums in New York, Chicago, Los Angeles, and London.

21 Jaline Pol

Value \$250 - 500

Est-ce un Rêve (Is It a Dream), 2002

Oil on canvas, 11 7/8 x 11 7/8 inches

Donor: Galerie Mark Hachem

Artist from Agen, France.



22 Lucien Verger

Value \$50 - 100



Two Small Paintings, 1994
Boating Scene
Flower Still Life
Oil or acrylic, 6 ¼ x 6 ¼ inches (framed)
Donor: Jean-Paul Maitinsky
Sold as a pair.

23 David Wooddell

Value \$750 - 1,000



Seated Figure in Yellow, 2009
Oil on canvas, 24 x 30 inches
Donor: David Wooddell

24 Vincent Giarrano

Value \$500 - 750



Shoes, 2009
Oil or acrylic on board, 9 x 12 inches
Donors: David and Amy Dufour
Giarrano began his career in New York City, as an illustrator. Later he relocated to Connecticut, where he returned to fine art oil painting. From still lifes to figures to landscapes, he paints his subjects in their natural state and with a quiet and introspective mood. The artist says, "In my work, Realism isn't confined to the image alone; I carry it through to the concept as well. I paint what speaks to me about real life experiences. I want my viewer to feel the true-to-life quality of my scenes."

25 Fran Cutrell Rutkovsky

Value \$200 - 300

Selected Coverage, 1985
Weaving/Collage, 15 x 12 ½ inches (framed)
Donor: A Friend of the Museum



26 David Johnson (1827 - 1908)

Value: \$500 - 750

Willows, 1885
Pencil and gouache on paper
12 ¼ x 18 ¾ inches
Signed lower left: Willow /DJ
Sept 1885./No 34
Donor: Godel & Co. Fine Art, Inc.



Hudson River School painters, including artists like Johnson who worked in the second half of the 19th century, produced copious drawings. Used as preparation for easel paintings, the drawings were increasingly appreciated as finished works. During the 1980s, the Hudson River Museum organized several monograph exhibitions of Hudson River School drawings with drawings by Thomas Cole, Asher B. Durand, and Frederick Church, as well as *Meditations on Nature: the Drawings of David Johnson*. The artist was known as a painter of trees and like many artists of his era knew how to identify the various types he encountered.

Howard Pyle (1853 - 1911)

With illustrations in over 100 magazines and books, and students such as N.C. Wyeth, Pyle earned his place as the "Father of American Illustration." Two of the best-known books featuring his art are *The Merry Adventures of Robin Hood* and *The Boy's King Arthur*, and he also wrote and illustrated a children's novel about the Dark Ages, *Otto of the Silver Hand*. The Bibliophile Society commissioned Pyle to illustrate Thomas Frognall Dibden's 1809 book *Bibliomania or Book-Madness* in which each scene is related to the history of books. The popularity of Pyle's illustrations inspired the creation of larger, individual prints as a related portfolio (several listed below), etched by William Bicknell and published for The Bibliophile Society in 1905.

Donor: J. N. Bartfield

27 **Untitled**, c. 1902 Value \$250 - 500

Isaac Walton by a riverbank leaning against a tree with a book in hand and a picnic laid out.
Fine art print, 22 1/2 x 14 inches (sight)

28 **Untitled**, c. 1902 Value \$250 - 500

William Caxton at his printing press, which he introduced into England, reviewing a quarter sheet with two craftsmen.
21 1/4 x 12 1/4 inches (sight)

29 **Untitled**, c. 1902 Value \$250 - 500

Richard de Bury tutoring young Edward III, who is seated at a desk with a large open book before him.
21 1/4 x 12 1/4 inches (sight)



27



28



29

30 George Overbury "Pop" Hart, 1868 - 1933 Value \$250 - 500

Nude Negress, 1922

Lithograph, 9 3/8 x 7 1/8 inches (image)

Donors: Margaret Kelly Twombly

As a child Hart (known as "Pop" Hart) was surrounded by older siblings who were artists, and he followed their example by studying at the Art Institute of Chicago. Involved in the Fort Lee art colony, he became friends with Edward Hopper and built theatrical stage sets. Hart was a master watercolorist and in the 1920s also took up lithography, a print process capable of preserving the fluidity of painting and drawing. This lithograph has the aura of a quick but sure sketch, conveying underlying tension in pose and gaze.



31 Andrew Wyeth

Canvasbacks, 1956

From *The Four Seasons* collection, published in 1962.

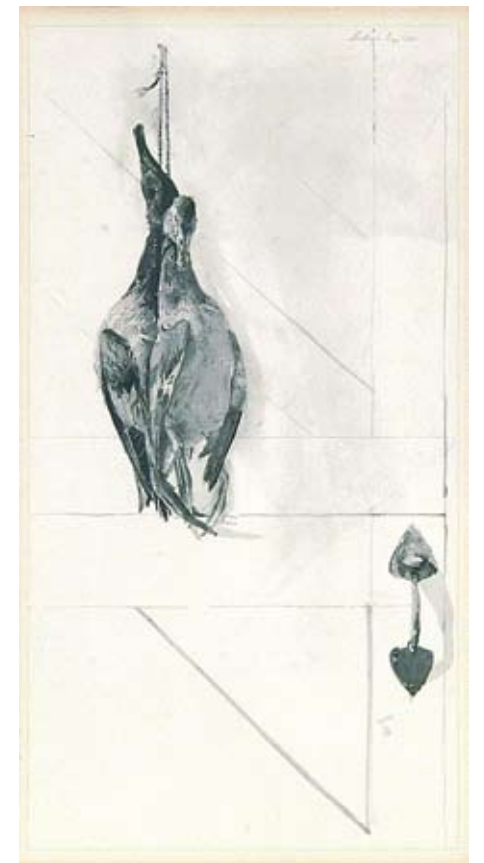
Lithograph on heavy-cream paper, based on a dry-brush drawing,

12 5/8 x 6 5/8 inches

Donors: Jan and Warren Adelson

This print is from a portfolio of 12, which *Art in America* cooperated with the artist to produce. Andrew and Betsy Wyeth chose the selection from dry brush drawings mostly in their own collection but this composition and a few others belonged to their friends. The Wyeths titled the collection *The Four Seasons* because time of year was a longstanding thread in his work. The number of prints probably referred to the months of the year.

Value \$500 - 1,000



32 Alexander Calder (attributed)

Value \$250 - 500



Untitled, n.d.

First drawing of Sandy Calder, 1 ½ x 3 inches
 Given to me by his mother, Nanette Calder, by G. Joslin – piece inscribed to Peter Joslin. Not reviewed by the Calder Committee.
 Pencil on paper, with red sealing wax.
 Donors: David and Amy Dufour

33 Elijah Hinsdale Burritt (1794 - 1838)

Value \$500 - 750



July to September Sky

From *The Atlas to Illustrate The Geography Of The Heavens . . .*
 Elijah H. Burritt, A.M. New Edition, 1835. New York:
 Published by Huntington and Savage.
 Hand-colored engraving, 14 ½ x 13 ½ inches (sight)
 Donors: Gray and Marian Williams

The early 19th century was a period of close connection between the sciences and the arts, and between popular and professional interest in science. Burritt created his atlas, lavishly and artistically illustrated, for students and general readers. Superimposing depictions of the mythological characters over

their namesake constellations and also simplifying detail, he made the study of the stars a beautiful stimulus to learning and creative thought.

34 Lubul Gualoh

Value \$50 - 100



Panda, 8/1979

Etching 168/225, 8 ½ x 10 ¾ inches
 Donors: Beverly and Howard Stein

35 Alexander Wilson (1766 - 1813)

Value \$250 - 500

Great Horned Owl, Barn Owl, Red Bat

Plate 50 from *American Ornithology*, 1810
 Hand-colored engraving, 13 1/2 x 10 inches (sight)
 Philadelphia: Bradford and Inskeep
 Donors: Gray and Marian Williams

Well before John James Audubon and his *Birds of America*, Alexander Wilson became the first American full-time ornithologist—“the Father of American Ornithology.” He was his own artist on the project but lack of funds required him to fit as many illustrations of birds as possible onto a page. So smaller and much less lavish than Audubon’s prints would later be, Wilson’s work was an important achievement and paved the way for later scientific studies and illustrations.



36 Adele Smith

Value \$75 - 150

Young Eagle, n.d.

Etching (a/p), 9 inches diameter (sight)
 Donors: Beverly and Howard Stein



37 **Citrus Botanical Prints**

Value \$100 - 200

Four prints, 16 x 12 inches (sight)
 Several of these decorative reproduction prints are based on hand-colored stipple engravings from an early 19th century French series: Antoine J. Risso and Pierre-Antoine Poiteau, *Histoire Naturelle des Orangers*, Paris, 1818-1822.
 Donor: Anonymous



38 Jody Whitsell

Value \$200 - 400



Black Swann, 1998

Giclee print, 18 ¾ x 14 ¼ inches

Donor: Jody Whitsell

Whitsell has always had a strong drive to create, and around the time she made this print she decided to turn her artistic avocation into a new career, specializing in detailed gouache watercolors of country scenes and still lifes, some transformed into prints, as *Black Swan*.

39 Ellen Valle

Value \$150 - 300



Lagrima, c. 1998

Cibachrome, digital montage

8 ¾ x 13 ¼ inches (sight)

Donors: Anonymous

Tuckahoe resident Ellen Valle's musical montage of sheet music and mandolin is a striking contrast of light and dark, of clarity and mystery. *Lagrima* means tears in Spanish and the word "Prelude," which follows, may be

a reference to the Spanish music for classical guitar entitled *Lagrima (Prelude)* by Francisco Tárrega (1852-1909). The Spanish composer is called "Father of 20th-Century Classical Guitar Music."

40 Larry Katzman

Value \$250 - 500



Pepsico - '94, 1994

Color photograph, 10 7/8 x 16 ¾ inches (sight)

Donor: Logan Delany

One of Westchester's most dedicated photographers, Katzman captures a moment of eerie beauty at Pepsico's famously beautiful grounds. The son of German immigrants, he attended New York University, worked for the state of New York, studied photography at The Westchester Arts Center, and was president

of Westchester's Ground Glass photography group. Katzman also fell in love with Ireland and his prodigious tribute to that country has been featured at the American Irish Historical Society and in *Popular Photography* magazine.

41 Eleanor Becher

Value \$50 - 100

Underfoot, c. 1998

Photograph. 10 ½ x 15 ½ inches (sight)

Stamp on backing board:

Photographs by Forest Photos

Donor: Logan Delany



42 Larry Miller (1953 - 2010)

Value \$100 - 250

Andromeda Rising, Devil's Garden, Utah, 1998

Fuji color print, 11 1/4 x 16 3/4 inches

Donors: Anonymous



This dramatic photograph was in the Hudson River Museum's exhibition, *A Shot in the Dark* (2000). Miller first experimented with night photography near his home in Westchester County but he found the images "washed out" from light pollution, so he traveled west to search for isolated, darker locales. His achieved his photographic results in a 15-minute exposure with an equatorial mount — a tripod with a motorized clock drive that tracks the movement of the stars. Because his camera rotated with the movement of the earth, the stars appear as discreet points of light. Finally, Miller used a powerful flash to illuminate the foreground.

43 Guy Gillette

Value \$750 - 1,500

Horse Farm, Arkansas, 1961

Photograph, 16 x 20 inches

Donor: Guy Gillette

Since the 1940s Guy Gillette has photographed the news, newsmakers, and quieter moments, reflective of the nation's culture. His photographs were printed in *Fortune*, *This Week*, and *Harper's Bazaar*, the *New York Times* and many other publications. Gillette was included in the Museum of Modern Art's landmark *The Family of Man* exhibition curated by Edward Steichen in 1955 and his first solo museum exhibition was presented at the Hudson River Museum in 2006.



44 George Ross

Value \$200 - 300



Untitled, n.d.
Photography. 17 x 22 inches (sight)
Donor: George Ross

45 Robert A. Wheatley

Value \$50 - 100



Tarrytown Music Hall, n.d.
Color photograph, 8 7/8 x 12 7/8 inches (sight)
Donors: Anonymous

46 Jane Bert Banza

Value \$50 - 100



Snowy Trees, c. 1999
Color photograph, 9 1/2 x 7 1/2 inches (sight)
Donor: Logan Delany

47 Renata Rainer

Value \$350 - 650

Elegance Remembered, n.d.
Gelatin silver print 7 1/2 x 10 3/4 inches (sight)
Donors: Jan and Warren Adelson



Rainer, subject of a retrospective at the Brownson Gallery at Manhattanville College in 2004, calls herself "a picture maker, not a picture taker." She is renowned in Westchester as a photographer, photography teacher, and a founder of Ground Glass, the 35-year old association that promotes the practice and appreciation of fine photography in Westchester. Her specialty is black-and-white film photography, and her darkroom techniques are legendary among regional photographers, museums, and collectors. This image in her *Elegance Remembered* series documents the fading spirit of a house on Taxter Road in Irvington, just before it was demolished.

48 Renata Rainer

Value \$300 - 600

Splitleaf Maple (at Lyndhurst), 1986
Gelatin silver print, 15 7/8 x 10 3/4 inches (sight)
Donor: Renata Rainer



49 David Noevich Goberman (1912 - 2003)

Value \$300 - 500



Tombstone, Pale of Settlement, n.d.

Photograph, 14 x 11 inches. Accompanied by related book.

Donors: Steve and Anne Halliwell

In 2000 the Brooklyn Museum exhibition *Carved Memories: Jewish Tombstones of the Russian Pale*, Photographs by David Goberman, featured 70 images documenting grave markers that have since nearly been destroyed. The Pale of Settlement was a region of Russia where Jews were forced to live from the late 1700s until the turn of the 20th century, when pogroms compelled 1.5 million Jews to leave their homelands. Goberman, an ethnographer and artist, who lived in St. Petersburg, told the *New York Times*, "I was an artist, so first I started drawing them. Then I realized I had to save them, so I started taking photographs."

50 Margaret Moulton

Value \$350 - 700



Untitled, 2010

Photograph, 20 x 20 inches

Donor: Margaret Moulton

Moulton has been a fine art photographer for more than 20 years as well as an award-winning photographer for the *Palo Alto Weekly*, and an arts educator. Her work is in the collection of the Museum of Modern Art and she was included in its recent exhibition *Pictures by Women: A History of Modern Photography*. It has been said that she "looks for moments that mostly go unnoticed, whether they are people's in-between expressions, or obscured scenes in the forest undergrowth... the wooded tangle screens views into the forest at the same moment that it reveals its most intricate details."

51 Red Grooms

Value \$700 - 1,500

The Bookstore, 2008

Limited edition fine art print (giclee), Edition 12/25, 24 x 36 inches

Red Grooms made this colorful limited edition print exclusively for the Hudson River Museum to celebrate the renovation of his sculpto-pictorama, *The Bookstore*, as well as its 30th anniversary as a permanent installation at the Hudson River Museum. The image created for this print draws on the original imagery in the 3-dimensional *Bookstore*, with the important addition of a new central figure based on his wife Lysianne. *The Bookstore*, a commentary on the love and preservation of books, is rollicking fun, as it also makes a deeper statement about the universality of creativity and learning.



52 Rudolf Henn (1880 - 1955)

Value \$200 - 400

Little Shepherd, c. 1920s-30s

Plaster model and bronze figure,

7 5/8 x 4 1/2 inches each

Sold as a pair.

Donor: Post Road Gallery

A sculptor in bronze from the Art Deco period, Henn is known for fountains and small, idealized bronzes. The plaster model shown here is likely a test mold for the finished bronze piece. Despite small size, the classical simplicity of detail imparts a monumental feeling to this piece and suggests it was a study for a decorative sculpture theme.



53 **Platters With Flying Ducks, n.d.**



Value \$100 - 150

A pair.
Polychrome transferware,
14 ¼ x 10 ¾ inches
Donor: Anonymous

56 **Candy Dish**

Leaf-shaped, sterling silver,
11 L x 9 W inches
Marked: "Sterling/ __W__"
Donor: Bari Kaye

Value \$200 - 400



54 **Rattan and Oak Desk and Rattan Chair, 1930**



Value \$500 - 1,000

Desk,
30 H x 34 W x 19 D inches
Chair,
32 H x 16 W x 16 D inches
Donors:
Jan and Warren Adelson

57 **Candelabra Sconces, contemporary**

A pair.
Gold finish, 25 x 12 inches each
Donor: Anonymous
Classical design with tassel detail, 3-branch,
electric. Made in Spain.

Value \$350 - 750



55 **Victorian Acanthus Sconces, n.d.**



Value \$750 - 1,500

A pair.
Solid brass, 16 ½ H x 12 W inches, each
Donor: Anonymous
One sconce has a deeper central branch
extended at the low point of the S- curve
by the insertion of a brass ball marked
"Vanoë/1/2 AMP/110".

58 **French Silk Pillows, contemporary**

A pair.
15 x 15 inches
Donor: Bari Kaye

Value \$200 - 400



59 **Silk Throw Pillows, with Tassel Trim**

Value \$500 - 700



A pair.
18 x 18 inches
Donor: Anonymous

62 **Stacked Book-end Tables**

Value \$300 - 500



A pair.
Painted plaster, 19 x 14 inches
Donors: Anonymous

60 **Faux Bamboo-frame Mirror**

Value \$150 - 300



Refinished antique frame, beveled glass,
31 x 25 1/2 inches
Donor: Gregory Allan Cramer

63 **Antique Birdcage on Stand**

Value \$250 - 500



Painted wood, 75 1/2" H overall
Cage 50 1/2 x 31 W x 18 3/4" D
Stand 27 3/4 H x 35 3/4 W x 23 3/4 D
Donor: Anonymous

61 **Framed Mirror**

Value \$2,000 - 3,000



Gilded (22 K), reproduction of a Hudson River School profile,
67 1/4 H x 45 1/2 W inches
Donor: Max and Laurie Munn

64 **Christo and Jeanne-Claude**

Value \$300 - 600

The Gates: Central Park, New York City,
1979 - 2005

Limited edition collector's book in decorative slipcover,
designed by Christo and Jeanne-Claude, with texts by
Jonathan Henery and photographs by Wolfgang Volz.
Donor: Anonymous

The Gates was a site-specific work of art by Christo and Jeanne-Claude. The artists installed 7,503 vinyl "gates" along 23 miles of pathways in New York City's Central Park. From each gate hung a panel of deep saffron-colored nylon fabric. The exhibition ran from February 12, 2005 through February 27, 2005.



65 Lisa Peters

Value \$100 - 200



Handmade Ceramic Buttons

32, small

Donor: Lisa Peters

66 Lisa Peters

Value \$150 - 300



Handmade Ceramic Buttons

6, extra-large

Donor: Lisa Peters

67 Miriam Haskell

Value \$150 - 300



Vintage Costume Necklace

Brass, tubed faux pearl with gold-beaded accent, with antique earrings, brass, pearl and beaded (clip-on)

Donor: David and Amy Dufour

68 Miriam Haskell

Value \$250 - 450

Vintage Costume Jewelry

Matching set of brass and faux pearl earrings, bracelet, and necklace

Donor: David and Amy Dufour



69 Miriam Haskell

Value \$150 - 300

Vintage Costume "Set"

Small brass pearl and beaded leaf earrings, and brass-beaded "diamond"-accent leaf-brooch set.

Donor: David and Amy Dufour



70 Holly Harty

Value \$500 - 750

Garnet Necklace

Multi-strand, handmade

Donor: Holly Harty





Dusk Sky Tapestry

Wool and mohair handwoven wall hanging,
52 x 42 inches

Donors: Mr. and Mrs. Richard Halevy

Nancy Lyon is a fabric artist based in New Hampshire, who creates large commissioned wall hangings on seven looms with warps of 30 threads to the inch. Her colorful patterns suggest Impressionist-style landscapes combined with aerial views, which become what she calls “maps of the atmosphere.” The artist draws inspiration from morning mists, midday heat mirages, and a purple sky after sunset. Brushed mohair softens the geometry of her cloud scenes.

An Artful Evening 2010

The Biennial Art Auction

Catalog Addendum

72. Richard Haas
Value \$1,000 - 1,500
Frick Courtyard, 1979
Silkscreen, 96 x 72 inches
Donor: Max and Laurie Munn



74. Kristin Linder
Value \$200 - 400
Fairy Dust Pears, 2010
Oil on canvas, 10 x 8 inches
Donor: Kristin Linder
Signed with initials lower right - KH



75. Dan Rizzie
Value \$600 - 1,000
Charles Jones, 2010
Lithograph,
24 x 21 1/2 inches
Donor: Gerald Peters
Gallery



73. James Twitty
(1916-1994)
Value \$250 - 500
Pass, n.d.
Oil on canvas, 48 x 48 inches
Donor: David B. Findlay, Jr.



75. Walter Gaudnek
Value \$500 - 1,500
The Girl With the Red Teddy Bear, 1963
Oil on canvas, 50 x 58 inches
Donor: Gregory Allan Cramer



77. **Ballet Prints**,
c. 1842-44
Value \$100 - 150
Six colored, framed
lithographs, 13 1/2 x 11
inches
Donors: Clay and Susan
Lifflander



78. Bairei Kono (1844-1895)

Value \$500 - 750

Untitled, 1881

Two original framed woodblock prints,
8 ½ x 6 inches (sight)

Donor: Tamara Boyd



79. Marc Weinstein

Value \$100 - 150

Warm Vapors, 2009

From Montauk series — Quick Cold Trip
Archival photograph mounted to plexiglass
with aluminum back,
15½ x 23 ⅝ inches

Donor: Marc Weinstein



80. Marc Weinstein

Value \$100 - 150

Golden Edge, 2009

From Montauk series —
Morning Light

Archival photograph mounted to plexiglass
with aluminum back, 15 ½ x 23 ½" (sight)

Donor: Marc Weinstein



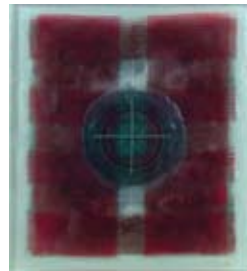
81. David Willard

Value \$100 - 300

Untitled, 1989

Glass encasing mixed media, 11 x 10 inches

Donor: Anonymous



82. Ken Dickerson

Value \$200 - 300

**When We Serve Others, We Serve
Ourselves**, 1970

Gouache, pen and ink, and cloth on paper,
21 x 14 1/2" (sight)

Donor: Anonymous



83. **Antique Garnet Necklace**

Value \$1,000 - 1,800

25 graduated garnet flower clusters
and nine grape clusters

Donors: Clay and Susan Lifflander



84. **Gift Certificate**

Value \$100

Custom framing for your artwork at
The Elegant Poster, Dobbs Ferry

Donor: Andy Bart

PADDLE NUMBER

BOARD OF TRUSTEES

Jan P. Adelson

Michael N. Altman

Andrew J. Balint

Bonnie J. Bell-Curran

Debra A. Blair

Elizabeth Bracken-Thompson

Thomas A. D'Auria

Hope Davis

Barbara Eager

Eileen Price Farbman

William Gerdts

Howard J. Godel

Richard Greco

Joyce Greene

Richard Haas

Steven E. Halliwell

Robin Liebowitz

Matthew L. Lifflander

Judith Z. Matson

Susanne Brendel Pandich

Susan Fraysse Russ

John M. Tolomer

Marlin K. Wiggins

Emeriti

Marjorie Isaac

John Bond Trevor, III

Director

Michael Botwinick

