Catalog of Artwork
for the
Davistown Museum
and
Liberty Tool Company

2019 Fundraising Art Sale
at
Davistown Museum, 58 Main St, Liberty Village, Maine 04949
Introduction

The artwork now being sold by the Davistown Museum, Liberty Tool Company, and Hulls Cove Tool Barn derives from 48 years of tool picking and estate lot purchases. Some of the artwork being sold in this catalog date as far back as the existence of the Moosabec Reach Historical Society in West Jonesport, Maine, next to the Jonesport Wood Company tool store (1974-1983). Many other paintings and prints derive from our estate lot purchases, which are still done on a weekly basis by Liberty Tool Co. staff. This catalog will be updated frequently to include the wide variety of prints, old newspaper advertisements, etchings, etc. that we are currently framing at the Davistown Museum.

Please contact Skip at 207-288-5126 or email him at curator@davistownmuseum.org if you have questions or would like to make an offer on un-priced artwork. Also contact Sett at the Davistown Museum with questions and inquiries at settbalise@gmail.com. Please note our online site at www.libertytoolco.com/prints.html is updated weekly. New items for sale may not be in this print catalog.

- 50% of the value of items valued at $1,000.00 and above go to the Davistown Museum; a 501 (c) (3) tax credit is available to art buyers for purchases that include funding for the museum.
- Profits from these sales help fund the Davistown Museum operations, staff, and the museum’s Hulls Cove Office and Sculpture and Vegetable Gardens.
- Artworks may be seen at the museum’s second floor galleries and third floor main hall. The museum hours are Thur. – Sun. from 11 – 5 and by appointment – call Davistown Museum 207-589-4900, Liberty Tool 207-589-4771, or Laure Day 207-610-9062.
- A large variety of artwork, pottery, and books are also for sale at the Liberty Tool Company on both the first and second floors. Liberty Tool Co. is open daily 9-5 until late October, Thurs – Mon in November and December. For information call Liberty Tool 207-589-4771.
- Information and comments are solicited about unsigned or unidentified paintings. Also opinions about the value of the artwork and pottery we are selling are solicited.
- A 10% commission is offered to anyone who locates a buyer of an item with a value of $100 or more.

Also, don’t forget to visit the Davistown Museum and Hulls Cove Tool Barn.
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I. Paintings Valued Over $1000.00

Hilaire-Germain-Edgar Degas

Portrait of Mlle. Carpentier

$85,000
Date unknown
Oil on canvas, framed
16" x 20"
signed "Degas" on the front lower left hand corner, also signed "Degas" on the back of the frame with the inscription "Mlle. Carpentier."

This painting has been in the Jonesport Wood Co. collection for over a quarter of a century. It has an interesting possible Havemayer provenance via a Beverly Farms, MA, property sold circa 1990.

The museum is trying to locate additional information about Mlle. Carpentier and her relationship with Edgar Degas (June 19, 1834 - 1917). We believe that this portrait was painted in Paris at approximately the same time as "The Family Bellelli" (1858 - 1867) because Mlle. Carpentier's silhouette bears such a striking stylistic resemblance to it and other portraits that Degas painted in this period, just prior to his embracing the Impressionistic style. In the fall of 1872, Degas departed for New Orleans and never again produced portraits with the tightly modeled silhouettes so characteristic of his most important early influence, Ingres.

Examples of tightly drawn portraits
Following is a list of Degas' portraits containing the tightly drawn faces similar to the portrait of Mlle. Carpentier and frequently characteristic of many of his portraits done between 1855-1872. At this time, Degas was also beginning to paint many pictures in his Impressionistic style, e.g. The Orchestra of the Opera, 1870, Orchestra Musicians, 1871, but still continued to utilize his more traditional earlier style based on his appreciation of Ingres.

- The Bellelli Family, 1858 - 1867, Musée D'Orsay, pg. 77 - 79 of Boggs.
- Mme. Theodore Gobillard (Yves Morisot) 1869. pg. 149 of Boggs.
- Portrait of René De Gas, 1855, oil on canvas, Feigenbaum, pg. 111
- Marguerite De Gas, 1868, oil on canvas, Feigenbaum, pg. 117
- Woman with a Vase of Flowers, Musée D'Orsay.
- Additional examples of Degas portraits are listed in the references cited below.

Bibliography and References

Following are some of the basic references being used to document the portrait of Mlle. Carpentier.


- See the following examples of tightly drawn portrait faces illustrated in Boggs:
  - The Bellelli Family, 1858 - 1867. pg. 78. One of Degas most famous paintings, the face of Laura bears a close stylistic resemblance to the sitter in our portrait.
  - Mme. Theodore Gobillard (Yves Morisot) 1869. pg. 149.
  - Woman with an Umbrella.
  - Hortense Valpincon, 1871. pg. 168.
  - M. and Mme Edmondo Morbillo, 1865. pg. 118.
- In the index of former owners:
  - Note the 55 references to Mrs. H. O. Havermeyer in the index of former owners, pg. 621. The oral history of the ownership of this portrait is that it had once been in the H. O. Havermeyer collection and was then passed down, through relatives, to a family living in Beverly Farms, MA. When the Beverly Farms estate was sold in the early 1980's, the portrait came into the possession of the collector, who has loaned it to The Davistown Museum for further research and identification.
- Also see Degas' portrait of Berthe Morrisot's sister Yves: Mme. Theodore Gobillard, (Yves Morisot), 1869. pg. 149 of Boggs.


- This catalog exhibition contains numerous examples of Degas' portraits and important background information pertaining to the period just before Degas trip to visit his relatives in New Orleans in the fall of 1872.
- Portrait of René De Gas, 1855, oil on canvas, pg. 111
- Marguerite De Gas, 1868, oil on canvas, pg. 117
- Portraits in a Cotton Office, 1873, pg. 223.


- Portrait of a Young Woman, 1867, oil on canvas, pg. 65.
- Woman in Grey, 1865, oil on canvas, pg. 66.
- Léon Bonnat, circa 1863, oil on canvas, pg. 67.
- Joséphine Gaujelin, 1867, oil on canvas, pg. 70. This is located at the Isabella Stewart Gardner Museum in Boston.
- Marie Dibau, circa 1869-72, oil on canvas, pg. 74.
- Princess Metternich, circa 1861, oil on canvas, pg. 80.


Signature on front and back
The painting has very close stylistic resemblances to the Deposition by Pontormo in the church of Santa Felicita in Florence, one of the masterpieces of the early post-Renaissance mannerist style. In particular, the delicate light-toned colors and the facial expressions of the three figures are characteristic of Pontormo’s ethereal and transcendental style. The painting was previously located in Hulls Cove, Maine for the last 32 years and originated from a Massachusetts, estate, circa 1985. The specific provenance of the painting was lost with the death of the ancestors of the Massachusetts owners, but the oral history of the painting was that it had always been attributed to Jacopo Carucci Pontormo. A careful viewing of the stylistic elements of this painting verifies the fact that it is either by Pontormo or his workshop. The pictures do not do justice to the quality of this artwork. Several sections in the center of the painting were damaged to the extent of suffering paint loss. This damage was stabilized by John Squadra of Brooks, ME. The remaining sections of the painting are original including the faces of Mary and John. A new frame was constructed by Paul Manfredo of Southwest Harbor, ME. After the painting was purchased in the 1980s, the paint loss was stabilized; the painting was not restored and the damaged areas are evident in photographs. Careful restoration could make this early 16th century painting suitable for any museum in the world. Paint loss areas include two sections above the head.
of Jesus in the left center of the painting at the same level as Mary's forehead, in the area of the hair and just above the head of Jesus as well as in his face around the mouth and just below the right eye. Also suffering paint loss was an area on and below the lower arm of Jesus. A photograph of the painting prior to restoration may be seen at Hulls Cove and will be available to the buyer. This painting is not accompanied by a certificate of authenticity despite our certainty that it is by Pontormo or his workshop. To avoid legal complications, the painting is being sold as Jacopo Carucci Pontormo (?) or his workshop. We do not know to what extent Pontormo participated in helping his workshop produce this painting. The age and style of this painting is not something that can be faked. It is on board and of the period. Michelangelo (died 1564), who may have known the introverted Pontormo, was alive at the time this painting was executed but had left Florence and moved to Rome in 1534. This painting was likely executed just after that date. We will not ship it, but the buyer may make shipping arrangements. Payment must be made by certified check. A knowledgeable buyer has inspected this painting, which has a group of red and white markings on the back of the board. The viewer indicated this shows that the painting was sold at Sotheby's in 1948 at one of their auctions. When we asked Sotheby's about their sale of this painting and their identification, they declined to respond.

Camille Magnus

![Camille Magnus - Evening Sunset](image)

**Evening Sunset**

$1,500

c. 1885

Oil

17" x 15" framed

Signed on the front, bottom right

On display in the Davistown Museum (62808A11).
**Thomas Eakins (?)**

The Swimming Hole

$5,000

In the style of Thomas Eakins (1844-1916)

circa 1890

Oil on board

9 1/2"w X 13 1/2"h

Unsigned

This is a great little painting; is it a study by Eakins, by his students, or by another hand? We have yet to bring this painting down to the Philadelphia Museum of Art to get their opinion. The painting has been on display in the main hall of the museum since it opened.

---

**William Ratcliffe**

London Bridge

$1,500

c. 1905

Oil on canvas, framed

17 1/2" w X 12"h

signed lower right

William Ratcliffe (1870-1955) was a student of Walter Sickert and one of the first English Impressionists, if one accepts T. M. W. Turner. As one of the first impressionist paintings made in England, this is a most interesting little fragment of English art history.
William Glackens

Reclining Nude

$2,500
Date unknown
Pastel on paper, framed in glass
18 1/2"w x 11 1/2"h
signed W. Glackens on the upper left hand corner of the front

This painting has been in a private collection for almost 25 years. It was obtained from a Boston area estate and is in excellent condition. Its exact date of production is not known. William Glackens (1870-1938) may have drawn nudes as early as 1893, when he was a member of the Charcoal Club in Philadelphia, PA, which sponsored drawing from the nude model. Glackens painted his first watercolor in 1909, and began doing nudes as early as 1910. The study for "Nude with Apple", 1910, was done in pastel. William Gerdts notes that Nude with Apple, page 119, plate 71, is considered one of Glackens signature pieces and "announces the artist's affiliation with Renoir more than any other work…This was one of his earliest and finest explorations of the nude, a theme that would subsequently occupy much of his attention."

Gerdts has this to say about Glackens and the pastel medium (pg. 101): "Like Degas and others of the French Impressionists as well as several of his close colleagues among the Eight, Glackens was attracted to the pastel medium. He utilized pastels in many of his early illustrative works, and with his new colorism of around 1910 pastel took on a fresh role in his oeuvre, used both for independent city and beach scenes and for preliminary studies; he continued to produce pastel studies for his works as late as his 1935 oil The Soda Fountain plate 131. Glackens increased involvement with the pastel coincided with his participation in the first two shows of a new exhibiting society the Pastellists who began showing at the new Folson Gallery in New York in January 1911; the group held four shows, through 1914."

About Glackens style in general, Gerdts notes it encompasses "the frankness of Monet, the firm draftsmanship of Degas and the sensuality of Renoir." pg 92. Gerdts also notes that at this time (especially after the birth of his son in 1908) he had an "increasing involvement with the figure in the interior but also his concentration on his own private environment, the studio and home." pg 92.

Glackens continued to paint nudes well into the 1930s. This "Reclining Nude" exhibits Glackens characteristic "dazzling range of color" (Gerdts) as well as his chromatic freedom, and may have been painted in approximately the same period of time as "Nude in a Green Chair" (after 1924,
plate 105, Gerdt). Also see "Back of Nude" (plate 105, Gerdt), "Home in NH", 1919, (similar colorism.)

In Williams Glackens in Retrospect by Buckley also see "Seated Woman", 1902 and "Graft", 1903, for Glackens early use of pastels as well as "Nude on a Sofa", plate 112, "Study of a Nude", plate 113.

**William Morris Hunt**

![Boy in a Hat]

**Boy in a Hat**

$2,000

No date

Oil, framed

9.5" x 7.5"

Unsigned, it is in the style of William Morris Hunt

It came from a Boston area estate in the 1990s and is on display in the Davistown Museum (62808A5).
This Avery landscape was painted at Cole Pond in Rawsonville, VT, in the late spring or early summer of 1945, before Milton went to Gloucester, MA to paint – a frequent summer hangout for Milton and many other painters. Milton had previously spent the summer of 1939 at Cole Pond, and unique landscape may have been painted for a neighbor or friend who also spent time at Cole Pond that summer. One among thousands of Avery’s quick sketches and paintings, this canvas illustrates his occasional use of the bare ground of the canvas as background, and also incorporates his habitual use of orthogonals and his occasional use of linear slashes to express structure – in this case the structures of the houses on the far side of Cole Pond. This painting is an important expression, despite its realism, of Avery’s ability to express space and form with color, his penultimate achievement as one of America’s most important abstract painters. This painting hung in a darkened second floor hallway of a Boston suburb for almost 40 years before it came into the possession of the curator of the Davistown Museum (1984).

Milton Avery (March 7, 1885 - January 3, 1965) spent 50 years of his life painting -- in some cases all day for weeks at a time, sometimes creating as many as 5 or 6 paintings or studies in one day. His total lifetime output of paintings numbers in the thousands, many of which are either unlocated or undocumented. The landscape study in the Davistown Museum collection is an example of one of Milton's quick studies. Milton loved to paint and to travel; he also loved nature, natural landscapes, and color and spent a lifetime learning how to express himself as a color field painter.

As early as 1905, Milton began attending the Connecticut League of Art Students in Hartford, where he remained an occasional life drawing student through 1919. After 1911, he listed his occupation as artist according to Hobbs' biography of Milton Avery. In 1915, he had his first public exhibition at the Annex Gallery of the Wadsworth Atheneum in Hartford; Hobbs indicates the
current location of the painting exhibited there is unknown. During 1918 he transferred to the School of the Art Society in Hartford, CT. It was at this point that he began nearly annual visits to Gloucester. In 1926, he married Sally Michael; in 1928, Bernard Karfoil exhibited two Avery paintings in The Opportunity Gallery group show that also featured Mark Rothko (another of the important color field painters). In 1929, Duncan Phillips purchased the first of many Avery paintings to enter museum collections, Winter Riders for the Phillips Memorial Gallery in Washington. After this date, Avery had a widening circle of museum and gallery exhibitions and an increasing number of friendships with artists such as Mark Rothko, Adolph Gottlieb, and, later, Barnett Newman. Milton also became close friends with a another unique American modernist, Marsden Hartley. Their mutual friendship lasted until Marsden's death in 1965. Milton Avery had profound impact on the other painters he befriended, on American color field painting, and on the evolution of modernism in the last half of the 20th century. The importance of his oeuvre is the subject of a vast literature, which is beyond the scope of this brief biographical sketch.

Milton Avery's roots lie in the conjunction of American regionalism and European and American impressionism. While Avery began as a relatively traditional painter in the 1920s, his style quickly ran counter to the social realism of the time. He combined elements of American impressionism with the simplified shapes of Matisse to forge a unique style that became increasingly abstract later in his career. Yet Avery cannot be judged by the later abstract masterpieces alone. His tendency to resort to multiple stylistic approaches is illustrated in his later work (see Barbara Haskell's comments on Sea Moon and Stars, 1960, vs. Sand Sea and Sky, 1960, in Portfolio, Sept/Oct 1982) as well as by the landscape in the museum collection.

Avery was a unique painter; he never participated in the cerebral introspection and philosophizing of many of his fellow color field associates. He was also the direct opposite in personality of his close friend Marsden Hartley, who was often depressed and unsure of himself. Avery was an enthusiastic painter who loved his work and had the benefit of intimate family ties that Marsden Hartley lacked. His awkward nativism and humorous naturalism long hid his growing influence on the younger painters whom he befriended after 1928. Milton was taciturn -- a reticent person dedicated to painting. He traveled to paint and returned frequently to the hills of south central Vermont where the landscape now on loan to the museum was painted. His stylistic tendencies embraced both awkwardness and a deliberate lack of finish, combined with humor and a love of nature. The soft naturalism of Avery's radiant primitivism obscures his radically innovative use of color relationships to express form and space. As Hobbs and others note in their writings on Avery, his fundamental approach to painting was the use of hues with similar values to unite color, form, and space. In this context, the soft ambiance of Avery's paintings joined modernism with folk art in a unique oeuvre not imitated by any other American painter. His use of tonality to define space also references the work of Cezanne's use of hue to express form and space. Avery also utilized distinct linear elements in many of his paintings to express figures and forms within the context of his color fields contributions. Hobbs (pg. 46) has a particularly apt quote from Milton "Keep painting - day in - day out. Be absorbed by it." This expresses the essence of Milton's life as a painter -- his friendly impudence, his dedication, his centeredness on simple domestic themes and natural landscapes.
Virginia Goolkasian

Mother and Child

$4,000

Acrylic on board, framed
20" x 24"

The following biographical information was provided by Virginia's family. Virginia Goolkasian (1910? - 1996?) was the daughter of Kaehdor Goolkasian, an Armenian born sculptor and painter who came to the Rhode Island School of Design in 1908.

Miss Goolkasian received her training at the Boston Museum School (Boston Museum of Fine Arts,) which thought so highly of her that it granted her a full scholarship, and also sent her to Italy to spend one year traveling and studying.

She later went to Washington, D.C. Having been greatly influenced by the works of the old masters, she began painting oil portraits. She created portraits of diplomatic personages and eventually was swallowed up by the Pentagon, where she executed portraits of the high Army brass. These portraits included Vice President Alben Barcley, Secretary of War, Robert Patterson, and a number of Ambassadors, their wives and other members of the diplomatic circles.

At that time, she was also hired by the Pentagon to draft military equipment and weapons. The late Alexande Iacovloff, whom John Singer Sargent proclaimed "the world's leading draftsman in art form," was one of Miss Goolkasian's teachers at the Boston Museum School. Professor Iacovloff gave her the unique accolade, "the only pupil in my experience, to grasp every detail of my teaching."

It was under his influence and encouragement that she toured the museums of Europe, after her studies in Boston, and prior to opening her Washington, D.C. studio.

After World War II, she spent several years in Chicago painting portraits of many prominent people. She exhibited in the Boston Museum of Fine Arts, the Corcoran Museum in Washington, D.C., and many other famous museums. She was frequently awarded with the highest of honors and the first prize for her works.
Eventually, she returned to the Boston area where she had spent her childhood. Many of her portraits remain in the Boston vicinity. At Emerson College, her portrait of its former President, Dr. Elliott Joslin and his daughter, hangs above the entrance to the Joslin Diabetes Clinic. At the old South Church is the portrait of its former minister, Dr. Russell Stafford.

Davistown Museum notes on the work of Virginia Goolkasian

The curator of the Davistown Museum considers the work of Virginia Goolkasian to be the equal of any of the artists recently on display at the Boston Museum of Fine Arts exhibition "Women Artists in Boston 1870 - 1940". The MFA exhibition catalog, which provides both biographical information and illustrations of these artist's work, is on display with Goolkasian's paintings and drawings at the Davistown Museum exhibition of her work. It's unfortunate that Virginia Goolkasian was not included in this show. Many of her drawings, watercolors, and oil paintings are of sufficient quality to have been included. Some of Virginia's strongest work currently on display at the Davistown Museum include her figure drawings, portraits of orthodox Armenian church officials, her wonderful watercolor of a street scene in Nantucket, and her oils on canvas including a mother and child a la Mary Cassat.

**Germain Postelle**

**$4,000.00**

1858

Oil on canvas with frame

28 1/2 x 21 inches unframed

Signed G. Postelle 1858

Located at the Davistown Museum office in Hulls Cove

Comes with a gilt frame

Postelle was a French painter who worked from a known date of 1826 to at least 1858. Several other paintings of his have been auctioned in the 20th and 21st centuries.
Neith Nevelson

Three Horses

$1,400

Neith Nevelson was born in NYC July 24, 1946. Louise Nevelson was her grandmother.

Painting matted and framed

Located at the Liberty Tool Company
II. Paintings Valued Under $1000.00

"HW"

$900.00

circa 19th Century
Oil with frame
29 1/2" x 24" in the frame
signed H.W.

It came from the Chesapeake Bay area. Any information would be appreciated. Located at the Davistown Museum.
Alice Blondel

House
$150
Watercolor, framed and matted
Signed Alice Blondel
Located at Liberty Tool Company

C. C. Lyouns

Homes
$165
Watercolor, framed and matted
Signed C. C LYOUNS
Located at Liberty Tool Company

Unknown - City

City
$250
Oil on canvas in frame
Unsigned
Located at Liberty Tool Company
Maxfield Parish
Maxfield Parrish (July 25, 1870 – March 30, 1966) was an American painter and illustrator

Dirt Road Scene
$58
Painting with frame
Located at Liberty Tool Company

Ladies and Urns
$325
Painting with frame
Located at Liberty Tool Company

Goddess Welcoming the Dawn
$185
Painting with frame
Located at Liberty Tool Company
**Unknown – Tall Ship**

Tall Ship

$65

Oil on board in frame

Unsigned

Located at Liberty Tool Company

---

**Unknown - Walking**

Walking

$65

Oil on board in frame

Unsigned

Located at Liberty Tool Company

---

**Unknown – Purple Flowers still life**

Purple Flowers still life

$125

Oil on board in frame

Unsigned

Located at Liberty Tool Company
K. Collins

Waves
$65
Oil on board in frame
Signed “K. Collins 1981”
Located at Liberty Tool Company
III. Unidentified Paintings

*Landscape with fence and tree*

$__________

Oil on canvas with frame
16 ½ x 20 ½ unframed
Signed with an abstract mark

This frame has a glued on label that states:
MALCOLM G. STEVENS
FRAMES º PICTURES º MIRRORS
78 Summer St. Tel. 4112-4113
Arlington Mass.

Located at the Davistown Museum office in Hulls Cove

Information welcomed about the identity of this artist.
European Mountain Village

$___________
Oil on canvas with frame
15 x 17 unframed
Marked with a reddish W in a circle, bottom left corner
Located at the Davistown Museum office in Hulls Cove

Information welcomed about the identity of the artist. What community is this, is it in Spain?
Man’s Face

$____________

Drawing on board, framed

Located at Liberty Tool Company
City on the Hill

$250
Painting framed and matted
Located at Liberty Tool Company

Peacock

$275
Painting framed
Located at Liberty Tool Company
IV. Etchings, Engravings and Other Prints

Briggs

Cassie and Victoria Foster, The Fairy Sisters, Smallest Persons in the World

$800.00
1872
Black & White lithograph
18" wide x 22" high, framed
Signed "Briggs, Del. 1872" and "Lith: by Clear & Co."

Multiple copies of this rare Victorian delight were salvaged out of a Boston attic, c. 1980. Casa and Victoria Foster were the children of Thomas and Elizabeth Foster of Hampton, Nova Scotia. Originally from Massachusetts, the family migrated to Nova Scotia just before the Revolutionary War, when the English gave away free land in order to populate Nova Scotia. Mr. and Mrs. Foster had 11 children, 3 were midgets. Casa and Victoria toured the world as the "Fairy Sisters" in 1872 and 1873. Victoria was said to be 11 years old and Casa was said to be 3 years old. They died in 1875 in Nova Scotia, within one month of each other.

Numerous of these framed prints are on display at the Liberty Tool Company (first and second floors) and Hulls Cove Tool Barn.

W.E. Lockhart

The Chase, Pompei

$85.00
1882
Steel plate print, antique frame, gold lacquered wood with glass and matting
19" x 15 3/4"
signed, "The Chase, Pompei WE Lockhart RSA 1882" on the right, "(obscured) DeLaines."
**Lignum Vitae**

$50.00

Copperplate print framed in hardwood
6 1/2" x 4", frame is 12 1/2" x 10 1/2"

Has script in what appears to be Latin, Dutch, and obsolete French, the Latin seems to be some kind of prayer, maybe a Gregorian chant.

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**N. Currier**

Death of Andrew Jackson

$150.00

1845

Lithograph Print

16 1/2" x 12 1/2" framed

Marked, "DEATH OF GENL ANDREW JACKSON. Lith & Pub by N. Currier; Died 8th June 1845 "I am in the hands of a merciful god...I have full confidence in his goodness and mercy. The Bible is true."

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**L. A. Atkinson**

Artillery, Warlike Machines & Soldiers of the 15th Century

$32.00

Etched & Aquatinted Lithograph print

9" x 11"

Marked: Etched by LA Atkinson Aquatinted by Hill
**Peterson’s Magazine**

Les Modes Parisiennes

$24.00
Engraved Lithograph print by Himan Brothers
8 ½” x 10 ½”

**Marchais**

Temple of Great Snake

$95.00

Late 18th century (according to accession notes from a museum on the back)
Copperplate engraving print, framed and matted in wood and glass
8" x 13 3/4" with frame 15 1/2" x 23"
Marked: "Procession to ye Temple of ye Great Snake on Crowning ye King from Marchais." Legend refers to small letters labeling the various portions of the print's depiction, "a. The People Sitting, b. Beadles, c. 40 Musketeers, d. 20 Trumpets, e. 20 Drums, f. 20 Flutes, g. King's Wives with Presents, h. King's Valet de Chambre, i. 12 Kings Wives with provisions, k. 3 Dwarfs, l. Master of the Ceremonies, m. 12 King's Wives with presents for his Mother, n. Queen Mother's Chair, o. the Queen Mother, p. 3 Ladies of ye Palace, q. Musick of ye Palace of ye Queens, r. Great Sacrifice or High Priest."

The print depicts a huge assembly of people in rows assembled for a coronation ceremony, grass huts and two-mast ships in the distance.

**I. Caulfield**

Mrs. Creswell

$25.00

1793
Copperplate print
6 1/2" x 9"
It is labeled: "M. Lauron ad vivum del.; G. Barrett sculpt.; Mrs. Creswell. Published by I. Caulfield 1793."

It depicts a woman in a plain dress and shawl.
Moses Griffiths

Mount Stewart in the Isle of Bute

$65.00
Circa 1777
Copperplate print lavishly framed in an antique wooden frame and glass
7 1/4" x 8 3/4", 13" x 18" in frame

It is from the era of President Taft judging by the remaining scraps of newsprint on the back of the frame, probably used as the original backing. It depicts some colonial folk on a plantation with three bulls and a horse.

D&J Sadlier

Vision of St. Jerome

$35.00
Circa 1850-1880
Copperplate print framed and matted in beautiful hardwood
14" x 17" in frame
It depicts an angel with a small loincloth-garbed boy levitating over a spear-bearing caveman as he gives the finger to an old man who is passed out next to a lampshade, a scene typical of the clear and straightforward imagery used in 19th century religious artwork.

The Holy Family

$45.00
Steel plate print beautifully framed in an ornate deeply set wooden frame
11 1/4" x 13 1/2" x 1 3/4" in the frame
**W. Goodacre**

Richmond, VA Episcopal Church

**$35.00**

1831

Steel plate print framed and matted
5 3/4" x 4 1/4", frame is 12 1/4" x 10 1/4"


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**Pulchra ut Luna**

**$28.00**

Copperplate Engraving handsomely framed in wood and glass
3 1/2" x 6" with frame 12 1/2" x 14 1/2"

Text reads (as best as I can tell), "19. Pulchra ut Luna. Luna fubobicuro diffindit lumine noctem; nocte fed haec media dat fine nocte diem. (alternate language text--old english?) La lune fend la nuit, d'une clairte fort sombre: Mais la votre reluit, fans iecter aucune ombre."

Depicts some sort of vaguely Christian religious ritual under the moon with leaf-crowned figures carrying swords and scepters (and one severed head). Possibly a druidic or witchcraft ritual? A very unique and unusual print.

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**The Old Shaver Advertisment**

The Old Shaver

**$24.00**

Looks circa 19th century

Copperplate print with frame
8" x 10" in frame

Labeled "Pears" and "The Old Shaver."

It depicts an old man shaving with a straight edge
**Nateley Scures Hampshire Church**

$36.00  
Looks circa 18th-19th century  
Copperplate print with handsome hardwood and glass frame  
11" x 13 1/2" in frame  
Labeled "Church at Nateley Scures, Hampshire."  
Shows the church layout and doorway.

**Tomb of Walter de Hatfield**

$20.00  
Copperplate engraving framed in wood and glass  
5 1/2" x 7" with frame 8 3/4" x 10"  
Labeled "Tomb of Walter de Hatfield in Hatfield Church."

**Mother Damnable**

$35.00  
Looks 18th-19th century  
Copperplate print with wooden frame with leafy helix design  
6 5/8" x 10 3/4" in frame  
It depicts a haggard old crone and is labeled "Mother Damnable."

**Charles T. DeLacy**

Yachts  

$35.00  
1903  
London News Illustration  
Copperplate engraving framed in wood and glass  
4 1/2" x 7" with frame 8" x 11"  
Print is signed "Charles T. DeLacy" and labeled "The great June rain as an impediment to yachting: yachts for the heligoland race detained at Dover. Drawn by C. De Lacy, our special artist at Dover. "
Harper's Weekly

Fort Donelson Battle

$14.00
1862
Copperplate print
10 1/2" x 15"

An illustration from Harper's Weekly, March 8th, 1862, titled "The Hand-to-hand fight over Schwartz's Battery at Fort Donelson." by "Messrs Marc and Louvrier."

Angel

$65

Located in Liberty Tool Co.

Black & Yellow Warbler on Raspberry Bush

$75

Located in Liberty Tool Co.

Currier & Ives

Shoveling out the Snowbound Train

$365

Print by Currier & Ives

Located in Liberty Tool Co.
Harper’s Weekly

Character Sketches in San Domingo & Hayti
$68
Page from Harper’s Weekly Supplement, March 18, 1871 matted and framed
The four sketches are titled:
VISITING IN HIGH LIFE
A CELEBRATED GENERAL
A SENTRY AT HIS POST – SO SOLDIER LIKE!
LIGHT CALVALRY
Located at the Liberty Tool Company

Edward Loyal Field

Landscape with Pond
$125
E. L. Field (1856-1916)
Black and white ink
Signed E L Field
Located at the Liberty Tool Company

John James Audubon

Mallard Ducks
$165
24" x 18 1/4" print in a frame
Marked: "No 45", in upper left: "Plate CCXXI", at the bottom: "Drawn from Nature by J.J. Audubon F R S F L S ANAS BOSCHAS l.males r.females."
This same print was done in a larger format, see:

Farewell

Two for $1,200
Separately mounted and framed prints
Located at the Liberty Tool Company
**Harper's Weekly Cover**

Lincoln Reading to his Son

$_____


Cover that is matted and framed

Located at Liberty Tool Company

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**Carolina Parrot**

$285

Print matted and framed

Located at Liberty Tool Company

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**Floral Still Life**

$125

Mounted and framed

Located at Liberty Tool Company
Union

$125
Mounted and framed

Located at Liberty Tool Company
Photographs

**E. W. Kelley**

Robbery Under the Eyes of Police Kids

$10.00

1904

7" x 3 3/8".

Stereoview Stereocard

Marked, "Sold only by E.W. Kelley Chicago, Dallas, Tex. Augusta, Ga. Committing Robbery Under the Eyes of the Police Copyrighted 1904, by E.W. Kelley 4311"

There is some wear on the edges

**B. W. Kilburn**

Manila Sea Battle

$10.00

1898

Stereoview

7" x 3.5"

Marked on the front, "Copyright 1898, by B. W. Kilburn," "JAMES M. DAVIS, New York, St. Louis, Liverpool, Toronto, Sydney," and "12750. The Hottest of the Fight, Battle of Manila, May 1st, 1898." Back reads, "Photographed and Published by B. W. Kilburn, = Littleton, N.H."

**Wallace Nutting**

A May Drive

$100.00

Hand Colored Photograph in hardwood and glass frame

9 1/2" x 7 1/4", with frame 15 1/4" x 18 1/4"

Signed "A May Drive - Wallace Nutting"

The photograph is slightly warped.

Wallace Nutting is by far the most famous, popular, and collectible of the hand colored photograph artists. This is a perfect example of his style. He was a man of diverse interests, including antique furniture reproduction (often accurate to the point of being virtually indiscernible from the original article). He was born in Rockbottom, Massachusetts, and spent most of his life in New England, eventually being buried in Augusta, Maine.
**World War II 148 NCB Soldier's Okinawan Photo Album**

$250.00

1945

160 B/W photos in all, mounted in a photo album with black construction paper pages

It is from the estate of a man named Sumner Davis, who took the photos. Atypical of most war photograph albums, this features more than photos of soldiers, though it includes many of individuals and groups, mostly from the 148th NCB (Naval Construction Battalion also known as SeeBees)

[https://www.history.navy.mil/content/dam/museums/Seabee/UnitListPages/NCB/148%20NCB.pdf](https://www.history.navy.mil/content/dam/museums/Seabee/UnitListPages/NCB/148%20NCB.pdf)

Especially interesting and unusual photos include what appears to be a night shot of an battle between aircraft and ships, numerous beached, destroyed and active battleships, wrecked shrines and villages in the aftermath of war, one photo of a corpse, a couple photos of a monkey sitting in a tank tread mark, lots of shots of daily Okinawan life including planting crops and carrying baggage to and from the market, soldiers interacting with Okinawan children, the infamous early airbase construction, lots of landscape shots including a grave with hundreds (maybe thousands) of white crosses and oceans flecked with massive steel warships as far as the eye can see.

Additional photos of this item available for serious investors.

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**Villar**

**The Old Homestead**

$24.00

Hand Colored Photograph

6 1/4" x 8 1/4", in frame 11 1/2" x 13 1/2"

Signed Villar on the front. It is signed "Whitney" on the matting (looks like it--possibly Mary C. Whitney's signature?)

Villar (no first name is known) worked in the style of Wallace Nutting and his contemporaries who followed. The frame has a lot of chips out of it, the back has been taped up.
**R. C. Leupold**

*Alone*

**$24.00**

Hand Colored Photograph

6 3/4" x 9 ¾ in 11" x 14" frame

Signed "Alone" and "R C Leupold." The back has a sticker with "Leupold Studios Fitzwilliam, N.H." on it.

Done in the style of Wallace Nutting and his contemporaries who followed, the photograph depicts a lone birch tree at the edge of a clearing. The frame is in nice condition with no major scratches, dings or chips, even the paper on the back is intact.

**Walter Sheldon**

*Fisherman's Paradise*

**$24.00**

Hand Colored Photo

4 3/4" x 6 5/8", 10" x 12" with matting

Signed "Fisherman's Paradise, Walter Sheldon."

It bears the style that developed around the period of Wallace Nutting. It portrays a picturesque river scene with a blooming cherry tree. There are some water marks on the matting.

**Tom Waring**

*Fly Fishing*

**$20.00**

1936

Two Silver Gelatin Prints

7 3/4" x 10 photos matted, no frames

Signed "FLY CASTING BY TOM WARING - 1936" and "FISHING BY TOM WARING - 1936."

Acquired from an estate sale with the original sales papers showing they went for $10 each originally.
W. J. Stillman

A Country Stream

$15.00

Photograph
4 1/4" x 7" photo, matted
Signed "W.J. Stillman" on the back and labeled "A country stream". Very tiny type on the corners reads "W.J. Stillman, Photo. Photo Gravure Co. N.Y."

The matting is a bit smudged.
V. Rare Books

Presidential Portraits

White House Gallery of Presidential Portraits

$250.00
1901 Print Book
Pages measure 20" x 16"

This extremely rare publication by the Bureau of National Literature and Art is the 1901 edition of The White House Gallery of Official Portraits of the Presidents. This one's seal of authenticity denotes this copy as number 588, allotted to J. George Cooper on September 25, 1905 by "Sen. R. Black." There is some water damage on the bottom that doesn't quite reach the prints and it looks like it has been rebound, but the steel plate prints are intact aside from some slight warp from the water damage at the bottom. Prints are protected by rice paper. Contains Prints of George Washington, John Adams, Thomas Jefferson, James Madison, James Monroe, John Quincy Adams, Andrew Jackson, Martin van Buren, W.H. Harrison, John Tyler, James K. Polk, Zachary Taylor, Millard Fillmore, Franklin Pierce, James Buchanan, Abraham Lincoln, Andrew Johnson, U.S. Grant, R.B. Hayes, James A. Garfield, Chester A. Arthur, Grover Cleveland, Benjamin Harrison, and William McKinley. Also contains a description of each, a sort of eulogy for McKinley, and McKinley's last speech at the end. Individual prints from this book usually sell for $30+.

Raphael

Scripture Prints from the Frescoes of Raphael in the Vatican

$500.00
1866
62 prints total
18" x 22" pages

This antique collection of prints is edited by Lewis Gruner with an introductory preface by the Rev. Charles H.H. Wright. Published in London by Houlston and Wright. Cover page and cover are worn, spine is missing. Water damage on lower right corner of some of the prints.
I. Pottery, etc.

*Mask*

$800.00

The mask has a probable Southwest Pacific origin. It is located at Captain Tinkham’s Emporium in Searsport.

*Jug*

$575

Located in Liberty Tool Co.

*Jug*

$125

Located in Liberty Tool Co.
**Stoneware Jug**

$375

Marked Dean Foster & Co. 14 Blackstone St. Boston 2 and has a cobalt folate decoration.

Located in Liberty Tool Co.

Dean Foster & Co’s working dates were from 1874-1911. They contracted out to the Westford Glass Co. for stoneware jugs ([https://sha.org/bottle/pdffiles/DeanFoster.pdf](https://sha.org/bottle/pdffiles/DeanFoster.pdf))