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JACOB LAWRENCE

The American Struggle

By JESSICA SKWIRE ROUTHIER

SALEM, MASS. — A prodigy of the Harlem Renaissance, Jacob Lawrence has long been recognized as one of America's premier artistic chroniclers of African American life and history. His mid-career painting series, "Struggle: From the History of the American People," was something of a departure for him: on first glance, a whiter, more standardized, schoolbook version of the founding of the United States. Sold to a private collector and broken up over time, the series is less known and less studied than many of his other great historical cycles; the temptation is to assume that it somehow was or is less successful. But a new exhibition that brings 25 of the 30 original paintings together for the first time since 1957 argues that Struggle attempts and, in some respects, achieves at least as much as, if not more than, other more acclaimed works in Lawrence's oeuvre. "Jacob Lawrence: The American Struggle" is on view at the Peabody Essex Museum January 18 through April 26.

Lawrence was already a rising star, having painted acclaimed historical series on the lives of Harriet Tubman, Frederick Douglass and Toussaint L'Ouverture, when he staked his permanent claim on American art history with his much-lauded "Migration" series. Completed and exhibited in 1941, when he was just 23 years old, the series has introduced many an American to the historical phenomenon of the Great Migration, during which second- and third-generation descendants of enslaved people moved en masse from the American South to northern cities in the early Twentieth Century, in search of both economic opportunity and relief from Jim Crow apartheid. With the series' acquisition by the Museum of

(continued on page 12C)

Artist Jacob Lawrence with Panel 26 and Panel 27 from "Struggle: From the History of the American People," 1954-56. ©Robert W. Kelley/The Life Picture Collection/Getty Images.



"120.9.14.286.9.33-ton 290.9.27 be at 153.9.28.110. 8.19.255.9.29 evening 178.9.8 — an informer's coded message" by Jacob Lawrence, Panel 11, 1955, from "Struggle: From the History of the American People," 1954-56. Egg tempera on hardboard. Iris and B. Gerald Cantor Center for Visual Arts, Stanford University. Gift of Dr Herbert Kayden and Family. ©The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York.



"Rally Mohawks! Bring out your axes, and tell King George we'll pay no taxes on his foreign tea... — a song of 1773" by Jacob Lawrence, Panel 3, 1955, from "Struggle: From the History of the American People," 1954-56. Egg tempera on hardboard. Collection of Harvey and Harvey-Ann Ross. ©The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York. Photography by Bob Packert/PEM.



Winterthur Museum, Garden & Library supplied the loan exhibition for the show titled “Icons of America, Washington and Beyond” and feature furniture, decorative and fine art made during in the United States during the Federal period.



From left, Christopher W. Lane of Denver, Colo., Philadelphia Print Shop West, Susan Schoelwer, executive director and senior curator at George Washington's Mount Vernon, and Douglas Bradburn, president and chief executive officer at George Washington's Mount Vernon.

65th Annual Washington Winter Show—

By George... What A Show!

WASHINGTON DC — The 65th Washington Winter Show was conducted January 10-12 at the Katzen Arts Center on the campus of American University. Balmy temperatures provided a marked contrast to the previous edition, which prevailed despite a government shutdown and frigid temperatures. Some dealers noted that sales seemed down, which many attributed to the unseasonably warm weather.

Presented by PNC Wealth Management and benefitting the Bishop John T. Walker School for Boys, THEARC and The Founders Board of St John's Community Services, the show had a full program of events. British architectural and interior designer, Ben Pentreath's keynote lecture, “Designing to the Rhythm of Time,” enlivened a luncheon on the first morning of the show. A panel featuring designers Barrie Benson, Lauren Liess and

Tom Scheerer, moderated by Whitney Robinson, was the first order of business on Saturday, January 11. Late that afternoon, Winterthur's director of external affairs, J. Thomas Savage, presented, “More Than America's Treasure House: Henry Francis DuPont's Winterthur,” which got attendees in the mood for Jazz Night.

“I think overall it went really well. The attendance was really good, and people were shopping,” said show manager, Karen DiSaia, speaking with *Antiques and The Arts Weekly* by phone after the show. She noted that attendance for both the Opening Night and Jazz Nights were on par with previous years but thought that the academic nature of the lecture on Saturday might have contributed to increased attendance.

“Icons of America, Washington and Beyond” was the title of the loan exhibition, which featured

selections from Winterthur Museum, Library and Gardens in Wilmington, Del. Many dealers brought works featuring George Washington to tempt buyers, some advertising them in the catalog to the show, which was a successful strategy, with several dealers reporting sales of Washington-themed fine and decorative arts.

The show welcomed eight new exhibitors to the floor, with several dealers moving into spaces they had not previously occupied. Dealers making their debut were: Georgian Manor Antiques, J&M Antiques, Pagoda Red, Rayon Roskar, Michael Weinstein/Artifacts, Judith & James Milne / At Home Antiques, Glen



Review and Onsite Photos by
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“The show committee, manager and event planner do an unreal job of bringing a lot of the right people to the show.”

—Priscilla Boyd Angelos



The Philadelphia Print Shop West, Denver, Colo.



Gary Sergeant had this mid-Nineteenth Century portrait of George Washington painted by an artist after Gilbert Stuart's portrait that was commissioned by Samuel Vaughan. It looked right at home above a George III serpentine mahogany chest. G. Sergeant Antiques, Woodbury, Conn.



Sandy Jacobs had this wooden traveling trunk with painted-paper interior that had been in the Ralph Esmerian collection. Scott Bassoff, Sandy Jacobs Antiques, Swampscott, Mass.



Withington and Company Antiques, Portsmouth, N.H.



This Rhode Island Chippendale block and shell-carved chest had restoration and was with James M. Kilvington, Greenville, Del.



Making his Washington Winter Show debut was Glen Leroux Antiques, Westport, Conn.



G. Sergeant Antiques, Woodbury, Conn.



Patriotic eagles graced porcelain, furniture and fine art in the "Icons of America, Washington and Beyond" loan exhibition, which was supplied by Winterthur Museum, Garden & Library.



The "Gigantic Pig" circus banner sparked numerous jokes and ultimately trotted off to a new home with a collector of pig art. Find Weatherly, LLC, Westport, Conn.



Where in the world is George Washington? An engraving after John Trumbull's Portrait of Washington at Trenton can be spotted with D.M. DeLaurentis Fine Antique Prints, Doylestown, Penn.



John "Jay" Gates III with a demilune foldover game table with original embroidered surface that had been a prop in the 2013 movie, *The Good Lord Bird*, a movie with Ethan Hawke about a slave in John Brown's abolitionist movement. Gates Antiques Ltd, Midlothian, Va.

The Norwoods' Spirit of America, Timonium, Md.

(1895-1979). Reporting "consistent sales throughout the weekend," he also reported selling a folk art still life that had been in the collection of Pam Boynton, a Malachite rug by Tony Duquette and a mezzotint of George Washington, among other sales.

Opposite Thistlethwaite, Ron and Joyce Bassin of A Bird in Hand Antiques had brought a great selection of weathervanes, Grenfell mats and decoys, in addition to a bronze profile of George Washington mounted on an oak board from the late Nineteenth Century. Among the highlights Ron Bassin happily pointed out was a painting of the ship *Benjamin C. Cromwell* by William P. Stubbs, a Cushing and White "Smuggler" running horse weathervane, a few sandpaper drawings, including a small one rendering the Hudson River at West Point in exquisite detail and a group of shorebird decoys featured in Henry Stansury's book, *Lloyd J. Tyler Folk Artist Decoy Maker*. The Bassins ended up having a good show, selling a variety of object "to a receptive and knowledgeable audience." Sales included a pair of folk art bird lamps, two paintings, a bronze dog, a tramp art pedestal and a Shenandoah Valley painted corner shelf.

Kevin Garvey Rita shared an

eclectic booth with Bruce Emond of Village Braider. When asked, Rita pointed out a color woodcut by Margaret Jordan Patterson (1867-1950) titled "Flowers," which he described as a "classic example" of her work but with unusually bright original colors. Rita had acquired it shortly before the show and it was the first outing for the work. After the show, Rita said it had been a good show for him after a slow start, including sales to a younger demographic. "The Washington show is quite unique, in my opinion, from other shows. It gets an international audience and the show committee has lots of young people on it, who generate buzz among themselves and their friends. It has a kind of energy other shows do not."

Standing out — literally — from the rest of the booth was an impressive looking Egyptian Renaissance semi-nude figure carved from white marble that had provenance to the Newport, R.I., mansion, The Oaks. Other pieces of interest included a Japanese trade sign, a pair of garden urns, a Southern cellarette and a glass patio table with four chairs. Speaking after the show, Bruce Emond said the show was "OK" for him. He sold the Southern cellarette to a young collector on the first day,

as well as an Italian table, a cupboard and lots of smalls, to name a few of his sales.

Thistlethwaite was not the only dealer on the first floor to sell immediately. Showgoers were two deep at the jewelry case fronting newcomer Nula Thanhauser's booth, where the New York City dealer was spotted busily writing receipts for people jockeying for her jewelry and handbags. Kitty-corner from Thanhauser, Prissilla Boyd Angelos of Boyd's Antiques was busy wrapping blue and white porcelain for a buyer. After the sale, Angelos said "I did have a great show, with about 50 sales but not big-ticket items. I sold across the board: lamps, set of four chairs, drop leaf table, etagere, chest, silver, porcelain, brass, etc. The show committee, manager, and event planner do an unreal job of bringing a lot of the right people to the show. They work really hard to make the show a huge success."

"It's such a unique show with diverse merchandise. I love going there and being a part of it," was Sandy Jacobs' post-show comment, who followed up with *Antiques and The Arts Weekly* via email. Characterizing it as "a good show," some of the sales she reported was an early painting of George Washington, a pair of carved snakes, children's mugs and fine jewel-



Bibi Mohamed with Imperial Fine Books and Oriental Art, New York City. In front of her is a famille verte foo lion from the Xangxi period (1662-1722). She said among her rarest items was a first edition set of Mark Twain's writings, as well as a number of beautiful Chinese garniture sets.



Shown, top to bottom, are a group of five circa 1910 ledger drawings illustrating the “Fourth of July Parade” by a Lakota Ponca Indian together with a group of five circa 1940s yellowlegs shorebirds by Sherman Jones who worked for Lloyd Tyler (1898-1970) and which were illustrated in *Lloyd J. Tyler Folk Artist Decoy Maker*. A Bird in Hand Antiques, Florham Park, N.J.



“It’s a classic example of her woodcuts,” said Kevin Garvey Rita of “Flowers” by Margaret Jorden Patterson (seen here at top), “but it has never been out, and the colors are as fresh as they originally were.” Garvey Rita Art & Antiques, Orleans, Mass., showing with The Village Braider from Plymouth, Mass.



The Hanebergs Antiques, East Lyme, Conn.



The lusterware glazed ceramics in the corner cupboard at right were sold within moments of the start of the Opening Night party. Thistlethwaite Americana, Alexandria, Va., and Glasgow, Ky.

ry. Jacobs had a first-time customer of memorial jewelry who bought it despite knowing nothing about it and who wanted to learn.

David Brooker brought mid-to late Nineteenth Century British paintings, as well as Seventeenth Century European paintings, selling about 15 works during the show, including a beach scene by Lucien Adrian he had snapped up at Brimfield. He noted he did very well selling to new clients, commenting that many were well under 50 years of age, an age group he “hasn’t seen in shows for a long while.” Brooker also had a good selection of modern and contemporary works, including several collaged works by Claude Howard Stuart, which he did not sell, despite “massive interest.”

Exhibiting at the show for the first time, James and Judith Milne / At Home Antiques

seemed right at home tucked into a corner on the first floor. Prominent among their weathervanes, quilts, folk paintings and painted furniture were numerous food signs and doorstops, both of which Judith Milne said had all come from the same collection.

Bev and Doug Norwood had taken the theme of the loan exhibition to heart, creating an homage to George and Martha Washington on one wall that included a printed textile, Thomas Clarke’s 1801 stipple and line engraving, a mourning picture, a bust of George Washington and a small profile portrait of Martha Washington on one wall, with a polychromed bas-relief of Washington toping an adjacent wall.

Think being next to the bar is a bad thing? Think again! Charles Edwin Puckett’s booth of maps, medieval manuscripts and Classical antiques saw

busy traffic, largely in part to being so close to the bar. “The show was very good, we were very active, particularly on Saturday. There seemed to be more of a younger demographic come through. We haven’t had enough younger new clients and we got some this time,” Charles Puckett said after the show, who said younger buyers bought some antique maps and medieval manuscripts. Other sales included a 1755 Fry-Jefferson map of Virginia as well as other maps and prints related to the George Washington theme while coins were among the antiquities sold.

Gary Sergeant’s booth on the second floor prominently displayed a portrait of George Washington after Gilbert Stuart’s “Vaughn” portrait. It was one of a few works depicting Washington with the Woodbury, Conn., dealer, who also had a French mantel clock with a



David Bell Antiques, Washington DC.



Theirry Doussiere, far left, and Jasmine, next to him, discussing the merits of French silver with clients. Silver Art by D & R, Marseille, France.



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Occupying pride of place with Village Braider Antiques was this Art Deco carved white marble Egyptian revival figure from the 1920s or 1930s that had come from the Newport house, The Oaks. It was still available after the show. Plymouth, Mass.



Martin Chasin Fine Arts, Fairfield, Conn.



Two impressive clocks with Gates Antiques Ltd, were, on the left, a Queen Anne long case clock with marquetry veneer and a dial inscribed “Esaye Fleureau made on Long Acre Street in London.” On the right, a Scottish George III mahogany long case clock with a brass dial engraved “Ja Liddle Parkhead.” The Welsh cupboard at the right was laden with Chinese export porcelain in the Imari and Rose Medallion patterns. Midlothian, Va.



Japanese embroideries were plentiful with Janice Paull Antiques. According to the Greenville, Del., dealer, most were made in Kyoto during the Meiji period, 1868-1912.



Scott Bassoff, Sandy Jacobs Antiques, Swampscott, Mass.



Of the weathervanes in his booth, Ron Bassin was most excited about a Cushing and White “Smuggler” (center) that retained its original oval label on the crossbar. A Bird in Hand Antiques, Florham Park, N.J.



Period to Mod, Brennan and Mouilleseaux Antiques, Briarcliff Manor, N.Y.

George Washington figure attributed to Louis Mallet, circa 1820; and a Jeremiah Paul Jr painting of the Washington family. After the show, Sergeant said he had had “lots and lots of interest” with a few sales and more potential sales pending, which would make it a great sale for him. He noted in an email that “people were a bit more enthusiastic than the past few shows we’ve done.”

Tim Brennan and Dave Mouilleseaux of Period to Mod could not have a more different look from the formality of Sergeant’s booth. Combining older and newer pieces, including folk art and garden pieces, the Briarcliff

Manor, N.Y., dealers booth juxtaposed a framed Bill Traylor exhibition posted over a tall chest of drawers, overstuffed furniture in front of rusticated console tables and four Federal shield-back chairs around a pedestal supporting a large garden urn. By the end of Opening Night, the rusticated console table had sold, as had a few framed pages from a 1939 typography design book.

Bob Haneberg said he and Claudia had a “very good show,” selling items across the board, including silver, China trade paintings, American art, Chinese porcelain, American furniture, miniature furniture and

candlesticks. Adjacent to the Hanebergs, Paul Vandekar and Deidre Healey of Earle D. Vandekar of Knightsbridge had a large selection of English ship “woolies,” framed botanicals and porcelains in a dizzying array of ages, styles and price points. Healey pointed out one of her favorite items, a circa 1830-40 English 22-piece desert service, possibly by Davenport, with trompe l’oeil leaf-decoration. After the show, Paul Vandekar said the service had sold and reported a few sales were pending, including “one to an important local institution.”

Beck’s Antiques featured a folk art oil on canvas mid-Nineteenth Century painting depicting the tomb of Washington at Mount Vernon, which Bill Beck said had “lots of people talking.” It did not sell at the show, though Beck did report selling “mostly smalls, particularly jewelry. Only one piece of furniture and a couple of rugs.” Beck commented that the show seems to be drawing a “surprisingly young and enthusiastic crowd. I’m sure that is attributable to the committee’s effort at special events. My very last sale, five minutes after closing, was a nice little George Washington portrait to a young lady who couldn’t have been much past college age.”

Carole Pinto is working to create a market for American and French artists who studied with



Centered in this photograph of the booth of Beck’s Antiques was a Colonial Virginia tea table from the school of Robert Walker, King George County. Fredericksburg, Va.



Michael Weinstein / Artifacts, Binghamton, N.Y.



Earle D. Vandekar of Knightsbridge, Downingtown, Penn.



Nula Thanhauser, New York City



Whitman Antiques, Flourtown, Penn.



Exhibiting at the show for the first time was Georgian Manor Antiques, Fairhaven, Mass.



Pagoda Red, Chicago



Taylor and Rebecca Thistlethwaite standing in front of a circa 1980s malachite rug by Tony Duquette that sold during the show. Thistlethwaite Americana, Alexandria, Va., and Glasgow, Ky.



A patron at the Opening Night party is seen examining a print of the Washington family that was with Beck's Antiques, Fredericksburg, Va.



Unusual among the weathervanes, quilts and folk paintings was the Three Muses, a trio of carved wood and silver gilt figures that had been architectural ornaments, circa 1800. J&M Antiques, East Amherst, N.Y. Judith & James Milne / At Home Antiques, Kingston, N.Y.

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Maria & Peter Warren Antiques, Monroe, Conn.



One sale with Carole Pinto Fine Arts was the lush green landscape by Louis Neillot (1898-1973), shown here in the upper left corner of the back wall of the booth. New York City and Paris.



One of the sales with Roger D. Winter Ltd, was the 12-panel coromandel screen along the back wall of the Bucks County, Penn., dealer's booth.



Silver Art by D&R, Marseille, France, had this stunning and elegant cased suite of 18 French silver oyster forks, made by Henin & Cie, Paris, circa 1865-72.



Rayon Roskar, Hillsdale, N.Y.



In an homage to American Impressionists, David Brooker prominently displayed at the top center of this photo a French beach scene by Lucien Adrien, which sold at the show. David Brooker Fine Art, Southport, Conn., and Surrey, U.K.



Boyd's Antiques, Flourtown, Penn.



David Brooker with a gemlike painting of cavaliers from the studio of Pauwels van Hillegaert II. David Brooker Fine Art, Southport, Conn., and Surrey, U.K.



This collection of doorstops had all come from one collection. Judith & James Milne / At Home Antiques, Kingston, N.Y.



A live band and food throughout the three levels of the show made for a festive Opening Night party that helped kick off the social season in Washington DC.



Wilmont "Bill" Schwind speaking to a client about the merits of a set of Windsor chairs. W.M. Schwind Jr Antiques & Fine Art, Yarmouth, Maine

Conn., dealer Glen Leroux, who specializes in Midcentury Modern and Twentieth Century decorative arts and jewelry, said he had made several nice sales, most of which were jewelry.

Rayon Roskar said he is the only dealer in the United States specializing in Twentieth Century Swiss design. His booth combined Swiss design with French and Italian, headlining a 1971 modernist floor lamp from the Ciby-Geigy Pharmaceutical headquarters in Basel, Switzerland. His wife, Ellie Kim, also pointed out a Willy Guhl bibliotheque that

had been recently acquired. In a post-show email, Roskar said, "The show is easily the best attended show we have participated in to date," adding that he had sales that carried their booth, and the exposure at the show was beneficial at gauging the Washington market and interest. He thought a larger component of modern design at the show would benefit him in future years.

The showstopper in the booth of Greenville, Del., dealer Jim Kilvington was a Rhode Island block and shell-carved chest of drawers, circa 1765, that Kilvington said had been restored. By the end of the Opening Night party, red sold stickers were spotted on a set of four Crichton Brothers candlesticks. After the show, Kilvington characterized it as "good," with "normal" sales.

For dramatic effect, one needed to look no further than the balloon-like inflatable globe that fronted the booth of the Philadelphia Print Shop West. Christopher Lane said he had acquired Pocock's 1830 globe shortly before the show. Made in three sizes, this being the largest with a 48-inch diameter, the fragility and impracticality of such globes likely resulted in poor sales at the time and this example is a rare survivor. Reached for comment as he was driving back to Colo-

rado, Lane said that the show was beautiful, and his booth saw lots of interest.

D.M. DeLaurentis Fine Antique Prints brought a broad selection to appeal to every taste and wallet, from sporting prints to botanicals and costume plates. One wall was dominated by eight sporting prints by A.B. Frost, for which the Doylestown, Penn., dealer was asking \$1,850 apiece. DeLaurentis' homage to George Washington included an engraving after John Trumbull's portrait of Washington at Trenton. On the night of the preview party, DeLaurentis had sold three Seventeenth Century botanical prints.

Nineteenth and early Twentieth Century European art is the bailiwick of Ken Kelleher of Kelleher Fine Art, which travels the greatest distance to this show from any gallery in the United States. The Turlock, California-based dealer said he brings a good mix of traditional and contemporary art to Washington, where he finds a cosmopolitan clientele that can appreciate both. Blank spots on his wall were seen towards the end of the evening of the Opening Night, suggesting his inventory was resonating with clients.

Next to Kelleher, W.M. Schwind Jr had formal American furniture, paintings,



The Silver Vault, Woodstock, Ill.



Ken Kelleher, Kelleher Fine Art, Turlock, Calif.

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Front and center with Roger D. Winter Ltd, was a circa 1880 English bird's-eye maple partners' desk. Bucks County, Penn.



W.M. Schwind Jr Antiques & Fine Art, Yarmouth, Maine.

hooked rugs, porcelains and glass, as well as jewelry. Speaking after the show by phone, Jeffrey Schwind said the show was "pretty good. We sold a little bit of everything." While he had no young buyers, and most of his sales were to existing clients, they did have a few new clients. Schwind reported selling two of three Nineteenth Century ceramic works featuring George Washington from their show advertisement: a plate and a pitcher.

Across the aisle from the Schwinds, Roger Winter's large sprawling booth featured primarily Eighteenth and early Nineteenth Century English antiques, including an impressive late Nineteenth Century bird's-eye maple partners' desk. Characterizing the show as "fair," with "a decent crowd," Winter reported selling several things, including a Marlborough George III armchair and a palace-size Coromandel Screen that he had featured in his show catalog advertisement.

Want to buy an antique that has some Hollywood glamour? Go see John "Jay" Gates III at Gates Antiques, Ltd, who said a good part of the firm's business since the 1980s is renting out furniture as props for mov-

ies that film in Virginia. He rattled off a number of movies his firm has sourced furniture for, including *Harriet*, *The Good Lord Bird*, the miniseries *North and South*, *Lincoln*, *Sommersby* and *The Jackal*. After the show, Gates said it had been the best Washington Winter show in years, selling to both established and new customers.

Carole Pinto was not the only dealer to sell the piece featured in the show catalog. Jasmine Doussiere of Silver Art by D&R sold a silver and crystal French centerpiece by Peirre Queille, circa 1850s, as well as sugar bowls, first Empire silver pieces, French drawings, decorative pieces and animalier bronzes by Antoine Louis Barye. When reached for comment after the show, Doussiere said, "It was a very good show for us. The Washington DC clientele is extremely keen on historical background and we find that they like to hear about the differences between French and American as well as British silver."

The 66th annual Washington Winter Show will take place January 8-10, with an Opening Night party on Thursday, January 7. For more information, www.washingtonwintershow.org.



Deidre Healey holding one piece from a 22-piece circa 1830-40 English dessert service, possibly by Davenport, with trompe l'oeil leaf-decoration. The service sold during the show. Earle D. Vandekar of Knightsbridge, Downingtown, Penn.



Rayon Roskar and Ellie Kim, Rayon Roskar, Hillsdale, N.Y.



J&M Antiques was exhibiting at the show for the first time. East Amherst, N.Y.



Dinan & Chighine, London.