

On the money and in the air

Sioux ledger drawing

WHY

Native American arts specialist H. Malcolm Grimmer of Santa Fe sold twenty-four illustrations from a circa 1880 ledger book of Sioux drawings at the Metro Show in Manhattan in January for prices ranging from about \$5,000 to \$15,000. "As a form of self-taught art, these drawings had great appeal for this show's clientele. For some, they brought to mind the drawings of Bill Traylor (1854–1947)," said the New Mexico dealer. The best ledger drawings, which depict everything from camp scenes to battle exploits, and are admired as pictorial records of Plains Indian life before the reservation era, boast bold color and a strong, original design sense.



Sioux ledger drawing, c. 1880. Graphite and watercolor on paper, 5 3/4 by 14 1/2 inches.

TAKEAWAY

Plains Indian art will come into sharp focus in April 2014 with an exhibition opening at the Musée du Quai Branly in Paris. Working with an international team of scholars on an accompanying catalogue, Gaylord Torrence, Nelson-Atkins Museum Fred and Virginia Merrill Senior Curator of American Indian Art, is organizing the display of more than 130 masterworks from European and North American collections. The show is expected to travel to Kansas City and New York. hmgrimmer.com quaibranly.fr nelson-atkins.org

Early American musical tall clock

WHY

Housed in an inlaid cherry case that is related in style to a group attributed to nearby Bennington, Vermont, this rare early American musical tall-case clock was made by Daniel Porter around 1800. It has a brass eight-day movement and plays six tunes, identified by name on the clock's face, one melody for each day of the week except the Sabbath. Porter apprenticed with America's most prolific musical clock-maker Daniel Burnap (1759–1838) of East Windsor, Connecticut, before settling in Williamstown, Massachusetts, in 1798. Slightly more than one hundred examples of musical American tall- and bracket-case clocks are known, many of them made in Connecticut, New Jersey, and Pennsylvania.



Musical tall-case clock by Daniel Porter (b. 1775), Williamstown, Massachusetts, c. 1800. Cherry with white pine and assorted wood inlays; height 96 3/8, width 20 1/2 inches.

TAKEAWAY

This clock is a recent sale by Massachusetts dealer and clock authority Gary R. Sullivan, who is collaborating with music historian Kate Van Winkle Keller on the first book on early American musical clocks. The publication is timed to coincide with an exhibition, set to open at the Willard House and Clock Museum in North Grafton, Massachusetts, on October 6, of nearly two dozen functioning examples. garysullivanantiques.com willardhouse.org

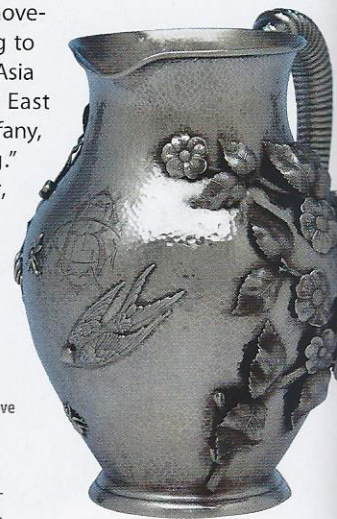
WHY

Shreve & Company silver pitcher

This hammered sterling silver aesthetic movement vessel in the Japanese taste was made in the 1880s by Shreve and Company of San Francisco. An applied vine with berries and a sprig of cherry blossoms decorate either side, while an applied bird and dragonfly frame the engraved monogram "ECB" on the pitcher's front.

TAKEAWAY

"This is a spectacular example of work by Shreve and Company, San Francisco's preeminent jeweler," says Massachusetts dealer Spencer Gordon of Spencer Marks. "George C. Shreve brought a unique vision to his aesthetic movement designs, responding to influences directly from Asia and from examples by East Coast makers such as Tiffany, Gorham, and Whiting." Marks and his partner, Mark McHugh, recently sold the vessel priced in the five figures to a California customer. spencermarks.com



Water pitcher marked by George C. Shreve and Company, San Francisco, 1880s. Marked "GEO. C. SHREVE & CO./SAN FRANCISCO/STERLING" and impressed with the firm's "bee" mark (in use 1883–1894) on the bottom. Silver; height 8 1/2, width 7 1/2 inches.