

7. **SOLOMON BELL, Redware Mug**, Virginia, c. 1850, 6 in. height
The form of this large mug with its stepped base and jazzy tricolor slip is an example of Solomon Bell's best work. Known for his simple well proportioned vessels and elaborate glazes, Bell's Strasburg shop was an early innovative force in the development of complex polychrome glaze techniques for redware.
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Provenance: Private Collection, David Good, Barry Cohen
Solomon Bell (1817-1882) was born in Hagerstown, Maryland, the youngest son of Peter Bell, from whom he learned the family trade. In 1843 Solomon moved to Strasburg, Virginia to work independently but soon partnered with his brother Samuel in the production of redware and stoneware. The Strasburg Bells used typical glazing ingredients of the time: copper oxide, manganese dioxide and cobalt oxide. By the mid 19th century however, concerns about lead glaze poisoning decreased market value for all earthenware goods and stoneware became the dominant product of their shop.
8. **Redware Plate**, slip decorated, southeastern Pennsylvania, c. 1820, 9⁵/₈ in. diameter
A slip decorated redware plate, round and dished with coggle wheel rim, the interior of the plate has a vermiculate yellow slip and copper oxide decoration. The drawing on this example of Pennsylvania redware is particularly elegant and the color is unusually vibrant and crisp.
Provenance: Private Collection
9. **Three Owls**, limestone carving, southern Indiana, c. 1920, 36 x 26¹/₂ x 12
This monumental work depicts a parliament of owls perched on logs with berries and leaves. The artist has left no part of the stone untouched and the life-like description of these birds demonstrates mastery of carving technique. The presence and unusual power of these figures is revealed through a confident handling of both detail and the broader structures of composition.
Provenance: Private Collection, Jim Dawson, David Good
10. **Painted Dower Chest**, Dauphin Co., Pennsylvania, dated 1803, 27 x 48¹/₂ x 22
While the case form with its three drawers, ogee feet and pronounced bullnose mid-molding is relatively common, it is the striking painted decoration of this dower chest that separates it from the ordinary. In boldly painted color and a lyrical combination of familiar motifs, the usual design elements are subordinated to a vision of the whole surface as an imaginative tour de force. The wedding of colorful stripes, simple hearts, diamonds and dashes creates a uniquely modern effect. This chest is a Pennsylvania German treasure.
Provenance: Private Collection, descended in the family of original owner in central Pennsylvania
11. **JOHANNES MAYER, Presentation Fraktur**, watercolor on laid paper, Bucks Co., Pennsylvania, c. 1785, 5⁵/₈ x 3¹/₂
This rare presentation fraktur was found in Bucks County, Pennsylvania, and based on the decorative style and handwriting is attributed to Johannes Mayer. Depictions of the human figure are rare on presentation size frakturs. The man and woman shown here are executed in captivating detail; the woman offering an apple to a traveler laden with a shoulder bag and carrying a walking stick. The subject matter, excellence of drawing and vivid color all combine to make this an example nearly without peer. The central text is translated as: "*God's tender loving care is every morning there.*"
Provenance: Private Collection
Johannes Mayer (1756-1814) is one of the earliest identifiable Bucks County fraktur artists. Mayer was a schoolmaster for Mennonite children in the Tohickon Creek area and a communicant at St. Luke's Lutheran Church in Nockamixon Township, Bucks County.
12. **Tall Case Clock**, polychromed poplar and pine, possibly Mahantongo Valley, Pennsylvania, c. 1840, 7 ft. 4 in. height
Although this clock was probably made around 1840, it includes the use of stylistic elements popular two generations earlier. The paint color and details as well as its provenance suggest a possible link to the Mahantongo Valley. The inventive carving, striking color choices and unusual combination of styles make this country clock a regional masterpiece.
Provenance: Private Collection, Private New York City Collection, John Freeman, Mummert family near Harrisburg, Pennsylvania
13. **MR. G. WILLSON, Portrait of a Doctor**, watercolor on paper, possibly New Hampshire, c. 1820, 22 x 19
This early 19th century portrait is an exceptional image of the medical practitioner in an age when doctors were required to function as druggist, surgeon and physician.
A variety of accoutrements pertaining to the subject's profession are included: medical books authored by Boerhave, Sydenham, Hippocrates and Rush as well as medications, tinctures and "cure-alls." Mr. Willson's other known works are simple bust length portraits usually with low chromatics and few props. This piece is striking in its use of bold color, complex composition and detailed description. Within the genre of folk art watercolors, occupational portraits are rare and this masterful example is unparalleled in its graphic qualities and imagery.
Provenance: Private Collection
Mr. G. Willson was active in New England in the 1820's, primarily in New Hampshire. One signed work by the artist forms the basis for attributing other likenesses to Willson, whose style is most recognizable in his detailed depiction of costume and hair.
14. **JOSEPH H. DAVIS, Portrait of Dr. Nathaniel Grant and Family**, watercolor and pencil on paper, Wakefield, Massachusetts, c. 1835-45, 10 x 16³/₄
This family portrait showing the young Dr. Grant with his medical bag on the floor and the attendant props of his profession on the small table behind him, is an outstanding example of Davis' finest work. While relying on a variety of standardized artistic conventions such as depicting his subjects in profile, this portrait surpasses the pedestrian in its use of descriptive details of a middle class 19th century parlor. His rendering of elaborately painted furniture and carpeting lends a stylized yet unifying graphic sense to this portrait.
Provenance: Private Collection
Joseph H. Davis (1811-1865) worked actively as an artist in Dover, New Hampshire and nearby Maine towns. His artistic career appears to have been brief but prolific. Between 1832 and 1837 he produced enough examples that at least 160 documented portraits in ink and watercolor have survived. While the vast majority of these are unsigned, on at least one occasion Davis signed his name and inscribed his work with the words "*left/hand painter!*"
15. **Low Back Windsor Chair**, poplar, maple and hickory woods, Philadelphia, Pennsylvania, c. 1750, 28⁷/₈ x 27⁷/₈ x 17¹/₄
This superb lowback Windsor has superior turnings and pleasing proportions. First primed with a thin gray wash, a creamy yellow paint covers the original red and green polychrome. Intact "goat's feet" retaining both the "spike" and ball complete the elegant line of the chair legs. With its short but righteous paint history, impeccable condition and subtle, harmonious design, this is a peerless example of the Windsor style.
Inscribed on the bottom: "*Brought from Aunt Millie's Feb 1923.*"
The American Windsor chair was the single most popular type of furniture used in the colonies. Although the form originated in England, it was widely adopted and transformed by furniture makers in Philadelphia and other colonial cities.
Provenance: Private Collection, Steven Still, Floyd Hinden, purchased in the 1940's from a family living in the Robert Fulton House, Fulton Twsp., Lancaster Co., Pennsylvania