

PAINTING ANNUAL

FALL 2009

Volume 18



CHILDS GALLERY
ESTABLISHED 1937

*Fine American and European Paintings,
Prints, Drawings, Watercolors and Sculpture*

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Stephanie V. Bond, EXECUTIVE VICE PRESIDENT
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To Receive Our E-Catalogues:

In addition to the *Print Annual*, the *Painting Annual*, *Childs Gallery Collections*, and the *Childs Gallery Bulletin*, we offer a series of specialized e-catalogues. These email-based announcements are produced as single artist catalogues after having acquired significant new additions to the artist's work, or pertain to specific subject matter such as marine, still life, portraits, etc. Please provide your e-mail address including an indication of the artists or subjects that interest you. We hope you will let us know how we can shape this set of catalogues to serve you better. You can also register for e-catalogues at childsgallery.com.



COVER **Charles Storer** Oil on canvas
American (1817-1907) 36 X 24 INCHES
Ripe Enough to Gather, 1883 Signed and dated lower left.

PAINTING ANNUAL
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PAINTING ANNUAL
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Volume 18

Continuity and Change

OUR PUBLICATIONS

Childs Gallery Painting Annual was begun in 1980 and has become an established feature of the gallery and part of a publication tradition of more than seventy years of gallery publications and scholarship. In addition, the *Childs Gallery Bulletin* (begun 1950), the *Print Annual* (begun 1976) have been firmly established and are represented in almost every fine arts library in the country. As early as the mid-1940s, however, Childs Gallery presented a publication entitled *Currier and Ives Prints: A Collection...* which represented the carefully considered collection of a single owner with Charles D. Childs' commentary that "we cannot recall that a representative collection of these lithographs has been shown in Boston for many years." The newest publication series (2009) is *Childs Gallery Collections* which celebrates collections, collecting, and collectors as a pivotal axis of the art world.

In addition, the gallery partners and staff have produced well-reviewed and seminal books and museum exhibition catalogues. Our newest endeavor in book-length studies is the forthcoming history of the gallery timed to celebrate its 75th year (2012).

CHILDS GALLERY
ESTABLISHED 1937

169 NEWBURY STREET BOSTON, MASSACHUSETTS 02116-2895

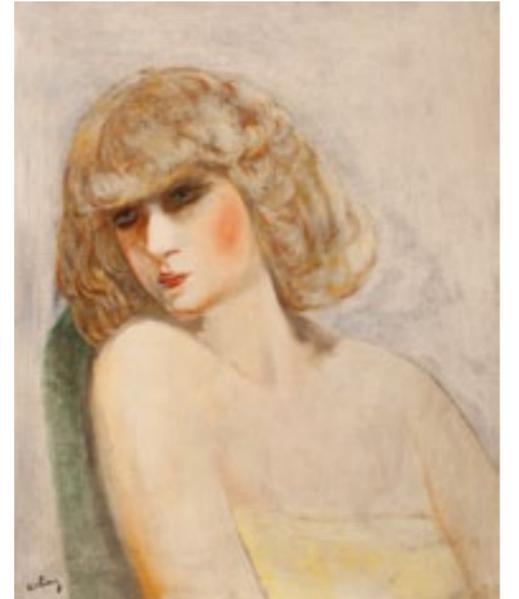


Continuity and Change

Painting Annual 18 offers highlights from a year of noteworthy acquisitions for the gallery spanning over 200 years. Fine examples include British portraiture and American Folk Art, French and American Impressionism, and 20th century Modern and Abstract Expressionism. This reflects the continuing commitment to “A Childs Gallery Philosophy,” as established by our founder Charles D. Childs, and continued by successive presidents Carl L. Crossman and D. Roger Howlett. This philosophy, summarized below, was defined in the first *Painting Annual* introduction in 1980.

Since our founding in 1937, Childs Gallery has had exciting and important American and European paintings, many of which are now cornerstones of museum and private collections. In addition to major works by well established artists, we have also sought to acquire paintings of great quality by lesser-known artists. This approach has trained us to open our eyes to works by artists previously overlooked, as well as to research and champion those artists currently not in vogue. This philosophy calls to mind Charles D. Childs’ 1938 article on a then unrecognized and obscure painter entitled *Robert Salmon, A Boston Painter of Ships and Views*. In many cases, this approach has proved to be an opportunity for collectors to purchase art far ahead of price trends, and to learn about artists and schools alongside scholars and curators.

In addition to continuing this tradition, we also seek to advance the gallery offerings further in time. Included in this annual is a major sculpture – in painted steel – by Louise Nevelson and an almost contemporary watercolor by Erik Desmazières, primarily known for his virtuoso intaglio prints. These nascent offerings are featured alongside such gallery stalwarts as Laura Coombs Hills and Ben Norris. Norris was recently honored by the publication of his monograph, edited by his daughter, and is the latest publication of a Childs Gallery artist. We invite your inquiries. RICHARD J. BAIANO, PRESIDENT



LEFT **Randall [Randolph] Palmer**
American (1807-1845)
Self-Portrait

Oil on canvas
58 X 50 INCHES
In original wood grained frame
with gold leaf inner and outer
moldings.

EXHIBITED
*Face to Face: M.W. Hopkins and
Noah North*, Traveling Exhibition,
September 11, 1988 – April 15,
1990.

PROVENANCE
Available on request

Randall Palmer, the artist and man, emerges from the research of Laurence B. Goodrich as “a lover of the out-of-doors, of horses, and of hunting, [Palmer] often embarked on excursions carrying both gun and brushes.” Palmer was born in 1807 as the second of nine children of Joel and Amy Randall Palmer in Oneida County, New York. While working at Seneca Falls, Palmer traveled to surrounding towns, taking on pupils and painting. By 1838, Palmer had moved to Auburn, New York where he completed at the time well known portraits of the Rev. J Hopkins and the local pirate Bill Johnston. Palmer continued to take on pupils and advertising in the Auburn Journal and Advertiser, February 11, 1841 as expert not only in oil painting, but additionally miniature painting and daguerreotype. Palmer continued painting in Auburn until his death in 1845 at the age of 38 due to a hunting accident.

This painting belongs to a very small, but significant group of itinerant artist self-portraits. This portrait, however, may be the most impressive itinerant painter’s self-portrait of all. It’s scale and complexity, which includes not only the portrait of the artist with his easel, palette and calipers, but also, furniture, drapery, a landscape with cattle and an individualized dog portrait, is unusual in itinerant portraits except in very specialized examples, such as the Moore Family by Erastus Salisbury Field. Palmer’s portraits are larger in format than many other folk paintings and more intricately detailed, usually showing a full-length figure surrounded by objects of interest to the sitter. A near pendent portrait of a woman is in the Abby Aldrich Rockefeller Folk Art Museum in Williamsburg. Palmer’s portraits resemble the “plain” style of portraits painted by M. W. Hopkins and Noah North.

RIGHT **Moise Kisling**
Polish-French (1891-1953)
Jeune Femme, 1942

Oil on canvas
21 1/4 X 17 3/4 INCHES

Included in the catalogue raisonné: Dutourd, Jean [edited by Jean Kisling] Kisling 1891-1953. Tome III Edition 1995 p.171 #210. Signed lower left. Indistinct dedication by the artist lower left above signature. From the Joseph and Marjorie Relkin Collection.



1
Daniel Orme
 British (1766–1802)
Portrait of British Naval Lieutenant, circa 1805
 Oil on tin
 14 X 11 INCHES
 Verso bears signature inscription on oval tin. Unidentified paint marks left edge resembling a possible signature or inscription. In original rectangular gilded frame with gilded oval liner (sanded with bosses).
 Roger Quarm of the National Maritime Museum, Greenwich has identified both the rank of the officer as lieutenant and the medal shown in the portrait as the Sultan's Medal of 1801.

1



3

3
George Morland
 British (1763–1804)
Men Hauling in a Boat, circa 1800
 Oil on canvas
 11 1/8 X 18 INCHES
 Signed lower left.



2
Ignaz Marcel Gaugengigl
 Bavarian-American (1855–1932)
The Surprise, 1881
 Oil on board
 8 X 5 1/4 INCHES
 Signed upper right.
 Ignaz Marcel Gaugengigl is particularly well known for his intimate genre scenes, studio interiors and portraits. Gaugengigl's cabinet pictures of French Revolutionary days were admired for their skill of execution, their decorative qualities, and their spirited humor. His meticulous, small-scale work and ornate historical subject matter earned him the title "The Meissonier of America."
 Gaugengigl's arrival in Boston in 1878 coincided perfectly with the taste of Bostonians for the "cabinet picture," which had recently become popular with collectors in France and Germany. This painting is a superb example of the artist's work at the height of his career when his paintings were selling for as much as \$1,000.00 – he was certainly the most expensive painter in America per square inch at that time.

2

4
Frederick Richard Pickersgill
 British (1820–1900)
Mary, Queen of Scots, 1867
 Oil on panel
 20 1/2 X 15 1/2 INCHES
 Artist's monogram lower left. Dated lower left.
 Frederick Richard Pickersgill was born in England to a family of artists. He was admitted to the Royal Academy Schools in 1840 and eventually made his career as a painter and book illustrator for authors including John Milton and Edgar Allan Poe.



4



5



6

5

Frank Myers Boggs
American (1855-1926)

The Quay Henri IV and Notre Dame

Oil on canvas

24 X 28 3/4 INCHES

Signed lower left.

6

Paul Camille Guigou
French (1834-1871)

Vallée de la Durance, 1867

Oil on panel

11 5/8 X 19 1/4 INCHES

Signed and dated lower left.



7

7

Jean-Louis Forain
French (1852-1931)

Le Lever du Lit

Oil on canvas

19 3/4 X 24 INCHES

Initialed lower right corner.

To be included in the forthcoming Forain catalogue raisonné currently being prepared by Janine Chagnaud-Forain and Florence Valdès-Forain.

Le Lever du Lait is one of Jean-Louis Forain's Impressionist works created during the early years of his artistic career in "*Gay Paree*", and reflects his own bohemian lifestyle, before he moved onto more serious subjects such as the French Law courts and biblical scenes in the 1890s. His impressionist career was impacted by other members of the Impressionist group that met at the Café de la Nouvelle Athènes at the

Place Pigalle. Members of this group included Manet, Degas, Renoir, Pissarro, Sisley, Desboutin, Raffaëlli, and occasionally Monet and Cézanne. Forain's friendship with Manet was particularly influential to his impressionist paintings, and according to Sinclair Hitchings, "Manet's interest in scenes of contemporary life and his depiction of women influenced Forain's style in painting and printmaking by reinforcing Forain's natural interest in representing café life and showing the subject matter of contemporary women in contemporary settings."



8



9

8

John Ross Key

American (1837-1920)

View of Jefferson [N.H.], circa 1875

Oil on canvas

14 X 20 INCHES

Signed lower left.

John Ross Key was the grandson of Francis Scott Key, author of the Star Spangled Banner. He was an accomplished and respected artist who garnered praise for depictions of landscape that are "firm and masterly, strong and graceful". During his career, Key traveled extensively throughout both Europe and the United

States; he studied in Munich and Paris, sketched the siege of Charleston, South Carolina during the Civil War, painted in California, and later established a studio in Boston, the city in which he showed over 100 paintings in 1877. Also during the 1870s, many of Key's paintings, including scenes of the White Mountains in New Hampshire, were made into chromolithographs by the Boston lithographer, Louis Prang.

9

William Aiken Walker

American (1839-1921)

The Cabin Homestead, circa 1890

Oil on board

6 5/8 X 12 1/2 INCHES

Signed lower left.

Born in 1839 in Charleston, South Carolina, William Aiken Walker was an artist best known for his depictions of the American South, particularly black sharecroppers during the post-Reconstruction period. His youth was spent in both Charleston and Baltimore, Maryland; the artist showed an early talent, completing his first painting at age 12 and having his first solo exhibition at 20. From 1876 to 1905, he considered New Orleans his primary residence, though he continued to spend part of the year in both Baltimore and Charleston; it was during this period that the artist was most prolific, producing hundreds of paintings, mostly of poor rural African Americans.



10

10

William Partridge Burpee

American (1846-1940)

Blue and Gold [Gloucester, Mass.], circa 1900

Oil on paper on mahogany panel

5 5/8 X 8 7/8 INCHES

From the estate of the artist. Estate stencil verso.

Blue and Gold, Gloucester reflects "Burpee's long-standing interest in *Nocturnes*, the 1904 Whistler exhibition in Boston, and Burpee's summer's on Gloucester Harbor... Tonalist work seems to have become a staple for him by the end of century, and he was always interested in the effect of light. Whistler's nocturnes seem to have become a model for a body of work. This attraction to the nocturne coincided with an increased amount of time spent in and around Gloucester and East Gloucester. Many of the oil paintings and pastels of the next ten years in the Whistlerian mode are of either Gloucester or seem likely to be so." [Howlett, p.63-4]

EXHIBITED

William Partridge Burpee: American Marine Impressionist, Traveling Exhibition, January 13, 1991-July 30, 1995.

PUBLISHED

Howlett, D. Roger. *William Partridge Burpee: American Marine Impressionist*. Boston: 1991. p. 63 (illustrated).



11

11

Charles Edwin Lewis Green

American (1844-1915)

The Docks

Oil on canvas

8 X 12 INCHES

Signed lower right.

Like his fellow *Lynn Beach Painters*, C.E.L. Green's paintings depict the regional subject matter of New England in an Impressionistic style.



12



13

12

Molly Luce

American (1896-1986)

Summer People, 1935

Oil on canvas

32 X 48 INCHES

Signed and dated lower right.

Summer People depicts a summer cocktail party in Little Compton, Rhode Island, home to the artist and her husband Alan Burroughs. In addition to the artist and her husband, Lloyd Goodrich and other prominent members of Luce's circle are depicted.

13

Ben Norris

American (1910-2006)

Discouraged Workers, 1936-39

Oil on canvas

24 X 30 INCHES

Signed lower right. From the estate of the artist.

PUBLISHED

Norris, Ben and Margaret Norris Castrey (ed.). *Ben Norris: American Modernist, 1910-2006*. Boston: 2009. p. 61 (illustrated).



14

14

Thomas Hart Benton

American (1889-1975)

Menemsha Pond [Martha's Vineyard, Mass.], circa 1927

Oil on canvas

8 1/8 X 9 3/8 INCHES

To be included in the forthcoming Benton catalogue raisonné.

Menemsha Pond reflects the many influences that shaped Benton's Regionalist style and is representative of his moving from embracing Modernism in Paris in the 1910s to establishing and codifying the American Regionalist style. Although he was influenced by both the Modernist movement and Post-Impressionist artist, Paul Cézanne, Benton would later vocally reject the idea that he was influenced by French Modernism. Nevertheless, Parisian Modernism always influenced the core designs in his body of work.

Benton first summured on Martha's Vineyard in 1918 and returned nearly every summer through 1974. Here, he shared a summer home and art studio with his wife and children. *Menemsha Pond* is one of many Vineyard landscapes completed by Benton, and includes many standard techniques such as his bold use of color and simplified geometric composition. As a Regionalist, he became a "storyteller" given his unique ability to create visually expressive artwork from even the simplest of compositions.



15



16

15

Ben Norris

American (1910–2006)

Callas and Amaryllis, 1939

Watercolor on paper

30 3/4 X 23 INCHES

Signed and dated lower right. From the estate of the artist.

EXHIBITED

Philadelphia Watercolor Club Thirty-seventh Annual Group Show, Pennsylvania Academy of Fine Arts, 1939; One-man show at Grossman-Moody Galleries, Honolulu, September 1939.

PUBLISHED

Norris, Ben and Margaret Norris Castrey (ed.). *Ben Norris: American Modernist, 1910–2006*. Boston: 2009. p. 204.

16

Laura Coombs Hills

American (1859–1952)

Early Spring Flowers

Pastel on paper

19 3/8 X 35 1/2 INCHES

Signed upper left.

Laura Hills was born in Newburyport, Massachusetts in 1859. Early in her career, she was particularly well known for her miniatures, but as the market for these gradually softened, she concentrated increasingly on her "portraits of flowers". Laura Hills began exhibiting her floral pastels in Boston as early as 1889, and her success with these works was readily recognized in her own day as demonstrated by her strong sales records. She was consistently supported by Boston art galleries and patrons, the latter often buying out shows minutes after they opened.



17

17

Erik Desmazières

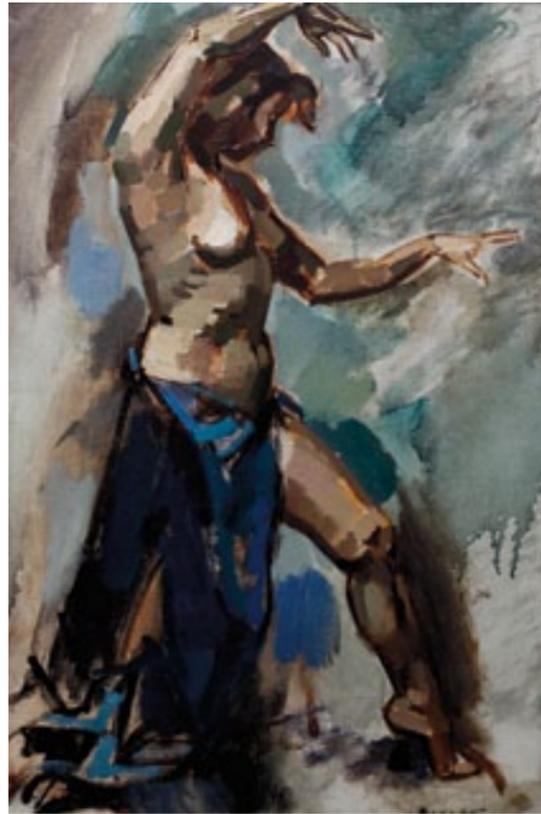
French (born 1948)

Les Tournesols de Pressy, 1994

Ink, gouache and pencil on paper

26 1/2 X 19 INCHES

Signed and dated lower right.



18

18
Herbert Barnett
 American (1910-1972)

Dancer
 Oil on canvas
 30 X 20 INCHES

Signed lower right.

Herbert Barnett was an American artist whose life and work was closely tied to New England, and yet, his distinctive style of painting draws upon both the American tradition of representation and the artistic innovations of Cezanne and the Cubists. He is known as a painter of extraordinary ability and a virtuoso draftsman, whose works are included in numerous public and private collections across the country. Childs Gallery has represented Barnett exclusively since 1978.



19

19
Leon Kroll
 American (1884-1974)

The Blue Dress, circa 1938
 Oil on canvas
 42 X 26 INCHES

Signed lower left.

Born in 1884, Leon Kroll was an American realist painter and lithographer, as well as art critic and teacher. By the age of eleven, he knew he wanted to become an artist. Kroll's academic training began in 1901 studying under John Henry Twatchman at the Art Students League, and continued with his 1904 entry into the National Academy of Design School; he would later become an instructor at both institutions. From 1908-1910, he lived in Paris and studied at the Academie Julian with Jean-Paul Laurens. Upon returning to the United States, he set up a studio in his hometown of New York City and would divide his time between there, Chicago and Maine for the rest of his life.

The model featured in this painting is most likely Anne, a woman Kroll frequently depicted while painting in the late 1930s.

20
Marion Greenwood
 American (1909-1970)

Black-Eyed Susan, 1948
 Oil on canvas
 20 X 19 INCHES

From the Joseph and Marjorie Relkin Collection.

Brooklyn-born Marion Greenwood began her artistic training in 1920 at the Woodstock art colony, the site of the Art Students League summer school from 1906-1922 and again from 1947-1979. She continued her studies at the Art Students League, where she found many of her closest friends and colleagues, and also returned to and exhibited at Woodstock throughout her career. Marion Greenwood is known for her interest in exotic and ethnic subjects, which led her to Mexico, where she came to the attention of Diego Rivera and Jose Clemente Orozco. That association led to her gaining the first mural commission for an American woman from a foreign government.

EXHIBITED
Marion Greenwood Memorial Show, Woodstock Artists Association, September 9-25, 1972.

21
Maurice Fromkes
 Polish-American (1872-1931)

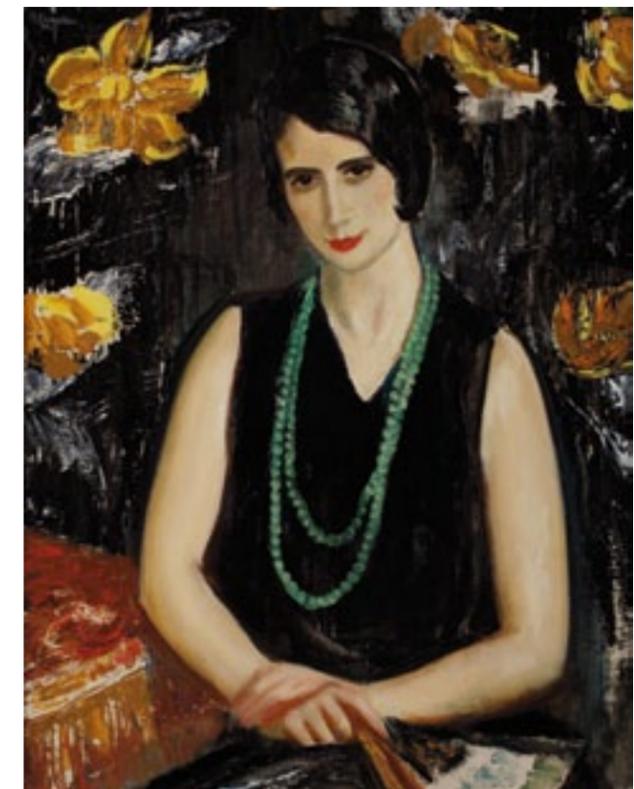
Spanish Woman with a Beaded Necklace [Madrid], circa 1929-30
 Oil on canvas
 33 X 26 INCHES

Signed upper left.

Maurice Fromkes was born in Vilna, Poland and brought to the US as a small child. He lived and painted in New York and Spain.



20



21



22

22
Henry Botkin
 American (1896-1983)

Double Green, 1957

Oil on masonite

29 3/4 X 40 INCHES

Signed lower left. From the estate of the artist.

Henry Botkin was born and raised in Boston and studied at the Massachusetts College of Art before moving to New York to study at the Art Students League. He was fortunate to receive help and introductions from his cousins, George and Ira Gershwin. They supported his study in Paris in the 1920s, and he returned the favor by buying paintings for them and their friends (including Billy Rose, Marie Harriman, Averill Harriman, and Fanny Brice) through his contacts with Paris artists and galleries. Upon his return to America he began to work in South Carolina with Dubose Heyward and introduced Heyward's *Porgy and Bess* to the Gershwins. By the late 1940s his interest had turned to abstract painting and collage. Botkin began to take an active role in bringing abstract art into greater public awareness. He served as president of four major art organizations: The Artist's Equity Association, American Abstract Artist's Group 256 (Provincetown), and Federation of Modern Painters and Sculptors. In 1955 he organized the first exhibition of American abstract art at the Museum of Modern Art, Tokyo.

24
Ted Davis
 American (1908-1995)
Demolition [New York], 1955
 Oil on board
 29 X 21 INCHES
 Signed lower right.

25
Sally Michel
 American (1902-2003)
Fishing Boat on Aegean Sea, 1966
 Oil on canvas
 24 X 50 INCHES

Signed lower right. Titled verso. From the estate of the artist.

After studying at the Art Students League, Sally Michel emerged as one of the best known and most influential women artists in the New York art world during the middle of the 20th century. Her paintings are characterized by the high modernist style and vivid color demonstrated in *Fishing Boat on Aegean Sea*.



24



25



26

26
Dudley Vaill Talcott
 American (1899-1986)

The Jackal, circa 1930

Bronze

21 1/2 X 11 1/2 X 17 3/4 INCHES

D.V.T. stamp on lower rear of base. From the estate of the artist.

Born in Hartford, Connecticut, Dudley Vaill Talcott is celebrated for his modern sculptures. Though he attended classes at Yale University's Art Department and at the Académie de la Grande Chaumière in Paris, Talcott gathered some of his most important artistic inspiration and education from his travels to Norway in the 1920's and 1930's. Through this exposure to foreign aesthetics, Talcott developed his sculptural style that gained him widespread recognition. *The Jackal* is influenced by the interest in all things Egyptian resulting from the discovery of King Tut's tomb in the 1920's, an event Talcott would have learned about while abroad.

28
Donald De Lue
 American (1897-1988)

Right Over Evil, 1972-1986

Bronze with Renaissance brown and dark Renaissance brown patina

49 1/2 X 20 1/2 X 22 1/2 INCHES

Number 3 in an edition of 12. Signed and inscribed on lower left top of base. Cast at the Tallix foundry in Beacon, NY.

Right Over Evil occupied De Lue both artistically and politically for fourteen years. The statue was completed two years before the artist's death. It originated as a commission for the J. Edgar Hoover Building in Washington, and was cancelled in the controversy that followed Hoover's death [Howlett, p. 144].

PUBLISHED
 Howlett, D. Roger. *Donald De Lue: Gods, Prophets, and Heroes*. Boston: 1990. p. 144 (illustrated).



28



27

27
Harold Brownsword
 British (born 1885)

Destiny, 1928

Marble

23 X 7 1/4 X 8 7/8 INCHES

Signed and dated on back of base.

EXHIBITED
Summer Exhibition, Royal Academy of Arts, 1929.

LIST OF WORKS



29
Walker Kirtland Hancock
American (1901-1998)
Seeds of Art, 1930

Bronze

6 7/8 INCHES (DIAMETER)

Signed and dated on edge of plaque. With foundry stamp.

POR Price on request.

TITLE	IMAGE	PAGE	RETAIL PRICE
Barnett, Herbert, American (1910-1972) <i>Dancer</i>	18	16	\$8,500
Benton, Thomas Hart, American (1889-1975) <i>Menemsha Pond [Martha's Vineyard, Mass.], circa 1927</i>	14	13	POR
Boggs, Frank Myers, American (1855-1926) <i>The Quay Henri IV and Notre Dame</i>	5	8	POR
Botkin, Henry, American (1896-1983) <i>Double Green</i> , 1957	22	18	16,000
Brownsword, Harold, British (born 1885) <i>Destiny</i> , 1928	27	20	\$12,500
Burpee, William Partridge, American (1846-1940) <i>Blue and Gold [Gloucester, Mass.] circa 1905</i>	10	11	POR
Davis, Ted, American (1908-1995) <i>Demolition [New York], circa 1955</i>	24	19	\$15,000
De Lue, Donald, American (1897-1988) <i>Right Over Evil</i> , 1972-1986	28	21	POR
Desmazières, Erik, French (born 1948) <i>Les Tournesols de Pressy</i> , 1994	17	15	\$6,500
Forain, Jean-Louis, French (1852-1931) <i>Le Lever du Lit</i>	7	9	POR
Fromkes, Maurice, Polish-American (1872-1931) <i>Spanish Woman with a Beaded Necklace [Madrid], circa 1929-30</i>	21	17	\$9,500
Gaugengigl, Ignaz Marcel, Bavarian-American (1855-1932) <i>The Surprise</i> , 1881	2	6	\$25,000
Green, Charles E.L., American (1844-1915) <i>The Docks</i>	11	11	\$10,000
Greenwood, Marion, American (1909-1970) <i>Black-Eyed Susan</i> , 1948	20	17	\$9,000
Guigou, Paul Camille, French (1834-1871) <i>Vallée de la Durance</i> , 1867	6	8	POR
Hancock, Walker Kirtland, American (1901-1998) <i>Seeds of Art</i> , 1930	29	22	\$5,000
Hills, Laura Coombs, American (1859-1952) <i>Early Spring Flowers</i>	16	15	POR
Key, John Ross, American (1837-1920) <i>View of Jefferson, N.H.</i>	8	10	\$27,000
Kisling, Moise, Polish-French (1891-1953) <i>Jeune Femme</i> , 1942		5	POR
Kroll, Leon, American (1884-1974) <i>The Blue Dress</i>	19	16	\$32,000
Luce, Molly, American (1896-1986) <i>Summer Peaple</i> , 1935	12	12	POR
Lucioni, Luigi, American (1900-1988) <i>Related Rhythm</i> , 1958		Back Cover	POR
Michel, Sally, American (1902-2003) <i>Fishing Boat on Aegean Sea</i> , 1966	25	19	\$22,000
Morland, George, British (1763-1804) <i>Men Hauling in a Boat</i> , circa 1800	3	7	\$15,000
Nevelson, Louise, American (Russian born, 1899-1988) <i>Maquette for Night Wall I</i>		Inside Back Cover	POR
Norris, Ben, American (1910-2006) <i>Callas and Amaryllis</i> , 1939	15	14	\$7,500
Norris, Ben, American (1910-2006) <i>Discouraged Workers</i> , 1936-39	13	12	\$23,000
Orme, Daniel, British (1766-1802) <i>Portrait of British Naval Lieutenant</i> , circa 1805	1	6	\$12,500
Palmer, Randall [Randolph], American (1807-1845) <i>Self-Portrait</i>		4	POR
Pickersgill, Frederick Richard, British (1820-1900) <i>Mary, Queen of Scots</i> , 1867	4	7	\$12,000
Storer, Charles, American (1817-1907) <i>Ripe Enough to Gather</i> , 1883		Cover	\$38,000
Swinden, Albert, American (1901-1961) <i>Abstract Flower Arrangement III</i> , 1946		Mail Sheet	\$9,500
Talcott, Dudley Vaill, American (1899-1986) <i>The Jackal</i> , circa 1930	26	20	\$30,000
Walker, William Aiken, American (1838-1921) <i>The Cabin Homestead</i> , circa 1890	9	10	\$38,000



Louise Nevelson American (Russian born, 1899-1988) Painted Steel 31 X 25 1/2 X 11 1/4 INCHES
Maquette for Night Wall I Number 2 in an edition of 6.
(*Night Wall I* is in the collection of the Harvard Art Museum, Cambridge, Mass.)

Assemblage artist Louise Nevelson is celebrated for her vigorous dynamic sculptures. Though she worked primarily with wood, Nevelson believed that anything could be rehabilitated if it is "passed through a creative mind." The belief in her ability to breathe new life into the world allowed Nevelson to broaden her sculptural endeavors to include creating works out of steel, such as *Maquette for Night Wall I*, that continue to portray an impressive amount of dynamism and energy.

CHILDS GALLERY

ESTABLISHED 1937

FINE AMERICAN AND EUROPEAN PAINTINGS
PRINTS, DRAWINGS, WATERCOLORS AND SCULPTURE

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Luigi Lucioni American (1900-1988)
Related Rhythm, 1958
Oil on canvas 19 1/8 X 21 INCHES

Signed and dated lower left.
Artist's label verso.

EXHIBITED *29th Annual School of Visual Arts Exhibition*

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