

New Haven Auctions, Branford, Connecticut

Arroyo Collection Sold at New Haven Auctions

by Frances McQueeney-Jones Mascolo  
 Photos courtesy New Haven Auctions

New Haven Auctions gathered desirable antiques for its two-day sale June 25 and 26 in the Branford, Connecticut, gallery where over 800 lots found new owners. New Haven principal Fred Giampietro told *M.A.D.* that the auction drew 40 or 50 live bidders each day, countless phone bidders, and 9000 registered Internet buyers. Kathy Giampietro called the sale, spelled by Fred.

Early objects in original paint and in excellent condition.

Day one featured the collection of Luis F. Arroyo along with additions from other collections and estates. Arroyo's collection included fine folk portraits by such early artists as Ammi Phillips, Sheldon Peck, Erastus Salisbury Field, and Ruth Henshaw Bascom that bidders bid on eagerly.

A pair of Phillips portraits made \$13,640 (with buyer's premium), while a Peck portrait of a young man that had been in the collection of Horton Foote and had a long exhibition history brought \$18,600.

Day two featured work from various estates and collections. New Haven Auctions is careful in its lot descriptions. If an object is described as in fine condition, it's safe to say it is. On both days, the variety and scope of early objects in original paint and in excellent condition rewarded bidders.

The two highest prices were for carved and painted carousel figures. One was a tiger wearing a saddle blanket that read "Princeton." It was made by the Philadelphia Toboggan Co. around 1910 and brought \$21,080. A goat carved by Salvatore Cernigliaro for the Dentzel company brought a bit more at \$23,560.

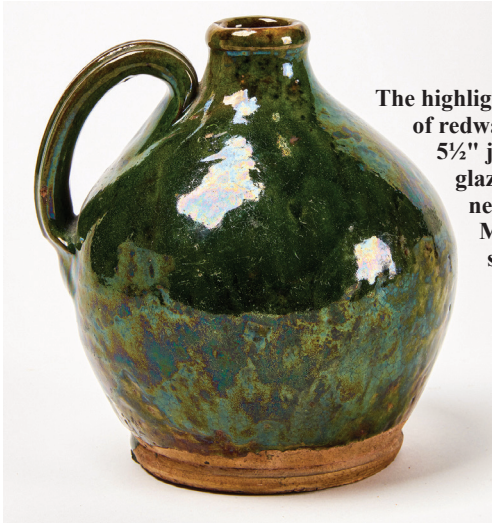
For more information, visit the website ([www.newhavenauctions.com](http://www.newhavenauctions.com)) or call (475) 234-5120.

The Gustav Dentzel (1846-1909) carousel goat is attributed to the noted Philadelphia master menagerie carver Salvatore Cernigliaro (1880-1974). In original condition, the goat fetched \$23,560 (est. \$15,000/25,000).



Around 1830 Ammi Phillips (1788-1865) painted this pair of 33½" x 28" (sight size) oil on canvas portraits of a man and a woman, each with several books. The sitters wear black, but the books have color. With an estimate of \$10,000/15,000, the pair brought \$13,640. They had been acquired at Sotheby's October 11, 2001, for \$30,650.

This portrait by Sheldon Peck (1797-1868) of a young gentleman from Port Henry, New York, in a colorful vest sold for \$18,600 (est. \$8000/15,000). The 24" x 23" (sight size) oil on wood panel, circa 1830, has a distinguished provenance. It sold in August 2005 at Northeast Auctions' sale of the collection of Horton Foote for \$40,600. Before that it was part of the collection of Herbert Waide Hemphill, and even earlier it was in the collection of Barry Cohen. It was on view at Heritage Plantation of Sandwich and the Museum of American Folk Art in 1974; the Hudson River Museum, the Whitney Museum of American Art, and the Abby Aldrich Rockefeller Folk Art Center at Colonial Williamsburg in 1975; the Munson-Williams-Proctor Arts Institute in 1975-76; and the Flint Institute of Arts and the Illinois State Museum in 1976.



The highlight of a selection of redware was this 6" x 5½" jug in a deep green glaze that was made near New Bedford, Massachusetts, and sold for \$4960 (est. \$1000/2000). It bears the numbers 26898 in pencil on the bottom.



From a tavern, the early 19th-century checkerboard, 18¾" x 10¼", in the original blue paint, realized \$4030 (est. \$300/600). The single pine board was made in New England and was acquired from Robert T. Foley. Although the Foley collection was sold at New Haven Auctions in April 2021, this checkerboard was not part of that auction.



This prancing horse, a 30½" long molded and sheet copper weathervane by A.L. Jewell, Waltham, Massachusetts, brought \$6820 (est. \$2500/4500). Dated to around 1875, the vane has had some restoration. The Jewell company was one of the first makers to produce made-to-order vanes in various animal forms.



The mid-19th-century post office sign, 14½" x 33¾", with graphically appealing script lettering is in fine original condition and sold for \$2604 (est. \$400/800).





Attributed to the Puffy Sleeve Artist, this miniature silhouette of a young woman holding a paper inscribed "Aged 15 1831" hangs in a period frame thought to be the original. Estimated at \$2000/4000, the 3½" x 2¼" (sight size) portrait brought \$6200. An inscription on the back reads "Adelia Miller Sherman / to be given to [illegible]."



Set in a painted yellow frame, the silhouette of a man holding a red book, circa 1835, is thought to be a New England work. It measures 4" x 3" (sight size) and sold for \$6820 (est. \$2500/5000).



The folk-art scene of a farmhouse is unsigned but thought to date to around 1875. A carriage drawn by two white horses appears to drive away from the farm as a child waves from a path, a man looks on from the barn, and a woman observes from the porch. The oil on academy board retains the label of Wadsworth, Howland & Co., which operated in Boston and Chicago. The 14¼" x 22¼" painting brought \$1240 (est. \$400/800).



The 19th-century Parcheesi game board in original paint in an inventive design is painted on both sides, although the secondary side, not shown, may have had overpaint. Estimated at \$1500/2500, the 23¾" x 24¼" game board brought \$13,640.



The stick-up swan decoy, circa 1920, 26⅝" x 29", with applied wings is in fine condition with an old, glued crack to the wing. Estimated at \$500/1000, it brought \$3100.



This colorful late 19th-century Parcheesi board, 18½" x 18¾", with a checkerboard on the reverse brought \$4030 (est. \$500/1000).



From a hotel, this 25" x 15⅝" tombstone-shaped key board, circa 1865, sold for \$5890 (est. \$250/500). In original condition, the board retains the original apple-green paint with mustard trim.



This New England stepback cupboard in early red paint with square-nail construction, circa 1820, sold for \$1860 (est. \$400/800).





Early 18th-century iron pipe tongs, 15" long, with inventive scalloping and an acorn finial, sold for \$527 (est. \$150/300).



This 19th-century game board, 28<sup>5</sup>/<sub>8</sub>" x 18<sup>5</sup>/<sub>8</sub>", with Parcheesi on one side (shown) and checkers on the back, in exceptional and vivid paint brought \$9920 (est. \$2000/4000).



This early whaling spear is graphically compelling. Of wrought iron, 55<sup>1</sup>/<sub>4</sub>" long, with a turned wooden handle and what appears to be red paint, circa 1850, it sold for \$4650 (est. \$500/1000). It came from a New Haven-area collection.



This turned wood map tube, 3" x 20<sup>1</sup>/<sub>2</sub>", in original red, white, and blue paint with a removable end cap is rare. Dating from around 1865 and in fine condition, it realized \$6820 (est. \$250/500). Such containers used in the Civil War were usually made of tin.



This molded copper weathervane in the form of an equestrienne riding sidesaddle, 26" x 28<sup>1</sup>/<sub>4</sub>", circa 1900, sold for \$14,880 (est. \$8000/12,000). Its surface was given a restored gold surface later in the century.



Unsigned, the pair of mid-20th-century carved and painted plovers, each 5" x 13<sup>1</sup>/<sub>2</sub>", sold for \$5580 (est. \$400/800). They came from a Nantucket collection.



Bidders really liked the large sign, 17<sup>1</sup>/<sub>4</sub>" x 102<sup>1</sup>/<sub>2</sub>", from the renowned Downy Flake Doughnut Shop, now in its 87th year on Nantucket, and pushed it to \$6200 (est. \$1000/2000). It came from a Nantucket collection.



“Princeton,” a rare carousel tiger attributed to the Philadelphia Toboggan Co., circa 1910, is in original condition and sold for \$21,080 (est. \$10,000/20,000).



The chimney cupboard in unusual and original cherry-red paint was made somewhere in the Northeast United States between 1830 and 1840. Diminutive at 67" x 22" x 11<sup>1</sup>/<sub>2</sub>" and made with square-nail construction, it sold for \$7440 (est. \$800/1500).





This miniature Nantucket basket with a hinged lid, 4" high with a 5" diameter rim, 6½" high with the handle upright, is rare, with few imperfections, and it sold for \$3720 (est. \$250/500). It came from a Nantucket collection.



It wasn't clear whether the sign was an exhortation or simply directional, but it attracted 30 bids that pushed it from the opening \$400 bid to the final \$3224 (est. \$400/800). The early 20th-century wooden sign, 11" x 96", retains the original paint and is in fine condition.



The red-winged blackbird in the tree is the central figure in this circa 1930 hooked rug. The tree and bird are surrounded by many other animals. The 28" x 62¼" rug, in fine original condition, sold for \$4960 (est. \$300/600).



The early stoneware jug decorated with an incised cobalt bird, circa 1800, and with an early wooden stopper, was made in the Northeast. Estimated at \$800/1500, the 11" high jug, 13" with the stopper, sold for \$4030.



The mid-19th-century checkerboard, 15½" x 15¼", with calligraphic decoration in each corner and a small drawer that holds the checkers sold for \$4030 (est. \$400/800). A horse, an eagle, and flowers decorate the corners. It came from a Westport, Connecticut, collection.



This Shaker box is unusually large at 7½" x 22¾" x 14½" and realized \$2604 (est. \$250/500).



Kate Clayton Donaldson (1870-1960), known as Granny Donaldson, of Marble, North Carolina, created this textile with crocheted cows and other animals, a man, a woman, a boy, and a girl, a vase of flowers, and a tree of life. Donaldson affixed the figures to the fabric, 32" x 41½", which is merely taped to a piece of masonite. Her work is in the collection of the American Folk Art Museum and is illustrated in *Handicrafts of the Southern Highlands* (1937) by Allen H. Eaton. This pictorial work sold for \$5270 (est. \$1000/2000).



The 19th-century Odd Fellows window shade with a painted skeleton attracted 25 bids that pushed it to \$1550 (est. \$250/500). Such images were meant to remind members of their own mortality. In excellent condition, the 47¾" x 37¼" shade is headed to Texas, where the new owner is restoring an Odd Fellows hall.







Two lush oil on panel still lifes with fruit by Prussian/American artist Severin Roesen (1815-1872) came to market. The 12" x 16" painting showing abundant grapes and peaches, with no restoration, brought \$18,600 (est. \$8000/12,000). The other, with a basket of strawberries, a plum, peaches, and grapes, 11 7/8" x 15 3/4", with the same estimate, realized \$14,880. The paintings came from the same Virginia estate but went to separate buyers.

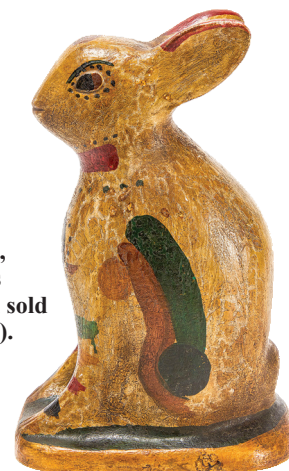


*Pantry House* by self-taught Tennessee artist Bill Sawyer (1936-2020), showing a young girl in front of a house, brought \$13,640 (est. \$2000/4000). The precision of the 19 3/4" x 15 3/4" (sight size) oil on masonite is evidence of the influence of Sawyer's service in France with the U.S. Army Corps of Engineers. Sawyer began exhibiting his work in the early 1950s but stopped painting in the 1980s.



One of the last lots of the two-day auction was a coin silver syrup pitcher by S. Kirk & Son that brought \$4030 (est. \$200/300). Standing 7" high with a 4" diameter base, it is decorated profusely with a village scene with domestic animals, floral elements, an angel below the spout, and two people. Its total weight is 18.335 troy ounces.

Virginia carver Frank Finney (b. 1947) carved, painted, and signed this rabbit, 9 1/2" x 6", which sold for \$4650 (est. \$400/800).



The two-part storekeeper's desk in original paint decoration, circa 1840, came from Maine. The upper part drops open to shelves above a writing surface, and the bottom is a bank of five locking drawers. Estimated at \$500/1000, the 76" x 41" desk sold for \$1860.

