

## Auction Action In Detroit

## Deaccessioned Works Dominate At DuMouchelles

DETROIT — Spanning three days, September 11-13, DuMouchelles conducted its September 2025 auction, featuring two live auctions and an online-only session on the final day, offering a total of 1,078 lots across all collecting categories. Karen Walker Beecher, executive vice president, shared that the firm “experienced very strong results across all categories, particularly fine art and jewelry. There was exceptionally strong bidding from our online platforms, phone and in the

salesroom, yielding about 90 percent sell-through and about 65 percent of lots selling to buyers outside of Michigan (including international).”

As described in the auction catalog, the sale’s first day included “estate jewelry and sterling silver from distinguished Michigan collections” as well as “Pewabic Pottery from the estate of Finn Bergishagen, Bloomfield Hills, Mich.” However, the second day, which featured art, African sculptures from the Kerchache and Wen-

tinck collection, items from the estates of Robert Littman, Louis Behre and Finn Bergishagen as well as deaccessioned works from the Grand Rapids Art Museum (Grand Rapids, Mich.), brought the sale’s highest prices. The third day had a mix of fine and decorative arts, furniture, jewelry, clocks and collectibles at more accessible prices.

Leading the sale overall was a circa 1975 oil on canvas of a playful tiger cub on a roof, with its mother coaxing it down. Titled “S’il Vous Plait, Mon Chere

(Please, My Dear),” Orville Bulman’s colorful scene saw “Lots of spirited bidding on the phone, sales room and online,” according to Beecher. The work had provenance to the collection of Cynthia Newton of Grand Rapids and Traverse City, Mich., and sold to an online bidder based in Alabama for \$49,600, almost two and a half times its high estimate. The same buyer also took home Bulman’s “Bonjour?” from the same collection. This work showed two tigers, each atop a palm tree, inquisitively looking into each other’s eyes. Signed and titled to the bottom, as was the first, “Bonjour?” went out at \$43,400, also more than double its high estimate.

The selection of deaccessioned works from the Grand Rapids Art Museum was led, at \$46,500, by a late Nineteenth Century Mahongwe (Gabon) wood and brass or copper *Boho Na Bwete*, or reliquary figure. The piece had extensive provenance, including Jacques Kerchache, Paris, France; Charles Wentinck, Provence, France; Pace Primitive and Ancient Art Gallery, New York City; and the work was donated to the Grand Rapids Art Museum by Mary Ann and Miner S. Keeler.

A Baga (Guinea) carved wood

*a-Tshol*, or shrine figure, from the late Nineteenth or early Twentieth Century was also part of the Keeler donation to the Grand Rapids Art Museum and had additional provenance to Furman Gallery in New York City. Standing 29½ inches tall, this example had a stylized human head that extended into a long beak, mounted on a spherical base, and the catalog noted that “medicinal substances would have been placed in the cavities of the figure’s head and oil, likely palm oil, would have been applied to the surface of the figure.”

Two Pablo Picasso linoleum cuts printed in colors on wove paper in 1963 also impressed bidders. Earning \$43,400 was “Portrait De Jacqueline À La Fraise,” numbered “5/50” and signed in pencil to the lower right. Her companion, “L’homme À La Fraise,” numbered “30/50,” went out at \$24,800. Both works had provenance to London Arts Detroit, Inc., and were acquired by a prominent prints and multiples collector based in Southfield, Mich. Another Michigan buyer, bidding online, won the pair.

Other notable artworks included an oil on canvas still life by French artist Maurice de Vlaminck. Beecher shared that in the firm’s preparation for the sale, they “worked with Wildenstein Plattner Institute who will include this work in the upcoming Digital Catalogue Raisonné Project for Maurice de Vlaminck.”



Leading the three days of auction action was Orville Bulman’s (American, 1904-1978) circa 1975 oil on canvas “S’il Vous Plait, Mon Chere” (left), which sold to an online buyer in Alabama for \$49,600. Bulman’s “Bonjour?” (right) also circa 1975, was bought by the same buyer for \$43,400. Both measured 23¼ by 21¼ inches framed (\$15/20,000).



Adolf Schreyer’s (German, 1828-1899) oil on canvas “Arabian Warriors on Their Mounts,” 35 by 61 inches framed, was chased to \$24,510 (\$20/30,000).



“Portrait De Jacqueline À La Fraise” (left) hung for \$43,400, while her companion, “L’homme À La Fraise” (right), brought \$24,800 (\$20/40,000). Both Pablo Picasso (Spanish, 1881-1973) linoleum cuts printed in colors on wove paper were published in 1963.



Having 149 pieces, this Buccellati Empire pattern sterling flatware service for 24 set the table for \$15,480 (\$14/18,000).



This 1960 Steinway & Sons Model L polished walnut Living Room Grand piano, 5 feet 10½ inches long, was played to \$9,300 (\$4/6,000).



This cast zinc and polychrome tobacco trade figure, titled “Indian Hunter” by William Demuth & Company (American, 1863-1911), circa 1875, 67½ inches high by 23 inches wide by 18¼ inches deep, finished for \$31,000 after “lots of phone and online bidding,” shared Beecher (\$15/20,000).



Review by  
Carly Timpson, Associate Editor  
Photos Courtesy DuMouchelles





This Cartier, Paris, 18K yellow gold Corona Habana cigar band ring with matte red enamel was taken to \$9,300 (\$600-\$1,000).

This Mahongwe (Gabon) wood and brass or copper reliquary figure, or *Boho Na Buete*, circa late Nineteenth Century, 17½ inches tall on base, brought \$46,500 (\$10/20,000).



Attributed to Ludovico Lucietto, Vatican Mosaic Workshop, this circa 1925 mosaic on metal panel, "After Guido Reni, Repentance Of St Peter," 30¼ by 25 inches, realized \$14,190 (\$1,5/3,000).



"Portrait Of A Man Presenting A Poppy" by Henry Lawrence Faulkner (American, 1924-1981), oil on Masonite, 20½ by 17½ inches, bloomed to \$20,640 (\$4/8,000).

The work came from a private collector in Cheektowaga, N.Y., and sold over the phone to a buyer in Switzerland for \$37,200.

In Adolf Schreyer's "Arabian Warriors on Their Mounts," "Arab horsemen traverse a shallow stream against a sunlit expanse of open country, with the faint outline of a city visible on the horizon." The catalog note continued, reading, "Schreyer's masterful handling of anatomy, costume and atmospheric light reflects his extensive travels in North Africa and the Middle East, and his celebrated ability to convey the vitality and elegance of both riders and mounts." Hanging in an ornate wood and gesso frame of the period, Schreyer's warriors left a multi-generation family collection in Rochester Hills, Mich., and rode off with a Texas internet buyer for \$24,510.

A cast zinc and polychrome tobacconist trade figure made by William Demuth & Company circa 1875 was bid past its \$20,000 high estimate to achieve \$31,000. Beecher shared, "The family that inherited the trade figure and had kept it for years was in the sales room when it sold and is thrilled with the result." Wearing a feathered headdress, fringe pants and a belted tunic, and armed with both a knife and rifle, this "Indian Hunter" figure had a plaque for "Wm. Demuth & Co" on its base and came from a family cigar shop in Reed City, Mich. The catalog noted that it was advertised as being \$80 in Demuth's brochure, but in this sale, it sold to a New York online bidder for a bit more.

The selection of silver on the first day was led by what Beecher described as a "handmade, scarce and very heavy and unique/

scarce" Empire pattern flatware service by Buccellati. Comprising 149 pieces, this service for 24 came from a private collector in Clarkston, Mich., and showed no signs of use. It sold to a Texas buyer, bidding online, for \$15,480.

The first day's second-highest price was earned by a 14K yellow gold rope style necklace from 1950 that sold to a phone buyer based in Georgia for \$14,880. Another gold jewelry lot to find success was a Cartier 18K yellow gold ring in the form of a Corona Corona Habana cigar band. With matte red enamel filling the logo stamp, Beecher called this ring "very rare," and it sold well above its \$1,000 high estimate, heading to New York with a phone bidder for \$9,300.

Prices quoted include the buyer's premium as reported by the auction house. For information, [www.dummoart.com](http://www.dummoart.com) or 313-963-6255.



Maurice de Vlaminck's (French, 1876-1958) 1912 oil on canvas still life "Nature Morte," 21½ by 24 inches, finished within estimate, for \$37,200 (\$30/50,000).

## Preservation Long Island Explores How F. Edwin Church Made A Name For Himself

COLD SPRING HARBOR, N.Y. — Preservation Long Island (PLI) presents "Making a Name for Himself: The Life & Art of F. Edwin Church, 1876-1975," a new exhibition highlighting the work of celebrated Twentieth Century portrait and landscape artist F. Edwin Church, who had strong ties to Long Island's North Shore. On view through December 21 at PLI's Exhibition Gallery in Cold Spring Harbor, the exhibition features a wide array of artworks, photographs and personal ephemera spanning Church's prolific career — framed within the larger narrative of his life both abroad and on Long Island.

Despite sharing a name with the famous American landscape painter, Frederic Edwin Church (1876-1975) became a celebrated artist in his own right. Born in Brooklyn in 1876, he briefly studied architecture before realizing his true passion for painting. He enrolled in art classes in New York and Paris, studying with notable artists and exhibiting his art. He chose to sign his

paintings "F. Edwin Church" to distinguish himself professionally and endeavored to create his own artistic identity.

Rooted in the traditions of Impressionism and Japonisme, Church's work nevertheless reflects modern life in the Twentieth Century. He found inspiration in the world around him, filling his canvases with vibrant flowers, birds and urban and natural landscapes. Critics praised his opulent portraits featuring women in contemporary fashions blended with elements of Japanese art and design.

Church's ties to Long Island include his family's construction of two homes in Locust Valley, both designed in 1928 by renowned architect Harrie T. Lindeberg. At his primary residence, which he named Laurelwood and occupied for the rest of his life, Church painted bird frescoes on the loggia walls — preserved by the current owners. During this period, Church established the Charles T. Church Northshore Bird Sanctuary on

part of the adjoining family properties in Locust Valley, in memory of his brother. The Churches were founding members of North Shore Wildlife Sanctuary and donated a significant portion of the land that is now known as the Shu Swamp Preserve.

"We are thrilled to celebrate the extraordinary artistic legacy of F. Edwin Church, a painter who chose to spend the latter part of his life on Long Island's North Shore, which is also the home of Preservation Long Island," said Jackie Powers, PLI executive director. "This exhibition reflects our commitment to exploring the intersection of art, culture and place. By highlighting Church's work and his contributions to the local community, we hope visitors will gain a renewed appreciation for the North Shore's cultural and artistic heritage at the turn of the last century."

"On display are several works Church created while living on Long Island, including paintings of scenes from his Locust Valley residence

and the exhibition's only woodblock print, which depicts ice skaters at the Beaver Dam Club in Mill Neck," said Emily Werner, guest curator. "Montauk Beach' and 'The Cow Path' capture the diversity of Long Island's natural landscapes, while 'Oyster Bay House' serves as a valuable

record of a North Shore vernacular home that was later lost to the waves of suburbanization that reshaped the region in the mid Twentieth Century."

Preservation Long Island is at 161 Main Street. For information, 631-692-4664 or [www.preservationlongisland.org](http://www.preservationlongisland.org).



## Atlantic Coast

### Decoy Collector Show

# OCTOBER 18, 2025

Opens at 9 a.m.

**Location:**  
**Whites of Westport**  
Westport, Massachusetts  
Tables: \$60 each  
**Room Reservations**  
Hampton Inn/Westport  
(508) 675-8500

**For more information:**  
Tom Reiley: (860) 324-4001  
Jim Jankowski: (631) 721-6914  
Tim Sieger: (516) 384-0728

**Send table reservations to:**  
Atlantic Coast Decoy Collector Show  
c/o Tim Sieger  
41780 Route 25  
Peconic, NY 11958

See you at the show!