

THE WORKS OF
WM. BLISS BAKER, Dec'd

FINISHED PICTURES AND STUDIES

EXECUTRIX' POSITIVE SALE

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WM. BLISS BAKER, Dec'd

FINISHED PICTURES AND STUDIES

AMERICAN ART ASSOCIATION, MANAGERS

MESSRS. ORTGIES & CO., AUCTIONEERS

04-P1213

ON FREE EXHIBITION DAY AND EVENING

BEGINNING FRIDAY, MARCH 11TH

AT

ORTGIES' ART GALLERIES

845 AND 847 BROADWAY, NEW YORK

THE WORKS OF

WM. BLISS BAKER, DEC'D

CONSISTING OF

FINISHED PICTURES AND STUDIES

ALL TO BE SOLD WITHOUT RESERVE, BY

ORDER OF EXECUTRIX

ON THURSDAY EVENING, MARCH 17TH

AT THE ABOVE GALLERIES

AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY CONDUCTING SALE

MESSRS. ORTGIES & CO., AUCTIONEERS.

1887

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Article is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

ORTGIES & CO.,

AUCTIONEERS.



FROM HARPER'S WEEKLY. Copyright, 1886, by HARPER & BROTHERS.

THE LATE WM. BLISS BAKER.

SPECIAL NOTICE.

EVERY Sketch, Study, and finished Picture belonging to the late Wm. Bliss Baker at the time of his decease, is included in this Sale. All have been newly framed. Painting and frame will be sold together, and in every instance the Price paid for Painting will include frame.

AMERICAN ART ASSOCIATION,

WILLIAM BLISS BAKER.

From *Harper's Weekly*, Dec. 4, 1886.

THE tidings of this young artist's untimely death, at the early age of twenty-seven, will be received with sincere regret by all those who take an intelligent interest in the growth of native American art. All he knew of art he derived from American sources. Born of American parents, in the city of New York, he passed his boyhood in the village of Ballston Spa. At the age of seventeen he began his first systematic art studies at the National Academy in New York, in the drawing school of which institution he took the ELLIOTT prize medal in 1879 in a class of many members.

In the spring of 1885 he was a successful competitor for the HALLGARTEN prize, with "The Woodland Brook"—a picture which justly excited the admiration of the art-loving public, and at once placed him, although not yet twenty-five years old, in the foremost rank of the landscape painters of the day. Among his more important works are, "Morning in the Meadows," and several other pictures belonging to THOMAS B. CLARKE, Esq.; "Sunrise on New York Harbor," the property of RUSSELL SAGE, Esq.; "Fallen Monarchs" (after the rain), owned by Mr VAN HORNE, of Montreal; "Solitude" (a wood interior) and "Under the Apple Trees"—the last two exhibition pictures in the Academy; "Morning after the Snow" (a wood interior), and others.

Young BAKER's death was caused by a fall on the ice while skating, which fractured one of the lower vertebrae of the spine. During the earlier months of his long illness he suffered excruciating pain, and to the last was never free from suffering, more or less acute. His mind remained absolutely unclouded until within an hour or two of the close, which he awaited with calm and unflinching courage.

From the *New York Evening Post*:

William Bliss Baker, one of the most promising of young American artists, died on Saturday at Hoosick Falls, N. Y., in the

twenty-seventh year of his age. His illness, which he bore with singular fortitude, was very long and painful, and was caused by an injury to the spine through a fall on the ice in skating. Mr. Baker was born in this city, and passed his boyhood in the village of Ballston Spa. His talent for art was early shown and precociously developed, with only American influences. He began his regular art studies at the age of seventeen years, at the National Academy of Design, in whose drawing school he gained the Elliott prize medal in 1879. His promise of a brilliant future was quickly recognized by Thomas B. Clarke, who bought one of his earliest exhibited pictures. In the spring of 1885 Mr. Baker successfully competed for the Hallgarten prize with a picture which immediately placed him in the front of landscape painters. This composition was "The Woodland Brook," now the property of Hr. Halstead. Among his other more important works are "Morning in the Meadows," and several other pictures owned by T. B. Clarke; "Sunrise on New York Harbor," owned by Russell Sage; "Morning after the Snow" (a wood interior); "Solitude" (also a wood interior); and "Under the Apple Trees," both of which were exhibition pictures in the Academy; and "Fallen Monarchs" (after the rain), owned by Mr. Van Horn, of Montreal. He made some notable contributions in black and white to the Salmagundi exhibitions, and the few etching plates which came from his hand demonstrated his ability to achieve high distinction in the branch of art they represented. The young artist was animated by an intense love of nature, which he manifested from his earliest years, and this, aided by his great industry and energy, was among the chief elements of his success in the line of art he had chosen. His untimely death will be deeply regretted by all who take an intelligent interest in American artistic progress.

The following gentlemen are among the patrons of the deceased artist:—

Thomas B. Clarke,
 William C. Van Horne,
 Richard B. Angus,
 George I. Seney,
 John Byers,
 Russell Sage,

R. H. Halsted,
 Benjamin Altman,
 A. Dudley Bramhall,
 William H. Fuller,
 James F. Sutton,
 Washington Wilson.

William Bliss.

CATALOGUE.

1

BROOK AND PASTURE.

20 x 12

2

AUTUMN STUDY.

20 x 12

3

OUTLET OF A LAKE.

19 x 13

4

SURF.

23 x 15

7

5

JUNE.

23 x 14

6

STUDY OF FOREST.

12 x 20

7

AN ELM.

12 x 20

8

TREE TRUNKS.

12 x 20

9

APPLE TREES.

12 x 20

8

10

TREE TOP.

12 x 20

11

GATHERING CHESTNUTS.

12 x 19½

12

SNARLED ROOTS.

18 x 11

13

WINTER FOREST.

20 x 12

14

BANKS OF SCHOHARIE.

19½ x 13½

9.

15

WOOD OPENING.

11 x 19½

16

CLUMP OF TREES.

11½ x 19½

17

STUDY OF TREE.

11½ x 19½

18

DAISIES.

12 x 20

19

WOOD INTERIOR.

22 x 13½

10

20

THE OLD ORCHARD.

13½ x 22½

21

DEAD LEAVES.

12½ x 19

22

AUTUMN WOODS.

22 x 13

23

SUNLIT PASTURES.

15 x 11

24

TIMBER BELT.

20 x 13

11

25

PASTURE.

20 x 12

26

CORN STALKS.

12 x 20

27

OPENING IN WOODS.

16 x 10

28

YOUNG CATTLE.

15½ x 12

29

SUNLIT BROOK.

12 x 19

12

30

STUDY OF TREES.

11½ x 18

31

STUDY OF ROCKS AND FALLEN TIMBER.

18 x 12

32

BED OF A BROOK.

12 x 19

33

OLD MILL POND.

12 x 20

34

A HAZE.

11½ x 8

13

35

180 - *tea* JUNE PASTURES.

12 x 9 $\frac{1}{2}$

36

165 - CORN FIELDS AND PASTURE.

12 x 9 $\frac{1}{2}$

37

180 AUTUMN.

11 $\frac{1}{2}$ x 9 $\frac{1}{2}$

38

180 - *tea* FOREST SUNSHINE. X

12 $\frac{1}{2}$ x 9

39

210 - SCHOHARIE CREEK.

19 $\frac{1}{2}$ x 14

14

40

260 —
SHADOWS IN THE POOL.

12 x 10

41

260 —
A FOREST GLADE.

12½ x 10

42

260 —
SPRING PASTURE.

12½ x 9½

43

260 —
UNDER THE APPLE TREES.

36 x 24

44

260 —
A COOL RETREAT.

29 x 23

15

45

90 —
SNOW SCENE.

(Black and White.)

12 x 9

46

185 —
ORCHARD IN JUNE.

12 x 16

47

112 1/2 —
EDGE OF THE CREEK.

19 x 11 1/2

48

160 —
DRIED UP.

12 x 9 1/2

49

180 —
APRIL DAY.

23 1/2 x 14

16

50

1100 — *SNOW SCENE.*

42 x 30

51

500 — *SUNNY BROOK.*

19½ x 12

52

400 — *AUTUMN WOODS.*

20½ x 12

53

20 — *AUTUMN LEAVES.*

12 x 20

54

20 — *THE ROADSIDE.*

20 x 12

17

55

80 —

BED OF BROOK.

12 x 19

56

110 —

TREES AND MEADOW.

12 x 10

57

35 —

STUDY OF FERNS.

12 x 10

58

22 —

ROUGH PASTURE.

12 x 9

59

100

SUNLIGHT IN THE WOODS.

14 x 11½

18

60

75 — *BANKS OF THE SCHOHARIE.*

14 x 10

61

50 — *HARVEST STUDY.*

12 x 8½

62

30 — *HAYCOCKS.*

11½ x 9

63

100 — *SHEEP PASTURE.*

13 x 10½

64

100 — *SURF.*

22½ x 14

19

55
65

WINTER TWILIGHT.

12 x 9

30
66

SNOW.

6½ x 10½

42
67

OLD STUMP.

12 x 9½

68

VALLEY OF HUDSON FROM CATSKILLS.

11
12 x 10

69

WOODS IN JUNE.

11
12 x 10

20

40 —
70

LOWLANDS.

12 x 7

71

R 4000 -
TREE TRUNKS.

14 x 12

72

1000
CATSKILL CLOVE.

12 x 10

73

105 —
SUNSET.

12½ x 9

74

200
2000
AUTUMN WOODS.

12½ x 8½

21

75

35 — *ROCK STUDY, NORTH SHORE, LAKE
ONTARIO.*

18 x 13

76

37 1/2 — *UNDER THE HILL.*

12 x 9

77

R 37 1/2 — *APPLE BLOSSOMS.*

12 x 8

78

37 1/2 — *POOL AND MEADOW.*

12 x 10

79

37 1/2 — *MOSSY STUMPS.*

12 x 10

22

80

25 — *STANDING GRASS.*

(Uncut meadow).

12 x 10

81

40 — *IN THE HAY FIELD.*

12 x 9

82

65 — *SUMMER WOODLAND.*

12 x 10

83

65 — *HARVEST TIME.*

12½ x 9½

84

35 — *STUDY OF FERNS.*

12 x 10

23

85

35 — *STUDY OF AUTUMN LEAVES.*

12 x 10

86

25 — *STUDY OF TREES.*

5½ x 12½

87

25 — *MEADOW AND WOODLAND.*

12 x 10

88

30 — *WOODLAND STUDY.*

12½ x 8½

89

115 — *SUMMER PASTURE.*

13 x 6½

24

90

165 —
WOOD INTERIOR.

21 x 15½

91

165 —
AUTUMN WOODS.

22 x 30

92

165 —
SECOND GROWTH TIMBER.

12½ x 9½

93

70 —
WOODLAND SHADE.

12½ x 10

94

200 —
STUDY OF SNOW.

14 x 20

25

95

PASTURE.

110 —
18 x 14

96

BRANCHES OF ELM.

21 x 29
210 —

97

JUNE SUNSHINE.

22½ x 15½
395 —

98

EDGE OF THE WOODS.

17 x 12
400 —

99

CLOVER FIELD.

12½ x 19

26
225 —

100

SOLITUDE.

50 x 38

101

100 — *WOOD INTERIOR.*

22 x 30

102

215 — *EARLY AUTUMN.*

20 x 28

103

65 — *WOOD INTERIOR.*

(Black and White.)

8 x 11

104

215 — *LANDSCAPE.*

14 x 22

27

105

NEW YORK HARBOR. CITY FRONT.

27 —
19 x 7

106

40 —
ROCKY POOL.

10 x 13

107

35 —
WATER FALL.

12 x 20

108

20 —
FORT LEE. HUDSON RIVER.

109

50 —
STUDY OF WOODS.

10½ x 13

110

49 —
POOL AND UPLAND.

12 x 20

28

111

GOLDEN ROD.

12 x 20

112

FALLEN (A STUDY).

22½ x 18½

113

FOREST ROAD.

12 x 20

114

STILL POOL IN THE WOODS.

19½ x 12

115

MEADOW BROOK.

21 x 16

29

116

105 — *WOOD INTERIOR.*

(Black and White).

17½ x 21½

117

107 — *BROOK AND WOODS.*

12 x 20

118

105 — *YOUNG TIMBER.*

12 x 10

119

50 — *THE SENTINEL.*

12 x 20

120

55 — *APPLE BLOSSOMS.*

20 x 13

30

121

30 ——— *MOUNTAIN TOP.*

20 x 13

122

95 ——— *BED OF BROOK MORSE MOUNTAIN,
ADIRONDACKS.*

12 x 17½

123

90 ——— *WOOD INTERIOR.*

21 x 29

124

55 ——— *LANDSCAPE.*

19½ x 13½

125

50 ——— *PASTURE.*

12 x 10

31

126

55 — *LANDSCAPE.*

22½ x 13

127

30 — *PASTURE.*

13½ x 10

128

60 — *SHADY POOL.*

12 x 19

129

80 — *APRIL SNOW.*

36 x 20

130

Early W. *J. M. W.*
MORNING AFTER THE SNOW.

57 x 39

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

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**THE METROPOLITAN
MUSEUM OF ART**

Thomas J. Watson Library



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