

segued into all things American: historic houses, decorative arts and furniture in particular. "As I began to acquire 19th-century houses, I recognized that the original American furniture looked wonderful—just the right scale. That is what eventually drove away all my English antiques," he says. "More specifically, I have concentrated my collecting on New York-made furniture of the early 1800 to 1840 period." Richard hosts 30 to 40 tours annually of his historic houses, which contain a sizable collection of New York cabinet-maker Duncan Phyfe's furniture. "A lot of it is original to the houses," says Richard, who was able to track down the furniture at auction or through relatives of the original owners. His houses include Edgewater (1825) on the Hudson River; two Greek Revival houses in South Carolina, Millford Plantation (1842) and Roper House (1838); Ayr Mount (1814) in North Carolina; and the 1784 restored sugar cane plantation, Cane Garden, in the U.S. Virgin Islands. He also owns two 1920's classical revival town houses on New York's Upper East Side.

To preserve, protect and open to the public these examples of classical American architecture, antiques and decorative arts, Richard founded the Classical American Homes Preservation Trust, which eventually will own all the houses. It now owns two, which are open for tours. He bought one of them, Ayr Mount, with the intention of living there. "I ended up not using it, yet couldn't bring myself to sell it," he says. "So I gave it to the new foundation, and it's now open to the public daily." —B.L.

Karey and Mark Joensen

Pittsburgh

Modern and contemporary Italian design

Whether it's contemporary furniture by Ettore Sottsass or a series of Piero Fornasetti plates or ceramics, Karey and Mark Joensen collect with an eye toward humor, wit,

playfulness, bold color and decoration. "We continually study the market and buy selectively," says Mark, whose other collecting interests include American and English Aesthetic Movement furniture, early 19th-century glass from Pittsburgh and mid-19th century American silver. He emphasizes that he doesn't consider himself a "top collector" nor someone who could "fund a museum addition," although he regularly lends works to Pittsburgh's Frick Art and Historical Center and the Carnegie Museum of Art. —B.L.

Wallis and Marshall Katz

Pittsburgh

Palissy ware

The Louvre undoubtedly has the best possible collection of Palissy ware, but Wallis and Marshall Katz are among the most serious personal collectors in this country. Palissy ware, named after the 16th-century artist Bernard Palissy, refers to high-relief ceramic dishes and similar articles embellished with forms from nature. The Katzes have collected about 250 mostly French objects, dating from 1849 to 1899. Marshall has written about Palissy ware and often loans works and lectures at various museums. —B.L.

Richard Kelton

Los Angeles

Australian Aboriginal art and maritime-related art

Unfortunately, I'm still collecting," says Richard Kelton, as avid a sailor as a collector of everything centered around maritime activities. Along with some rare Australian Aboriginal artworks, one of his prize possessions is a

Charles-Jean Avisseau platter, signed with monogram, c. 1850-55, Katz collection.

model that Nathaniel Herreshoff carved for an America's Cup design. Richard also has significant collections of what he calls "Gauguin material" and "Pacific material" relating to the voyages of Captain Cook, maritime instruments and paintings, and "a whole gamut of China-trade material, including export China, silver, paintings, silk and fans from about 1750 to 1850." He also collects vintage *molas* and other textiles from the Cuna Indians of Panama. Richard consistently loans objects to museums in this country and overseas. What separates him from other avid collectors is that over the years he has invited scientists, archaeologists, anthropologists and curators to join him on extended worldwide sailing voyages to do research in remote areas that are difficult to reach by commercial transportation. These trips have resulted in various scholarly research and publications. What drew him to Aboriginal art is that its "graphic images originate in one of the oldest continuous cultures on earth," he says. "Aboriginal artists use these images as symbols to enhance their memory as they transmit their entire body of cultural knowledge from one generation to the next without the aid of any written records. Thus, the work I have demonstrates how, from its inception, art serves to enrich and preserve culture." —B.L.

