

San Francisco, California

# The San Francisco Antiques Show

by Alice Kaufman

An ebullient Lisa Podos told *M.A.D.* two days after the October 26-30, 2011, San Francisco Fall Antiques Show closed, "There was an amazing response to the show. Several dealers told me they had their best preview party sales ever." Podos is a strategic and creative consultant for the show.

The theme of the show was "Hidden Treasures," defined by

Chicago attended. "They support the show, buying for their clients."

Along with a new crop of designers attending, there were 14 new dealers exhibiting. "That's a product of the economy," Podos said. "Several of our veteran dealers didn't feel they could commit to being in the show far in advance, not knowing what the future held. We would like not to lose dealers,

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Podos as "anything with surprise elements." The treasures were hidden everywhere, including among the preview party hors d'oeuvres that included chocolate truffles in a box (TV/local chef Tyler Florence was honorary chair). The lecture series featured a presentation on pearls, and individual pieces such as a Japanese box with marquetry drawers from Jayne Thompson Antiques exemplified the theme.

Attendance was "really strong, but very diverse," Podos said. "Saturday was kids-and-dogs day. From the first night, I could feel an increased energy—dealers enjoying themselves; collectors asking questions."

SFFAS's courtship of interior designers goes on all year, and this time designers from Los Angeles, New York City, and

but having new exhibitors keeps the show constantly different."

Show chair Michele Goss is in charge of attracting new dealers. "Our favorite way to find them is word of mouth," she said. "But we can ask dealers in similar areas to recommend someone specific, or contact someone we've seen an ad for, or as a last resort, look at another show's programs." All new candidates are thoroughly vetted by asking their peers "if they fit in," if they set up "a good-looking booth."

Plums for the 2012 show? Lisa Podos said, "I hope we can bottle what we did this year. By all the metrics we use to judge success, this year we were a success."

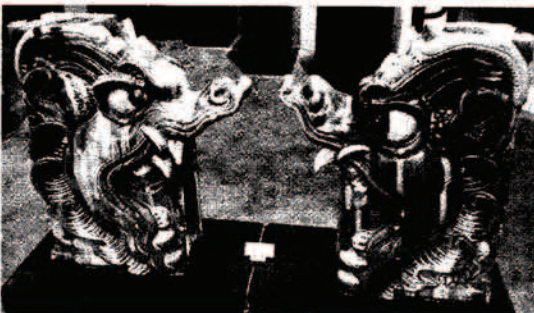
For more information, call (415) 989-9019 or visit the Web site ([www.sffas.org](http://www.sffas.org)).



This turn-of-the-20th-century German Noah's ark "of unusually large size" with "quite a few" animals was priced at \$12,900, including the animals, by Yew Tree House Antiques, New York City.



The label for these circa 1935 English reconstituted stone seated putti described them as "an engaging pair." Finnegan Gallery, Chicago, priced the pair at \$7500. The gallery's Marty Shapiro said he was having a good show "with lots of different sales, which is how I judge a show."



Fifteen-year SFFAS veteran J.R. Richards of Los Angeles said this show is "always good." He was asking \$18,000 for the pair of Ming Dynasty architectural elements in the form of dragon heads.



*Seated Figure at Starside, 1985* by Bay area painter Nathan Oliveira (1928-2010) was priced at \$160,000 at Foster-Gwin, San Francisco. In front at the bottom of the painting is a 2nd-/3rd-century A.D. Roman marble portrait head priced at \$48,000.

Tribal art dealer Joel Cooner of Dallas, Texas, was asking \$3500 for this 19th-century "three-square" shield, Ngombe people, Democratic Republic of the Congo, made from wood and rattan, 52½" high.



This is a detail of an approximately 7' tall Peruvian painted ceiling beam, circa 1940, priced at \$6500 by Colonial Arts, San Francisco. The gallery's James Eddy reported "a lot of sales. Someone bought every box and a chest."



Habité, Los Angeles, California, was asking \$6800 for the 1960's lamp by Italian lighting designer Mario Bellini. In the background is an "after Warhol" Sunday B. Morning print. Habité's Laurent Rebuffel said the show felt "more relaxed and looks the best it has in years," adding that "twentieth-century furniture is well received."



Second-year exhibitor Christopher Lane of The Philadelphia Print Shop, Philadelphia, Pennsylvania, and Denver, Colorado, said the attendees were "a very knowledgeable crowd; they know what they are looking at." Lane was asking \$3200 for this 1853 wall map of the United States. "People are getting to know us," he said. He also felt there was "more inclination to buy this year."



Sullivan Goss - An American Gallery, Santa Barbara, California, was asking \$100,000 for this American Renaissance Neoclassical mural study, *Rite of Spring, 1910-13*. The gallery's Jeremy Tessmer said it "would have been celebrating California's agricultural power, or bacchanalia." This was his first year exhibiting at the show, and he said he was "very pleased with the quality of the people attending."



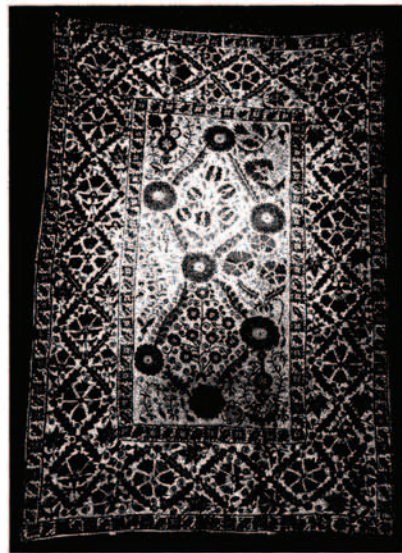
American Garage, Los Angeles, California, was asking \$5500 for this circa 1900 Masonic lodge piece depicting symbols of the lodge. Four-year veteran Michael Ogle said that the SFFAS is "one of the most beautiful shows in the country. We had a good opening night. We sold six items, and already [on the second full day of the show] had two comebacks—both designers—from preview night."



*Best of Friends*, an 1870 painting by Thomas Earl (fl. 1836-85), "one of England's best-known animal painters," cost \$27,500 at David Brooker Fine Art, Southport, Connecticut. Four-year show veteran Brooker said he had seen "lots of return clients and some new people."



At Anderson Galleries, Beverly Hills, California, *Marking the Movement of the Armies*, an 1871 oil on panel by Belgian artist Frans Verhas (1827-1897), cost \$450,000. The gallery's Kevin Anderson said that "lots of people were contemplating" purchases and praised "the quality" of the show attendees: "a lot of qualified people." SFFAS strategic and creative consultant Lisa Podos said more paintings dealers exhibited at the 2011 show than in the past.



Peter Pap Oriental Rugs, San Francisco, New York City, and Dublin, New Hampshire, was showing this Suzani embroidery, Uzbekistan, first half of the 19th century, 4'5" x 3", in original condition, for \$24,000.



Tramp art is a specialty of Bonnie Grossman of The Ames Gallery, Berkeley, California. This "elaborate" chip-carved clock case with "recent restoration but no repair" was priced at \$4900. Grossman said the clock face was just paper, a placeholder. "I haven't found the right clock yet."



Jeff R. Bridgman, American Antiques, York County, Pennsylvania, was asking \$1650 for this first-quarter-of-the-20th-century game wheel made by H.C. Evans & Company, Chicago, "a major carnival game manufacturer." Bridgman said he loved the "Art Nouveau-American Indian decoration." How crowded was the preview party? "There was massive attendance, staggering." How are sales? "Moving along."



At Arader Galleries, San Francisco/New York City, *Apricots* by Pierre-Joseph Redouté (1759-1840), watercolor on vellum, cost \$65,000.



At frame specialists Aedicule, San Francisco, this "very rare" 1680 Portuguese carved gilt old master frame priced at \$14,800 is "one of our most important frames. People use them for modern art, especially abstract art."



Tom McKinley's *Pool Reflecting*, 2011, oil on panel, was priced at \$25,000 at John Berggruen Gallery, San Francisco.



Almond Hartzog Gallery, San Francisco, displayed four klismos chairs (one shown) with a round ash table, designed by Kaj Gottlob and produced by Fritz Hansen, 1922, Denmark. The set was \$100,000. "These are becoming very fashionable, enjoying a resurgence," said one

showgoer to another, pointing at the chairs.



Thomas Livingston Antiques, Berkeley, California, was asking \$2200 for this Pennsylvania tiger maple slant-top desk. "Slant-top desks are as easy to sell as a toothache," Livingston told *M.A.D.* "They all want flat-tops for their printer. Ten years ago, this desk would have sold for eight thousand to eleven thousand dollars." Livingston then shared his secrets for success at the SFFAS. Merchandise must be "beautiful, well restored, small in scale, and cheap." How were sales this year? "I've always done well."



Matt Murphy Studio, San Francisco, was asking \$18,000 for this circa 1948 American daybed by Tommi Parzinger. Made with white lacquered maple, brass, caning, and glamorous red upholstery, the daybed was a custom design for New York City decorator Nancy White's Upper East Side apartment. The studio's Charlie Gallup loved the preview party. "All our clients were here!"



The interior of this Japanese box in the form of a house with an arched roof is filled with marquetrie veneered drawers, beautifully capturing the hidden treasures theme of the show. Jayne Thompson Antiques, Harrodsburg, Kentucky, was asking \$55,000 for the box.