

Baltimore, Maryland

The 2017 Baltimore Art, Antique & Jewelry Show

by Lita Solis-Cohen

The Baltimore Art, Antique & Jewelry Show, held August 24-27, was slimmer this year, down about one-third of the number of dealers from a year ago. The gate was down as well on a weekend with the most glorious weather of the summer. The majority of dealers said selling was good at setup but down at show time. A few said they sold better than they did last year. Those who came to the show on Friday were well-informed collectors who looked carefully, and many of them left the show with small packages.

The show was more focused than in the past.

This end-of-summer show is still a big show at the Baltimore Convention Center, but with 328 dealers it was possible to see it in just one long day. Half the dealers have shown here for generations and have a following. They send their customers complimentary tickets that serve as a reminder to attend the show. A few hundred were in line when the doors opened at noon on Friday.

The show was more focused than in the past. The floor plan made it pleasant to shop. There were more places to rest, better food to eat in a large blocked-off area with tables and chairs, and an additional coffee bar near the book section.

The Antiquarian Book Fair section was much diminished, with fewer than a dozen booksellers and one print seller. Joshua Mann of B & B Rare Books, New York City, said he enjoys coming to Baltimore but finds it an expensive way to try to make money. "We like going to good restaurants," he said. (We hope he went to Pierpoint in Fells Point, Maryland, and ordered one of chef Nancy Longo's smoked Maryland crab cakes and one traditional one. They are memorable.) B & B Rare Books made at least two good sales, a rare edition of Galileo's *Systema Cosmicum* (Cosmic System) for more than \$12,000 and a set of four first editions of A.A. Milne's books, including *When We Were Very Young*, *Winnie-the-Pooh*, *Now We Are Six*, and *The House at Pooh Corner*, for more than \$10,000.

Last year a few fine crafts dealers presented contemporary work, and this year that section of the show, called the Baltimore Fine Craft Show, was expanded. The 29 contemporary crafts dealers mostly sold to their regular clients, and they chalked up their experience at this show to advertising, hoping to hear from those who took their cards.

The center aisle with its red carpet was dominated by luxury goods—Hermès and Chanel handbags; Cartier, Van Cleef & Arpels, and David Webb jewelry; Chinese porcelain; China trade from international dealer Santos, London; and mainland Chinese treasures from TK Asian, Williamsburg, Virginia. There was a large selection of French art glass, plenty of Tiffany, and Art Nouveau furniture. Dealers offered less ceramics than ever before but more silver than last year. A newcomer, Greg Pepin of Greg Pepin Silver, Denmark, and his partner, Ian Moore, designed a stunning stand to present a collection of first-rate Georg Jensen silver—

hollowware, flatware, and jewelry from every period. They sold well and plan to exhibit at other Palm Beach Group shows. Scott Diament, the Palm Beach Group CEO, was thrilled to have a new star among the 19 dealers new to the show this year, most of whom were dealers in the fine crafts section.

Most of the art was of the sort popular in south Florida—large in scale and contemporary. Some of it sold, including a large copy of a van Gogh self-portrait made with folded paper torn from magazines. There were some American paintings from the 19th and first half of the 20th century; it was a hunt to find them. A few examples are illustrated. In addition to binoculars and fossils, House of Whitley, Dania Beach, Florida, offered crystals and minerals, and works by Christopher Marley, who assembles and frames harvested insects, sea creatures, plants, and stones. M.S. Rau Antiques, New Orleans, did not disappoint. Among its rarities was an 18th-century copying machine made in England that is like the one George Washington used at Mount Vernon.

"It was a treat to come to an old-fashioned antiques show with a huge variety, and we found things to buy from dealers from Arizona and Kansas as well as such well-known specialists as Santos," said Judith Hernstadt of New York City, a collector who said she looks forward to this show every year. In addition to adding two pieces of China trade porcelain to her collection and a pair of early New York tablespoons, she bought a small American sculpture.

The smaller show with better material for a more select audience and fewer sales seems to be a sign of the times. Dealers said the fact that presale buying and selling was good means that there is indeed life in the marketplace. Jacqueline Smelkinson and Marcia Moylan, who have had a permanent stand on the red carpet for years, said one-third of their sales were jewelry, one-third ceramics, and one-third miscellany ranging from tape measures to biscuit tins. They were thrilled to sell their Coalport dark blue fruit coolers with gilt decoration to a new customer from Baltimore.

Some good material was offered by knowledgeable dealers; a very small selection is illustrated here. Most of the dealers in art and antiques said they would be back in 2018. The management announced that in accordance with dealer requests they will return the show's timing to coincide with Labor Day weekend. The dates will be Thursday through Sunday, August 30 through September 2, 2018. For more information, see (www.baltimoresummershow.com).



Raymond Sasson, a silver dealer from Brooklyn, New York, was first in line. He said he arrived at 10:30 a.m.



There were a few hundred people in line when the doors opened. The crowd swelled in the next few hours and had thinned by 5 p.m.; dealers hoped that more would come in the evening. The show was open noon to 8 p.m. on Thursday, 11 a.m. to 7 p.m. on Friday and Saturday, and 11 a.m. to 6 p.m. on Sunday. "Thursday serious buyers come to see the dealers with whom they have developed a relationship; Friday in the past has been slow; and Saturday and Sunday is when the public comes, those who respond to the barrage of advertising," commented a dealer who has done the show every year since the Palm Beach Group bought the show in 2005.



One of a series called "Aesthetica Mosaic" by Christopher Marley, 30" x 24" with frame, \$2465 from House of Whitley, Dania Beach, Florida.



This American Art Nouveau patinated bronze and glass 12-light Lily table lamp is decorated with 12 Tiffany Favrile "pulled feather" shades set within a patinated bronze 12-stem Lily base. The shades are all signed "L.C.T.," and the base is signed "Tiffany Studios New York 382." It was \$65,000 from Ophir Gallery, Englewood, New Jersey.

Il Signo Del Tempo, Milan, Italy, specializes in canes, globes, industrial furniture and lighting, and natural curiosities. The gallery bought four green-painted metal folding chairs at the show from Ann Wilbanks of Find Weatherly, Stamford, Connecticut. Two are shown. The price was \$500 each.



Katherine Houston of Boston, Massachusetts, a regular at this show, asked \$10,000 for this porcelain artichoke centerpiece.



Rebecca Rau, Bill Rau's daughter, joined the firm eight months ago, after completing her art history and business studies at New York University and at Sotheby's. She is the fourth generation in the Rau business. M.S. Rau Antiques photo.



Bill Rau of M.S. Rau Antiques, New Orleans, Louisiana, said this is the world's first copying machine. Another one like it was owned by George Washington and is at Mount Vernon. It was designed by the Scottish inventor James Watt, who wanted copies of his business partner Matthew Boulton's correspondence. Made for easy transport, the machine comes complete with writing tools. Watt patented his invention of a steam engine in 1780 and sold 600 of them, according to a short video on the Rau website. Rau wanted \$128,000 for the machine. He said Thomas Jefferson had a copier made 20 years later, an improved version. M.S. Rau Antiques photo.



Post Mortem by Cassius Marcellus Coolidge (1844-1934), signed lower right, oil on canvas, circa 1903, 23 7/8" x 33 7/8", was \$198,500 from M.S. Rau Antiques, New Orleans. It sold. The "Dogs Playing Poker" series by Coolidge was commissioned for a Brown & Bigelow advertising calendar that hung in millions of American parlors in the first half of the 20th century. To find an original of one of his 16 works is a rarity. M.S. Rau Antiques photo.



This Jim Dandy root beer dispenser was \$20,000 from Dan Morphy Antiques, Denver, Pennsylvania. "It is hard to find these in mint condition," he said.



Scott Causey's electric-fired ceramic dog was \$9500. "I named him R. Mutt in tribute to Marcel Duchamp, who signed his readymade urinal 'R. Mutt.'" said the Sarasota, Florida, sculptor. He said he sells a lot of his work at Wynn Resorts in Las Vegas. He makes playful cats, dogs, frogs, salamanders, and monkeys.



Chess Players on Monhegan by Alice Kent Stoddard (1883-1976), circa 1930, 24" x 32", oil on canvas, was \$35,000 from David David Gallery, Philadelphia and Palm Beach, Florida. Stoddard trained at the Pennsylvania Academy of the Fine Arts, and lived and painted on Monhegan Island in Maine, where she bought the cottage of her cousin Rockwell Kent.



Summer House, Yellow Springs by Henry McCarter (1866-1942), a 36" x 30" oil on canvas, was \$30,000 from David David Gallery. Yellow Springs was the location of the Pennsylvania Academy of the Fine Arts Country School between 1917 and 1952.



Raymond Ruggeri showed off the inside of the Angela Lansbury *Dear World* handbag. It was \$400.



Raymond Ruggeri and Milton "Butch" Harrison are the creators of Rediscover Handbags, Chicago. They turn vintage album covers and programs into handbags. Small "Playbill" bags start at \$225, album cover totes are \$475, and album cover handbags with elaborate interiors go up to \$600. This Beatles bag was \$450. Ruggeri said he took orders for bags with favorite themes.



This 21" high studio ceramic Seto ware vase, Meiji period, with a yellow ground with hand-painted peony design and impressed mark was \$14,000 from Oriental Treasure Box.



This Japanese early 20th-century cotton futon cover with a resist-dyed bamboo pattern was \$1200 from Oriental Treasure Box, San Diego, California.



This Daum Nancy vase, 1908, 16½" high, with flowers and bees was \$15,000 from George Sorensen of Minneapolis, Minnesota, who shared a stand with Steve Malone from Iowa; both are specialists in art glass.



This grasshopper is a Vienna bronze and was \$1400 from Marcia Moylan and Jacqueline Smelkinson, Baltimore dealers, who said they are selling more jewelry and small Victorian and Edwardian collectibles than the Japanese pattern ceramics they are known for.



Ed Weissman Art and Antiques, Portsmouth, New Hampshire, offered this oil painting on canvas of a boat race, *The Racing Scene Lebrun in the Environs of Toulon, France* by Octave Gallian (1855-1918), 20" x 29" with frame, signed lower left and dated "96" and titled on the back; it was \$4800, and it sold on Friday. He said he had a good show selling paintings, decorations, and furniture.



New York City dealer Alexander Acevedo (left) is shown talking to Mark Walberg of Sunbury, Pennsylvania. Acevedo said he had the best presale show in all the years he has shown in Baltimore, selling mostly Chinese porcelain and jade and one old master crucifixion with angels, of bronze and marble, to Bill Rau. Acevedo said he made \$100 when Walberg bought a bathtub with a lot of information painted on its cover, a relic of the gold rush. Painted on the lid of the bathtub under an American eagle and red, white, and blue shield are the words "Valentine Lawrence / In Memory of my time at Silver / Bow Basin, Alaska, 1881" and then a poem: "Left my home to find some gold / Had to try before I get old / Gold, they say, is my lust, / Left my home to find yellow dust. / Found my gold in my pan. / Going home a happy man!"



"I like the show a lot. It still has breadth and depth," said Scott Diament, president and CEO of the Palm Beach Show Group, who is shown standing on the red carpet. He admitted that the 2017 show was two-thirds the size of the 2016 show. "It is more focused; there is less walking; the quality is up, less bric-a-brac. People want the extraordinary; it's a reflection of the market," he said. "There are three hundred twenty-eight dealers, nineteen of them new to this show."

Malcolm Magruder brought mainly Continental and Asian material. The Kangxi large blue and white charger made for the Dutch market was \$8500, and the Dutch Delft polychrome plate, \$1980. Magruder offered German glass engraved in Holland, Westerwald jugs, and Chinese tea- and coffeepots but little made for the American markets.



Nicolo Camisa of Nicolo Melissa Antiques + Art, New York City, offered Classical and Neoclassical sculpture and objects in a Classical setting. *Dancing Faun* (left) by Attilio Piccirilli (Italian/American, 1866-1945), carved white marble and signed by the sculptor, who carved Lincoln for the Lincoln Memorial, was on reserve for a museum.



Loana Marina Purrazzo of San Francisco and Chicago is a popular dealer in costume jewelry. She modeled an Anne Klein gold-colored metal bracelet priced at \$1200. The ring by Claude Chavent was not for sale because it's her wedding ring.





There was very little Americana, but this portrait of Count Montrop de Lalung de Ferrol is by Gilbert Stuart (1755-1828). It's an oil on canvas mounted on board, 26" x 21½", circa 1790, and was painted in Dublin. It was \$29,500 from Howard Brassner of Art Link International, Lake Worth, Florida. According to its wall label, the painting was deaccessioned from the Newark Museum, Newark, New Jersey.



McCarty Gallery, Chestnut Hill, Philadelphia, asked \$4500 for this painting of Baltimore harbor by Ruth A. Temple Anderson (1891-1957), a 10" x 8½" oil on canvas.



Mark McHugh and Spencer Gordon of Spencer Marks, Southampton, Massachusetts, look on as happy Heidi Hollomon shows a Dutch fish server she bought from them.



These are the two most expensive Hermès handbags offered by Only Authentics, New York. The red Birkin Braise (right) was \$56,000; the black ostrich Kelly bag, 32 centimeters wide, was \$21,900.



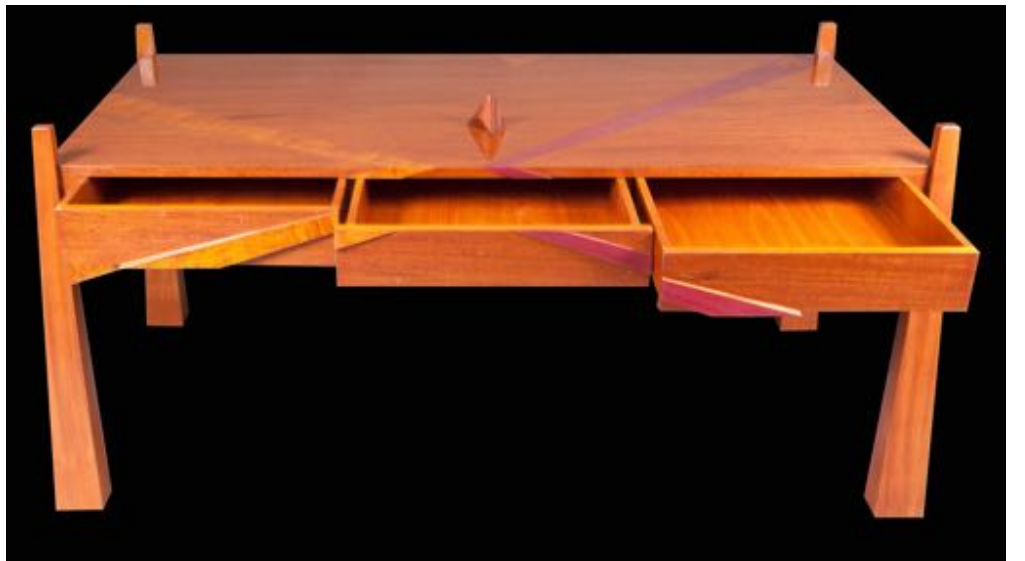
The shopper (left) is Americana specialist Rex Stark of Gardner, Massachusetts, at the stand of Millwood, Virginia, dealer Malcolm Magruder.



There was not much Americana at the show. This Queen Anne armchair is a reproduction (exact replica in American black walnut, linen, and wool) made by Bruce Schuettinger of New Market, Maryland, in 2010. This is a copy of a chair illustrated in *American Furniture 2014*. A similar chair was sold at Christie's and is illustrated in the April 2016 *Maine Antique Digest*. The book and the page from *M.A.D.* are shown under the chair, which was priced at \$9500. Bruce M. Schuettinger and Richard Farmer are conservators and make contemporary furniture at Mosart Fine Art Furniture.



Joshua Mann of B & B Rare Books, New York City, asked \$12,000 for a set of four first editions by A.A. Milne, including Winnie-the-Pooh books.



This is a contemporary desk, 30¼" x 66¼" x 30¼", in exotic woods, by Bruce Schuettinger of Mosart, New Market, Maryland. "We designed the executive desk to make a distinct statement about the person who is sitting behind it, with the diagonals and triangles pointing to the center of seated area of the desk," an information sheet said. There are three drawers and three secret drawers. It was \$34,000 at the show. Mosart photo.



Stephen White of Stem Vases, Seattle, Washington, offered vases. They are popular at flower shows and ranged in price from \$72 to \$188.



The design of the show provided plenty of spaces for sitting. The coffee bar was in the Antiquarian Book Fair section with 11 dealers.



This Gorham champagne pitcher, made in Providence, Rhode Island, was \$4200 from Spencer Marks, Southamptn, Massachusetts.



Ron Van Anda shared a stand with his wife, Sandra J. Whitson, who specializes in figural napkin rings and patriotic jewelry. He wanted \$12,500 for this Black Forest bear clothes tree. The house on stilts next to it is a pediatric dental cabinet priced at \$8500.



Greg Pepin Silver, Hellerup (near Copenhagen), Denmark, was a new stand on the red carpet. Specializing in Georg Jensen wares, Pepin and his partner, Ian Moore, offered vintage Jensen and made multiple sales from their stunning stand, including a lidded oyster dish designed by Henning Koppel in the 1960s.



This Georg Jensen cooler, decorated with insets of amber stones and malachite, was \$208,000 from Greg Pepin Silver.



This Edwardian English pond boat with original sails and brass fittings, 1900-10, was \$2500 from Ann Wilbanks of Find Weatherly, Stamford, Connecticut.



Paul Cornoyer (1864-1923), *Washington Square, New York*, oil on canvas, 8" x 10", \$40,000 from Mark McCarty of McCarty Gallery, Philadelphia.



This cloisonné enamel box and tray with Art Deco homage to the Silk Route is a design by Inaba Nanaho of Kyoto, Taisho period, and was \$4800 from Orientations Gallery, New York City. "We do this show because there are major collectors of Japanese enamels in Baltimore, inspired by a major exhibition at the Walters Art Museum a few years ago," said David Cole of Orientations.

