38th Annual San Francisco Fall Show—

Bay Area Celebrates Wanderlust In Art, Antiques & Design

SAN FRANCISCO — The San Francisco Fall Show is a “must-attend” event, not just for those who plan their lives around the San Francisco social calendar, but for anyone in the United States serious about antiques, art and design. For anyone interested in the arts of antiquity — buying, collecting or simply learning — the show is not to be missed.”

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Vera Vandenbosch, who oversees public relations for the show, reported that not only were the attendance figures higher, but that attendance saw an increase over the previous year, even on the first day of the show. She also said historically a slower day was busy and people were buying.

Benjamin Miller, director of research for S.J. Shrubsole, is shown here discussing the merits of some jewelry with a client on opening night. New York City.

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The clean lines of Neoclassical furniture have a fresh feel that goes particularly well with Modern art. James Sansum
Steinitz Gallery, Paris.

Sandy Rusack, director of the sales and information out with clients, brought a fantastic selection of American furniture and
textiles to Palm Beach and Nine-Beach and Los Angeles.

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catch-up with Freitas a week after the show, he had just sold a painting that he added to his New England base, centering a Dunlap
school chest on chest between a pair of Andrew Winter seaside views on one side and two ship pictures by James Buttersworth on the other. When asked what his best things were, Freitas pointed to a spectacular painting of the yacht American racing off Sandy Hook in 1870, painted by James Edward Buttersworth.
The center of his booth made no bones about his New England base, centering a Dunlap school chest on chest between a pair of Andrew Winter seaside views on one side and two ship pictures by James Buttersworth on the other. When asked what his best things were, Freitas pointed to a spectacular painting of the yacht American racing off Sandy Hook in 1870, painted by James Edward Buttersworth. When Antiques and The Arts Weekly caught up with Freitas a week after the show, he had just sold a painting that he added to other sales of paintings, a chair and a couple of Tiffany lamps. “Compared to past years, it was OK. Moving the show dates hurt me,” Freitas said. “Clients who are usually there just did not show up.”

“Thirty-one-star California flags were for sale. Sandy Rusack of Antonio’s Bella Casa, said the gallery had a ‘good show, not great.’”

“I love the San Francisco show because I have such a wonderful space there, with 12-foot walls, right in the wide-open center of the space there, with 12-foot walls, right in the wide-open center of the show, that always allows for a dynamic display. I work harder on that show than any other one of the year,” said American flag and folk art dealer, Jeff Bridgman. The York, Penn., dealer had brought numerous flags as well as works on paper related to California and women’s suffrage, but perhaps the most visually eye-catching was a giant format 1908 Buffalo Bill Wild West show poster, which he had “just got in.” In a follow up phone call, Bridgman confirmed he had sold it to one of his New York City clients who has a house on the West Coast. He also sold to his most important West Coast client. Other sales reported included a California flag and a suffrage piece. When asked if the local audience wanted his Californiana material, Bridgman said, “Thirty-one-star California flags are very rare and very expensive; I’ve been going to that show for 12 years and it is easier for me to sell them on the East Coast, which I think is interesting.”

While admitting this year was not the best year of the 20 years he has been at the show, Tony Buccola of Antonio’s Bella Casa said, “We met a lot of wonderful people and had a good show, and there seemed to be more active decorators and larger crowds. We sold a few paintings and a couple of pieces of furniture in the booth. We have a great deal of photos and information out with clients, so we are hopeful as in the past, there will still be more sales as a...
An interesting and unique piece on display in the booth of Galen Lowe Art & Antiques was a bronze rain drum and exoticism. Sales on opening night included a bronze rain drum and exoticism. The amount of PR done by the preshow marketing and advertising was so good that the show opened. “The crowds were amazing, and a lot of credit is due to the lectures and the amount of PR done by the San Francisco Fall Show staff. We invited many clients, and many showed up,” said Danish silver dealer, Greg Pepin. He reported strong point for us, and we enjoy follow up. There was a great deal of interest across the board on all items, from art to antiques. Antiques are trending back up, and the art has always been a strong point for us, and we enjoy presenting the mix,” Buscota said the new marketing approach and advertising was so good that items he had advertised sold before the show opened.

Another gallery specializing in Asian antiques, the gallery created a dramatically lit jewel-like booth, with wonderfully exotic things. Two monumental Seventeenth or Eighteenth Century Edo period Japanese bronze temple lanterns created a spectacular entrance to the small space, which was dominated by a Chinese export canopy bed that evokes ethereal dreams of travel and a Japanese Norimoto palanquin that lent a sense of eroticism. Sales on opening night included a bronze rain drum and some snuff bottles.

Another gallery specializing in Asian works of art is Lotus Gallery, which hails from Austin, Texas, and has been doing the show for six years, in addition to shows in Houston, Santa Fe and Charleston, S.C. When asked if the gallery’s clientele was primarily Asian, Jonathan Tung said they also had designers and individual collectors. He showed off a Japanese Edo period six-fold screen depicting “Sparrows and the Three Friends of Winter,” which he explained were pines, plums and bamboo, and also a Twentieth Century Chinese black and gilt lacquer painting table. Some of the iconic American, English and European artists of Nineteenth and Twentieth Century were represented by Haynes Fine Art, which has been participating in the San Francisco show for at least more than ten years, has offices in both London and The Cotswolds. The back wall of the booth was centered by “Two views of mother and child sculpture,” an original drawing by Henry Moore; Bernard Buffet’s “Lys et Iris Dans Un Vase de Gallé,” and “Windy Day” by Eugene Boudin. These were flanked by two original drawings by Peanuts author Charles Schulz and an Andy Warhol ink on paper titled “Clock.” These works added modernity and to the colorful landscapes, still life, marine and sporting pictures that populated the rest of the booth. Red dots were spotted on a pair of blue and white vases in the booth of David Brooker on opening night. After the show, the Woodbury and Westport, Conn. dealer, reported he had a good show, selling both Nineteenth and Twentieth and Twenty-First Century paintings in equal amounts. “What was interesting… it was mostly to new clients. I thought the party was great and the attendance was much improved on previous years. I also thought the show looked amazing… as was the staff,” Brooker said in an email after the show closed.

The San Francisco Fall Show is the only show in the United States that British dealer Henry Saywell does, and he has been doing it for four years. Guarding the corner of his booth was a 15-foot-tall sheet copper figure made in 1963 by Ernst Eisenmayr. Saywell does he thinks it’s a warrior and had recently acquired it. He also showed a series of monograms by Ivan Mosewich that he said had been previously exhibited at San Francisco’s

The focal point in the booth of Haynes Fine Art was this dynamic presentation, featuring, from left, “Two views of mother and child sculpture,” an original drawing by Henry Moore; Bernard Buffet’s “Lys et Iris Dans Un Vase de Gallé,” and “Windy Day” by Eugene Boudin. London and The Cotswolds.

The show featured eight book signings, all held within the “Author's Aisle” within the booth of Hayden & Fantetta Books, Los Angeles.

Following the show’s closing, a prize for the exhibitor that best adhered to the theme, it was this reporter’s opinion that honor should go to the Zentner Gallery, which hails from Austin, Texas. When asked if the gallery’s clientèle was primarily Asian, Jonathan Tung said they also had designers and individual collectors. He showed off a Japanese Edo period six-fold screen depicting “Sparrows and the Three Friends of Winter,” which he explained were pines, plums and bamboo, and also a Twentieth Century Chinese black and gilt lacquer painting table. Some of the iconic American, English and European artists of Nineteenth and Twentieth Century were represented by Haynes Fine Art, which has been participating in the San Francisco show for at least more than ten years, has offices in both London and The Cotswolds. The back wall of the booth was centered by “Two views of mother and child sculpture,” an original drawing by Henry Moore; Bernard Buffet’s “Lys et Iris Dans Un Vase de Gallé,” and “Windy Day” by Eugene Boudin. These were flanked by two original drawings by Peanuts author Charles Schulz and an Andy Warhol ink on paper titled “Clock.” These works added modernity and to the colorful landscapes, still life, marine and sporting pictures that populated the rest of the booth. Red dots were spotted on a pair of blue and white vases in the booth of David Brooker on opening night. After the show, the Woodbury and Westport, Conn. dealer, reported he had a good show, selling both Nineteenth and Twentieth and Twenty-First Century paintings in equal amounts. “What was interesting… it was mostly to new clients. I thought the party was great and the attendance was much improved on previous years. I also thought the show looked amazing… as was the staff,” Brooker said in an email after the show closed.

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Exploratorium in 1969. Michael DeAngelis specializes in Twentieth Century furniture and decorative arts and heads the show's vetting committee in that category. He has done the show for several years and said afterward it was a good show, and while it was not the strongest show he's had, he commented that the press coverage and attendance were strong all weekend and is looking forward to next year. Sales included three Danish mirrors, an Italian dining table, Abercrombie bulldog and a brutalist lamp.

The only Canadian dealer at the show, Francis Lord of Milord Antiques, has been doing the show for five years and were among the first ones to show Twentieth Century furniture and works of art at the show back when the exhibitors where prominently showing traditional antiques. "It took a while for the San Francisco clients to connect with this other universe, but in the last three years, we have noticed a growing interest in the desire of this clientele to acquire high-end strong pieces of Twentieth Century furniture, lighting and decorative art. This year we made important new connections with design firms that committed to important pieces on behalf of their clients, lighting, furniture and wall decoration as well as art. Not quantity but quality."

New York City exhibitor Guy Bregal was returning to the show after making his debut last year and waxed enthusiastic. "The show was quite good for me this year. Last year was the first time I did the show, so my comparisons are limited…however, I certainly had a better show than last year! I sold multiple items. There was a lot of interest in both my traditional antiques, as well as my Twentieth Century items and my contemporary pieces. The audience was quite knowledgeable and excited about what I was presenting."

"We always bring great things to every show we do," said Jeff Russack of Lawrence Jeffrey Jewelers, "but for San Francisco, we bring the best of the best." The Litchfield, Conn., dealer was debuting a collection of pendant necklaces as part of the approximately 500 pieces he had brought to the show. On opening night, his wife, Sandy, and their two assistants, were modeling French and English tiaras and petite crowns, which Russack said were not for sale, but which conveyed the important message that fashion and jewelry are closely linked.

Occupying pride of place with Earle D. Vandekar of Knightsbridge, Inc, was Antonio Jacobsen’s circa 1885 “An American Clipper.” It was on hold after the show. Downingtown, Penn.

The Orange Chicken, Milton, Penn., specializes in Japanese and Chinese antiques as well as American paintings and works on paper. Stanley William Hayter’s “Orpheus” dominated the back wall of the booth, is one of his largest paintings and is considered to be one of his masterpieces.

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A taste of New England with Roberto Freit as American Antiques and Decorative Arts, Stonington, Conn.

Ken Fulk, chair of the designers and artisans circle, India Hicks, honorary chair, and Suzanne Tucker, show chair. —Drew Altizer photo

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'Champagne wishes and caviar dreams' says it best! No expense was spared for the gala opening night party on Wednesday, October 2, which was a glittering event as featured one of the primary events in San Francisco’s social calendar. —Drew Altizer photo
Having done the show for 16 years, Russack said this year compared very favorably to previous shows and had been a great show. “Our best sale was a really large gold bracelet, but we had a lot of interest in our display of individual talismanic pendants and fobs, which follows the trending fashion for multiples.”

Debuting jewelry dealer, Dana Kraus, gave a glowing report after making several significant sales of earrings and rings. “We had a terrific San Francisco show. The committee does a great job with lectures and adjunct events, which bring in steady traffic. We have a core group of loyal clients in the Bay Area and they all came to support us, as well as clients from Chicago and L.A. They got to enjoy the opening party and we got to enjoy their company. The show was beautifully appointed, the weather was stunning, and we look forward to returning.”

One of the few vendors to exhibit ethnographic works is Rainforest Baskets from Portland, Ore. Jennifer Kuyper deemed the show, “excellent for us.” She reported not only did they have more sales at the show this year—more than 30 masks and more than ten baskets—but said she will have designer sales throughout the year from people who attended. The dates for the 39th edition of the San Francisco Fall Show have not yet been confirmed. For additional information, www.sffallshow.org.

Among the priciest sales of many reported by San Francisco-based Daniel Stein Antiques, Inc., were this set of four Chinese export early Nineteenth Century watercolor and gouache wallpaper panels and the Edo period black lacquer cabinet between them. Both were sold to San Francisco clients.

Among the luminaries who attended the show’s opening night gala were Thomas P. Campbell, who recently became the director and CEO of the Fine Arts Museums of San Francisco after a tenure as director and CEO of the Metropolitan Museum of Art in New York City. He is shown here speaking with a friend in the booth of Earle D. Vandekar of Knightsbridge, Inc, Downingtown, Penn.

To tempt marine painting collectors, Roberto Freitas was featuring this dynamic painting of the Yacht America Racing off Sandy Hook. Painted by James Edward Buttersworth, it was “Priced On Request.”

Arader Galleries, San Francisco, Philadelphia and New York City had brought a selection of framed works from John-James Audubon’s The Birds Of America. The gallery said they did not get the same response to Audubon that they get in their East Coast galleries.

Modernism, Inc., San Francisco

This Abercrombie leather bulldog-form footrest, Ole Wanders “Colonial” chair in rosewood, and Osvaldo Borsani dining table for Tecno were with DeAngelis, San Francisco. The bulldog footrest sold during the show.

Mansour, West Hollywood, Calif.