

Mid-Atlantic Antiques Festival, Poolesville, Maryland

New Show Enthusiastically Received

by Walter C. Newman

There's a new show in town. More precisely, there is a new show in the Mid-Atlantic. The second edition of the Mid-Atlantic Antiques Festival was held April 29 and 30 at Aix La Chapelle Farm, outside of Poolesville, Maryland. Aix La Chapelle is a working farm and an established events center located in the Maryland countryside northwest of Washington, D.C. The antiques festival is the brainchild of Joy and Jon Siegel, owners of Aix La Chapelle, and it was a logical progression in expanding their existing events schedule in conjunction with their own love and appreciation of antiques.

It is no secret that large in-person antiques shows and auctions have taken a devastating hit during the COVID-19 years. Filling that void, coupled with anecdotal evidence that there is pent-up desire among patrons to get back to pre-pandemic hands-on activities, the Siegels saw an opportunity to use their existing facilities and at the same time test the viability of entering a new market.

The Siegels appear to be headed in the right direction.

With only a two-show sample it is admittedly impossible to draw any hard-and-fast conclusions, but early indications are that the Mid-Atlantic Antiques Festival may have entered the correct market at just the right time. The first show was held in November 2022. Twenty-eight dealers participated, and all involved considered it to have been a success. Thanks to one of those initial dealers, Debbie Turi, M.A.D. was given a heads up that this might be an event to take a close look at, and we are glad that we did. This most recent show had 65 participating dealers and drew over 1500 visitors over a weekend with less than desirable weather. There was torrential rain during Friday's setup and rain again during pack-out on Sunday. The festival organizers chose to outsource all media promotion. William D. Sherhag's company, Digital Edge, used all conceivable Internet and social media platforms in marketing the event. All indications are that those efforts were fruitful.

In order to establish a more stable calendar, Joy Siegel has announced that future editions of the biannual festival are scheduled for the last weekends of April and October. The venue itself is in for a bit of tweaking as the show expands. Five core permanent structures will remain. They are well laid out, with sturdy display walls, and foot traffic is unimpeded. The outside pavilions, large multi-dealer tents, will be improved. Two were used at this show, and a third will be added for the fall. More importantly, wooden decking is being built as flooring for the pavilions. The necessity of this addition was painfully evident during and after the rains. No matter how well the pavilion dealers compensated, slogging through those tents was no fun. In addition to the formal areas, an area is set aside to accommodate dealers who bring their own pop-up tents. That area, referred to as Center Court, will remain available as needed.

As far as creature comforts are concerned, the show has food trucks, ample outdoor seating, a bakery shop that sells local homemade treats, and a garden shop. Perhaps best of all, the festival staff runs a fleet of golf carts shuttling patrons to and from the parking areas. The only meaningful suggestion from this reporter is that there needs to be a site map indicating where each dealer is located.

Building and growing a stable show will take time. From one show to the next there will be turnover among the participating dealers. That is to be expected. The Siegels appear to be headed in the right direction. The fall Mid-Atlantic Antiques Festival is already on the calendar for October 28 and 29.

For additional information, visit the festival website (www.midatlanticantiquesfestival.com).

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The 9" square maple butcher's block, possibly a salesman's sample, was found in the booth of Dan Meixell of Repurposed Antiques, Oxford, Pennsylvania. The block retains the original anchor bolt caps and was priced at \$1250. The small salt-glazed stoneware storage jar is embossed in Dutch with the cobalt-highlighted word "ANCHOVISCH." No need for translation. The price, \$625.

These three 7" high carved wooden heads were found in the booth of Debbie Turi Antiques. The subjects of the carvings are not identified. Each was tagged \$265. Turi is from Roseland, New Jersey, and deserves kudos for having suggested that M.A.D. visit the Mid-Atlantic Antiques Festival. Good call, Debbie.



Zac Ziebarth of Ziebarth's Antiques & Auctions traveled from Avoca, Wisconsin, to participate in the festival. The seven-drawer New England birch spice box dates from the first half of the 19th century. The spice box is 16" high overall, including the applied bold cutout cap, and is raised on a beveled-edge base with a shaped skirt. It was tagged \$1800. Each of the three carved wooden boxes was marked \$245. The example on the right is from Norway. The hexagonal candlestand they are all on was marked \$295.



Frank Milwee of Georgetown (Washington, D.C.), a veteran silver specialist, is holding a very interesting example of trench art. The cocktail shaker is constructed from two, possibly three brass artillery shells. The shells have been shaped, hammered, and silver plated inside and out. The body is intricately engraved. One side features a spread-wing eagle with "U S M C" above and "1916" below. The other side features a group of banners and flags with a liberty cap resting atop a central staff. The shaker was priced at \$1900.



The ingenuity encountered in Victorian tableware design never ceases to amaze. Here is a silver-plated mechanical butter dish. Ice would be placed in the base, with butter arranged on the removable tray. The dome lid is raised and lowered by a small chain and pulley system within the frame. A butter knife is handy in its bracket. The dish was priced at \$495 by Paul Severino of Silver & Such, Washington, D.C.



The framed watercolor portrait of a locomotive and tender is identified as the "CENTENNIAL / 1776 / 1876" with "U.S. of America Union" also lettered on the tender. It was priced at \$4250 by Malcolm Macomber of Millwood, Virginia. The 37" long locomotive with a carvane mounted on a custom display stand was priced at \$3250.

This row of owl figures was found in the booth of Francis

Crespo Folk Art & Antiques, Lancaster, Pennsylvania. Roberto Freitas of Stonington, Connecticut, displayed Left to right: a large carving from Pennsylvania, circa this late 19th- or early 20th-century carved and 1940, \$290; a 1920s brush holder with its brushes, \$195; painted figure of a well-dressed ship chandler holding a mid-century example perched on a branch, \$145; and a a spyglass. The figure likely represents the mercantile detailed 19th-century Black Forest style carving, \$350. The aspect of 19th-century nautical commerce. The carving articulated acrobatic puppet toy (in the center) is dated 1883 is on a custom base and stands 54" tall overall. The and was priced at \$190. M.A.D. did not find a price on the piece was tagged \$42,500. small comb box/stand in front.



Scott R. Ferris of J & R Ferris Antiques, Boonville, New York, is a specialist in Rockwell Kent (1882-1971), and his booth was dominated by examples of Kent's work. This wood engraving, *Deep Water*, dates from 1931 and was priced at \$3700. It is one of 170 proofs and is signed lower right. The $5\frac{11}{32}$ " x $6\frac{7}{8}$ " image is included in *The Prints of Rockwell Kent: A Catalogue Raisonné* by Dan Burne Jones (1975).



This George III silver tea and coffee service from the shop of London silversmith Benjamin Smith (1764-1823) was offered by Heller Antiques, Bethesda, Maryland. Zelda Heller explained that the seven-piece set includes articles dating 1814-18. Included are a coffee pot, two teapots, a two-handle open sugar and a milk jug with gilt interiors, a waste bowl, and a large footed tray. The coffee pot and the teapots have ivory handles and insulators. All of the hollow pieces are raised on paw feet and display a decorative ribbed band at the shoulder. The magnificent set was priced at \$25,000.



This large Serapi carpet, 12'2" x 14'8", was displayed in the booth of Soheil Oriental Rugs, New York City. Farah Sasanian explained that Serapi rugs originated in the Sarab region of Persia, now Azerbaijan and northern Iran. This circa 1900 example retains its vibrant vegetable dye colors and was priced at \$15,000.



This circa 1800 mahogany Federal sideboard was front and center in the booth of Larry Thompson of Mr. Chippendale's Best, Atlanta, Georgia. The four-legged sideboard features a serpentine front with string inlay. Thompson suggested its likely attribution to Delaware cabinetmaker George Whitlock and tagged it \$6100.



The desktop accountant's chest from the first half of the 19th century, 14½" x 10" x 8", is solid mahogany and raised on low compressed ball feet. The interior features four account book slots and one long drawer. The massive lock is original. The chest was offered by David Beauchamp of New Bern, North Carolina, for \$1450.



Danielle Nathan of Vintage Advantage, Bethesda, Maryland, offered an assortment of deep blue Farberware and Cambridge Glass examples from the 1930s. Each piece was priced at \$25, with the exception of the brass and blown glass vase in the center; it was \$50.



Lesley and David Novack of Lesley Novack Antiques, LC, Lexington, Virginia, showed these two oil on canvas yachting paintings that are similarly configured and appear to be from the late 19th century. They are not identified but may depict a race or regatta. There is a second vessel in each painting. The Novacks referred to them simply as "Port" (left) and "Starboard." Starboard displays an illegible signature or identification lower left; Port has no visible identification. Each 12" x 8" (sight size) painting was priced at \$1195.



Denise DeLaurentis of Fine Antique Prints, Wayne, Pennsylvania, was pleased to report that she was having difficulty keeping her walls covered. The artwork that she offered was selling very well. The examples in this grouping are from a sports-related limited-edition portfolio created by Milivoj Uzelac (Croatian, 1897-1977). The pochoir prints were created in conjunction with the 1932 Los Angeles Olympic Games. Shown here and priced separately at \$895 each are scenes depicting gymnastics, fishing, hunting/shooting, rowing, a marathon, and rock climbing. Not all of the activities were included among the 1932 Olympic sports.



Donald Heller of Heller Washam Antiques, Portland Maine, reported experiencing a near booth-emptying show. Among his offerings was this oil on canvas portrait of a thoroughbred horse in a landscape, circa 1830, 13" x 18" (sight size). There is an illegible signature but no additional identification. The painting was priced at \$1650.



Robert M. Quilter Fine Arts, Baltimore, Maryland, offered this ink and watercolor drawing of two early scrimshaw decorated powder horns. One of the horns depicts a hunter with an array of animals fleeing his field of fire. The other horn is decorated with a large heraldic crowned lion and unicorn United Kingdom crest, with cannons and flags below. The image is signed by Rufus Alexander Grider (1817-1900) and dated 1891. It is identified by only a pencil notation lower left, "Clean Drinking Manor." An educator and historian, Grider devoted many years to documenting the early history of the Mohawk Valley of central New York state and its inhabitants. An extensive archive of his work is now housed in the New York State Library. Within that collection are 25 images of decorated powder horns. This example of Grider's work has not been examined out of what appears to be its original frame. Clean Drinking Manor was not in New York; it was located near modern day Chevy Chase, Maryland, and is listed as a Maryland historical site. The drawing was tagged \$795, and it sold during the show.

There is a definite equine theme here. Thomas J. Jewett and Charles P. Berdan of Jewett-Berdan Antiques, Newcastle, Maine, arranged six horses and a mule chest on this wall of their booth. The circa 1840 chest with combed and vinegar-sponged paint decoration is likely from New England. The piece was marked \$6500. The large 19th-century sheet-iron weathervane was tagged \$3800. The smaller horse cutouts were priced from \$150 to \$295. The folksy hollow-body horse was marked \$1450.



This case of circa 1930 siphon seltzer water bottles was found in the booth of Bob Mayeski of Mr. Bob's Unique Finds!, Eldersburg, Maryland. The bottles are etched "FRANK BANKO / BETHLEHEM SOUTHSIDE" and fitted with a Liberty Bell Glass Company dispenser cap. They were offered in an original wooden Banko crate and tagged \$265 for all.



The entrance of the booth of Sheridan Loyd Antiques, St. Joseph, Missouri, was dominated by this late 19th-century folk-art structure. Loyd referred to this as her “ecclesiastical” birdhouse, as it appears to be modeled in the form of a church. The piece stands 37" high overall and is meticulously crafted, with applied carvings, high arching windows, a three-story entry feature, and a steeple. Glass waterers are fitted in the end gables. The birdhouse dates from the late 19th century and was priced at \$2150. Loyd said she acquired it from a Wisconsin collection.



Steve and Patty Tillman of Things The Small circa 1895 carousel horse, 43" long overall, retains its & Stuff Antiques, LLC, La Plata, original paint scheme. It was tagged \$1400. The brass candlesticks Maryland, offered this circa 1930 are Spanish and were tagged \$200 each. The marble carving of a French Art Deco table lamp. The wide-eyed child is inscribed “HATTIE,” and the underside displays oval base is amber crackle glass, an illegible three-line inscription, with each line using a different and the shade is handcrafted carving style/font. It was tagged \$550 by Byron & Company mica. The lamp stands 24½" high Antiquarians, LLC, Mount Jackson, Virginia. and was priced at \$1200.



Rick Fleshman of Fleshman’s Antiques, New Market, Maryland, is a familiar face in the Mid-Atlantic antiques world. Fleshman offered this fine miniature Sheraton walnut chest with four graduated cock-beaded drawers. The case is raised on turned feet, the skirt is shaped, and the forward corners display a delicate lamb’s tongue chamfer. The chest stands 22" high and was priced at \$2500.

The carved stone memorial frame houses a picture of George Washington surmounted with a dove. The frame was well protected by an articulated carved wooden cobra on the right and a coiled cast-iron viper in the rear. On each side are hand-forged long-handle hearth tools. The stone frame was marked \$1300; the circa 1900 cast-iron snake, \$1900; the cobra, \$895; and the hearth tools were \$350 and \$395 from Doug Norwood of The Norwoods’ Spirit of America, Timonium, Maryland.



Bruce Emond of Village Braider, Plymouth, Massachusetts, is a show circuit veteran who always packs his booth with interesting merchandise. This four-tier Victorian-era plant stand, 65" high x 67" wide, is French. It was marked \$1950 and sold early in the day.





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