

Antiques Trade gazette

The Art Market Weekly

koopman rare art



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antiquetrade gazette.com



Right: George II period console table dating from c.1735 in walnut, oak and pine with a marble top, **£35,500** Thimbleby & Shorland.

Table that served up a surprise

A timed online auction at Thimbleby & Shorland of Reading included this fine quality Kentian console table that had come from a probate sale in London.

Given an estimate of just £200-300, images of the table posted online led to a deluge of interest and confidence that it was a George II period piece dating from c.1735.

Continued on page 4

Big expansion for Lots Road auction house

by Laura Chesters

Lots Road Auctions in Chelsea is moving to a large new saleroom in Fulham as the firm becomes an Employee Ownership Trust (EOT) following the retirement of founder Roger Ross.

Launched in 1979 by Ross, it has now taken on a 29,500 sq ft premises across the ground floor of one side of the Piper Building near Wandsworth Bridge.

Managing director Nick Carter said: "This will be one of the largest single

Continued on page 4

Cyber criminals target art and antiques dealers

Dealers have been targeted by cyber criminals setting up copycat scam sites and tampering with existing websites.

Among those targeted recently was antiques dealer Luke Honey, whose website at lukehoney.co.uk was copied and a 'mirror' site set up with a similar name.

Honey said: "They lifted my information and photos and set up a copy-cat website offering huge discounts.

Continued on page 4

TEFAF Maastricht: Dealer previews and interviews ahead of the huge annual event – *page 34-39*

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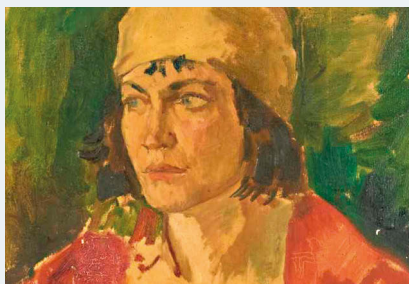
Belter of a collection

Buckles are big feature of an upcoming auction offering items from The Purple Shop dealer duo page 12-13



Sole trader

Eighteenth century shoes stand out in latest costume and textiles offering at North Yorkshire saleroom page 16



Bohemian rhapsody

Vendor who was part of the flamboyant Fitzrovia set page 20-22

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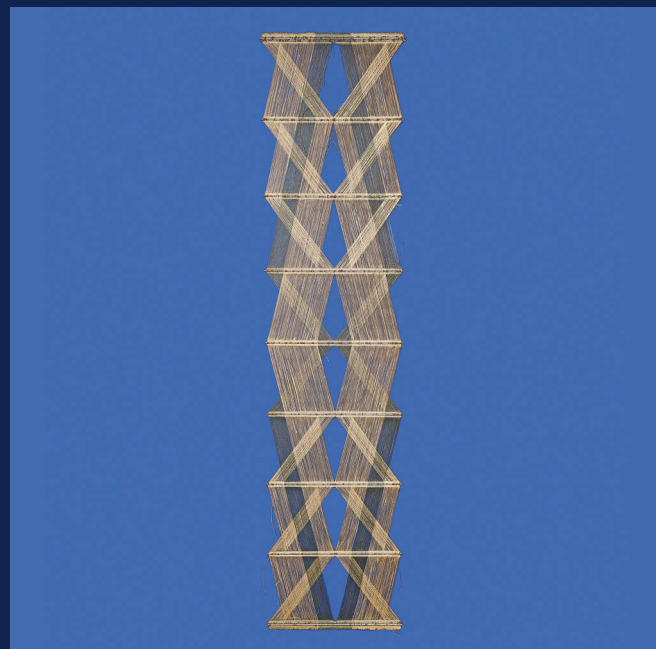


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Estimate £5,000-10,000*

Jean Després (1889-1980) a Modernist silver plated solifleur vase, 22cm wide.
Estimate £2,000-4,000*

Jean Després (1889-1980) a Modernist silver vase, 22cm. wide.
Estimate £3,000-5,000*

Peter Collingwood OBE (1922-2008) Macrogauze, M.092 No.3 linen with steel rods, 178 x 41cm.
Estimate £800-1,200*

ENQUIRIES

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*Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price

WOOLLEY'S LIVE

Dealers warned to take action on protecting their websites after spate of attacks by cyber criminals

Continued from front page

“I had it removed but they could easily set up another. Anyone who is sensible should be able to realise it was fake but some unsuspecting buyers could be tricked.”

He was able to get the rogue website taken down quickly after he reported it to e-commerce firm Shopify (which hosts his online shop) and The National Cyber Security Centre (NCSC).

Links redirected

Separately, another dealer, who did not wish to be named, suffered a different recent attack where hackers had been able to access his website and add redirection links to other websites such as those advertising pornography and gambling.

He said: “Small businesses are really struggling to stay on top of all the ways scammers



Small businesses are really struggling to stay on top of all the ways scammers try to infiltrate websites

try to infiltrate websites.”

An NCSC spokesperson said: “Whether you’re a local antiques dealer or a large multinational organisation, you’ll want to do as much as you can to protect your brand.

“There are steps that business owners can take to reduce the chances of this happening.

“The NCSC strongly encourages business owners of all sizes to familiarise themselves with the free guidance and resources

available on the NCSC website, which includes bespoke advice on how to protect your brand from being exploited online.”

Some of the copycat websites advertised using payment companies including Mastercard and Visa.

A Mastercard spokesperson said: “We have zero tolerance for illegal activity on our network. When specific instances of potentially illegal activity are identified, we investigate the allegations and take action as appropriate to ensure compliance with both local laws and our rules and standards.”

A statement from Visa said: “Visa works behind the scenes to protect consumers from fraudsters. Worldwide, Visa has invested over £8bn in fraud prevention and cyber security in the last five years. Visa is committed to tackling fraud to help everyone pay with confidence.”

Advice for businesses

The NCSC’s Cyber Action Plan at nsc.gov.uk/cyberaware/actionplan provides organisations with a free personalised action plan that lists what organisations can do right now to protect against cyber attacks.

Advice for buyers

- If you think you have been defrauded, call your bank and explain the situation – they can often help you claim your money back.
- Study website URLs and check they don’t look different/strange.
- When purchasing pay on credit card so that you can make a claim if the goods do not arrive or are not as described (see Consumer Rights Act 2015).

By Visa and The National Cyber Security Centre (NCSC)

Lots Road Auctions moves to big new site

Continued from front page

space auction houses in the country, allowing us to take on more fantastic items and run more sales, with a vastly elevated buyer and vendor experience.”

Carter hopes the move will lead to the return of an art and antiques focus in the Wandsworth Bridge area.

The new location is 1.5 miles from its Lots Road saleroom and the fit-out is under way with the site expected to be operational by Easter.



This will be one of the largest single space auction houses in the country

On March 16 it will hold a final viewing day at Lots Road with goodbye drinks, followed by its final sale on March 17.

The final day to collect items from Lots Road will be March



Left: Lots Road Auctions managing director Nick Carter with Olivia Hatt, Lots Road Auctions people, operations and finance director.

28 and the new premises in the Piper Building will be open for viewings from March 29 with a first auction there scheduled for April 7.

As reported in ATG No 2296, Ross sold the freehold of the Lots Road site to a consortium led by the Royal Borough of Kensington & Chelsea for a redevelopment of the area.

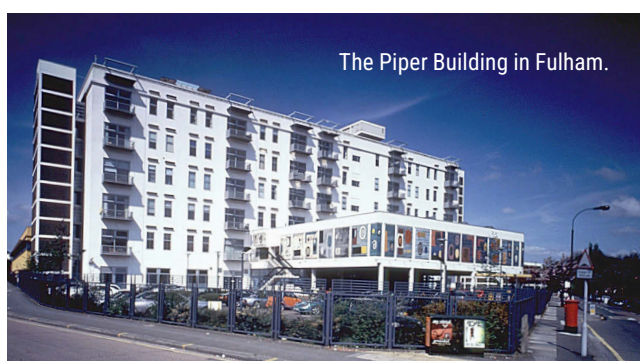
Ross, who stepped away from day-to-day management nearly 10 years ago, retired last November.

Carter was promoted to managing director and works alongside Olivia Hatt who joined as people, operations

and finance director last year.

The firm said: “The management shift coincides with the sale of the company as an Employee Ownership Trust. This transition recognises the efforts and long-standing loyalty of the team while also ensuring the values and heart of the business remain largely unchanged.”

The 1950s Piper Building, which was subsequently refurbished into apartments, leisure and office use, was renamed after the relief panels by artist John Piper (1903-92) that are a feature on one side of the development.



The Piper Building in Fulham.

Kentian table discovered

Continued from front page

Despite the need for considerable restoration (regilding and the replacement of missing mouldings to the frieze) it brought bids from all over the UK and Ireland before settling at £35,500 (16% buyer’s premium) on February 16. The buyer, who wished to remain anonymous, paid and collected the following day.

Roland Arkell



Above: detail of one of the mouldings.

Museum buys Amy Johnson crash relic

by Tom Derbyshire

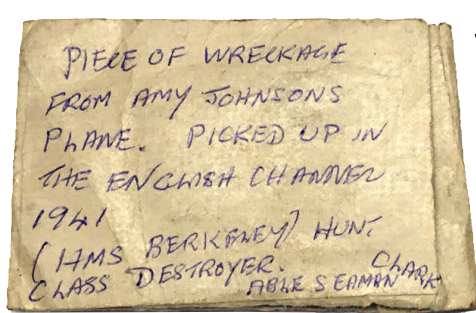
Kent Battle of Britain Museum bought a fragment of wreckage believed to be from the last plane flown by pioneering British aviator Amy Johnson in 1941, it has been revealed.

The 83-year-old relic sold at Hansons in Etwell, Derbyshire, on February 28, with the museum successful with its bid of £2800 (plus 26% buyer's premium).

It is thought to be from the parachute exit door which Johnson would have used to leap from her stricken plane.

Mystery still surrounds her death at the age of 37. Johnson, the first woman to fly solo from London to Australia, was killed in an aviation accident on January 5, 1941. Though adverse weather conditions were blamed, it was later claimed her plane had been downed by friendly fire.

She was piloting an Airspeed Oxford for the Air Transport



Left: Fragment believed to be from Amy Johnson's crashed plane, bought by Kent Battle of Britain Museum with other items for £2800 at Hansons.

Berkeley at the crash site.

Crowson said: "The vendor remembers his uncle telling him the story in the 1950s and showing him the fragment. The technical aspects of the style of manufacture, paint colours, service records, anecdotal evidence, and the fact that this type of aircraft would not have routinely been in the area, all added up to it being correct."

The fragment was offered together with Clark's Second World War medal group, badges, bosun's whistle, plus period photographs and documents, estimated at £1000-2000.

The fragment will join the ATA display at the private museum. Dave Brocklehurst, MBE, chairman, curator and volunteer, said: "We're delighted to secure this item. Amy was one of the original ATA girls. It's important to commemorate someone who lost her life in Herne Bay, preserve a piece of history and keep it in Kent."

Auxiliary (ATA) from Prestwick to RAF Kidlington, near Oxford. Reportedly out of fuel, she bailed out as her aircraft crashed into the sea near Herne Bay. Her body was never found.

Matt Crowson, head of militaria at Hansons, said: "The item was inherited by our vendor from his uncle, Ronald Arthur Clark, both from Enfield, north London. Ronald said he'd scooped it out of the water and put in his pocket during efforts to rescue Amy."

"Back in 1941 Ronald was an Able Seaman on HMS *Berkeley*, an escort vessel in the English

Channel. It was among ships which attempted to rescue Amy after her parachute was spotted coming down. She was seen alive in the water, calling for help.

"However, conditions were poor. There was a heavy sea and a strong tide, snow was falling and it was intensely cold. Ropes were thrown to Amy but she couldn't reach them. Her flying bag, log book and cheque book later washed up nearby."

The fragment is constructed from two layers of thin plywood, glued together and set at a 45-degree angle to

provide maximum strength. The surface paint was compared to an existing Airspeed Oxford in London's RAF Museum.

"Given the distinctive green shade and traces of yellow, it's likely the piece was from the parachute exit door," added Crowson. "This was the only part of the aircraft constructed from ply, the fuselage section being linen covered."

The reverse of the fragment was inscribed by Clark at the time stating *piece of fuselage from Amy Johnson's plane, crashed 1941*. His Royal Navy service records confirm his service on HMS

TEFAF shakes up vetting committees

by Laura Chesters & Frances Allitt

Ahead of the 37th edition of *TEFAF Maastricht* the organisation has streamlined its Old Masters vetting committees.

Its Old Master Paintings: French, Italian, Spanish and British committee was cut down from 20 members to 16 and Old Master Paintings: Dutch, Flemish and German was reduced from 16 to 14.

Will Korner, head of fairs at TEFAF, said: "The final number of committee members is due to various reasons; some can't make it this edition, other members were not replaced on one-to-one ratio and finally we do know from our vetting community that smaller groups are often more efficient and pragmatic in order to have meaningful discussions and to get around the fair. The size of

the committee often fluctuates from year to year."

This year 270 dealers from 22 countries stand at the event running from March 7-14. Its vetting committee is among the largest in the world, comprising 230 international vetting members in 31 different categories. The organisation has worked to present its committees as rigorous and exacting, excising trade members in 2018 and publicising its use of recent scientific research techniques as well as the knowledge of connoisseurs.

'Best environment'

According to TEFAF's website, these methods create "the best possible environment for collectors". The committees are led by Wim Pijbes, TEFAF's global chairman of vetting committees.

Korner added: "Every year, new museum and art professionals join the

committees. The decision on who becomes a committee member is made by an independent vetting steering committee, which includes representatives from both the dealer and vetting community [led by Pijbes]. They consider input from dealers, veters, and other stakeholders to ensure that the committees reflect the opportunities and challenges in the art market and museums.

"Every year there is some degree of change to ensure that the committees cover all categories, mediums, and periods. This process is in addition to the expertise and research conducted by our exhibitors themselves.

"This year's process has not changed, although some veters who were not selected this year may be unhappy about it. We regret any negative feelings, but all veters who have contributed to our fairs are valued."

See our *TEFAF Maastricht* preview on page 34-38.



Left: armlet designed by Alma-Tadema, for sale from Wartski for a six-figure sum.

Snake armlet designed by Alma-Tadema slithers for sale

This gem-set gold snake armlet, a gift from the celebrated Victorian artist Sir Lawrence Alma-Tadema (1836-1912) to his second wife Laura Epps (1852-1909), will take centre stage on the stand of London jeweller Wartski at *TEFAF Maastricht*.

Designed by Alma-Tadema based on ancient Greek prototypes and made for him by the celebrated coin and medal engravers Joseph Shepherd and Alfred Benjamin Wyon, the heavy coiling jewel engraved with his wife's name in Greek script appears in a number of the artist's best-known paintings. In the elaborate family portrait *The Sculpture Gallery* painted in 1874 it is worn by Laura in the centre of the work.

In the same family ownership for many years, the Alma-Tadema armlet has been exhibited on many occasions including as part of *The Cult of Beauty: The Aesthetic Movement 1860-1900* exhibition at the Victoria and Albert Museum in 2011.

It will be priced at a six-figure sum.

Roland Arkell

Wallis and Bruford star as bidders flock to Penzance for Cornish art collection sale

by Alex Capon

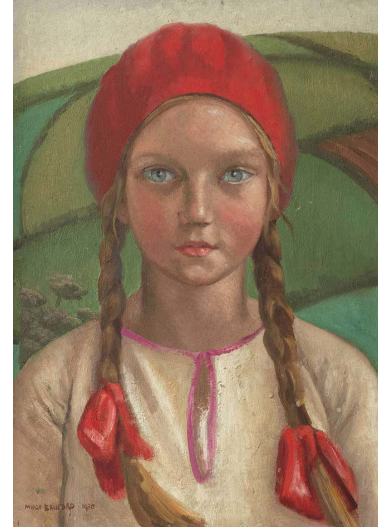
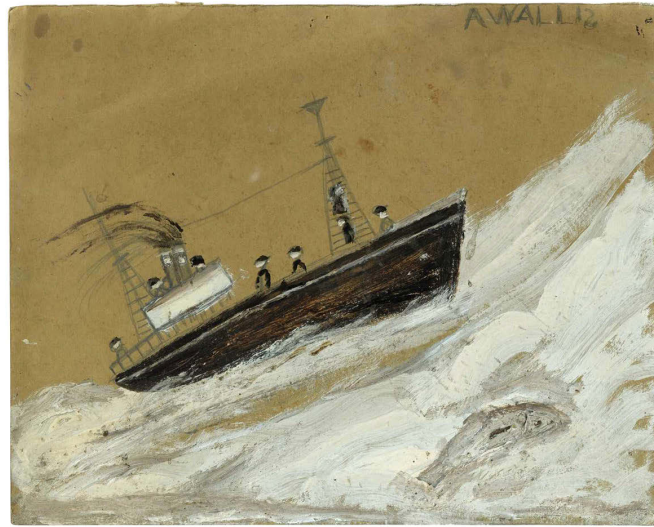
Underlining the strength of demand for quality pieces of 20th century Cornish art, the collection of art historian and author John Branfield and his late wife Kathleen (known as Pep) commanded plenty of interest at Penzance saleroom Lay's.

Branfield wrote several biographies of some of west Cornwall's most celebrated artistic figures, and together with Pep spent 50 years building a collection of both pictures and ceramics.

Offered in a dedicated sale of 191 lots at the February 29 auction, the room was packed for the event and the auction house had to clear space to make room for extra chairs.

Branfield, now well into his 90s, decided to sell the collection following Pep's death last year. He watched the auction at home with his family, witnessing all the lots selling on the day and raising a total of approximately £800,000.

The collection included works by artists such as Wilhelmina Barns-Graham (1912-2004), Bryan Pearce (1929-2006), Stanhope Forbes (1857-1947) and Charles Walter Simpson (1885-1971), all of which drew interest well above



Far left: *Steamer with Fish* by Alfred Wallis, **£60,000** at Lay's.

Left: *Lizzie Annie Hocking* by Midge Bruford, **£25,000**.

their predicted levels, helped not least by their market freshness, good provenance and attractive estimates.

Museum appearances

Many works that the Branfields acquired were loaned to museum shows over the years.

These included a trademark Alfred Wallis (1855-1942) boat painting titled *Steamer with Fish*, a work executed on cardboard using house paint. It was, in fact, one of the best known pictures in the collection.

Measuring 9 x 11½in (23 x 29cm), the painting here was previously in the personal collection of Henry 'Gilly' Gilbert, the owner of the Wills Lane Gallery in St Ives, who

had a number of original early works by Wallis hanging at his home in the Cornish fishing town.

The picture was exhibited at *The Bigger Picture* exhibition at Penlee House Art Gallery in 2015 but was also familiar to the artist's followers as the image had been reproduced as a greetings card to help raise funds for the building of the Tate St Ives.

Estimated at £12,000-18,000, the lot drew bidding on commission and online, as well as in the room.

Lay's said a number of leading dealers were bidding but they were eventually eclipsed. After the bidding reached £32,000, it came

down to a battle between one of the interested parties on the internet and a phone bidder. It was eventually knocked down at £60,000 to the latter.

Major record

Another of the lots bringing strong competition was a small portrait by Midge Bruford (1902-58) that drew no fewer than six phonelines and multiple advance bidding. The saleroom said it was probably the most 'watched' lot online.

Signed and dated 1930, the 14 x 10in (36 x 26cm) oil on panel was a rare work on the market by the painter who was part of the same artistic circle in Cornwall as Dod Procter, Harold Harvey and Richard

Weatherby (to whom she was engaged for several years and shared a studio).

The portrait here depicted Lizzie Annie Hocking, the daughter of Bruford's cleaning lady who grew up to become a cook in the Lamorna area.

Admired for its compositional quality and striking colouring, it drew intense competition against a £1500-2500 estimate and was eventually knocked down at £25,000 to a private local buyer.

The price was a major auction record for Bruford, surpassing the previous high of £6000 for another portrait titled *Violet picker* that sold at Lay's in 2017.

Shield withdrawn from auction amid Magdala looting claim

The owner of a 19th century Ethiopian shield has decided to withdraw it from auction at Anderson & Garland.

The relic was to be offered by the Newcastle firm on February 29 with an estimate of £800-1200. However, the lot was taken out of the sale beforehand following a request from the Ethiopian Heritage Authority.

A spokesperson for Anderson & Garland said: "After careful consideration, we've taken the decision to withdraw lot 903 from The Collectors' Auction and have referred the matter back to our vendor for their consideration."

The shield was engraved *Magdala 13th April 1868* and was brought to the UK following the battle at the fortress of Magdala during the British expedition to Abyssinia.

They captured Magdala and Emperor Tewodros killed himself. The British burnt down Magdala, taking many local artefacts back with them following the victory.

Challenges made

The Ethiopian government has been very active in recent years challenging the sale of relics taken to Britain after Magdala.

In June 2021, Dorset auction house Busby of Bridport was due



Above: a 19th century Ethiopian shield withdrawn from auction at Anderson & Garland.

to offer a group of Ethiopian works of art believed to have been seized

during the battle but stopped the auction ahead of the sale because of pressure from Ethiopia.

The items had been consigned from the estate of Major-General William Arbuthnot, a serving member of the late 19th century expedition to Abyssinia who fought at the final battle.

The group, including an Ethiopian cross, a set of graduated horn beakers and a Coptic bible on vellum in a leather satchel, were acquired by The Scheherazade Foundation and returned to Ethiopia. The foundation is a private non-profit organisation.

Laura Chesters

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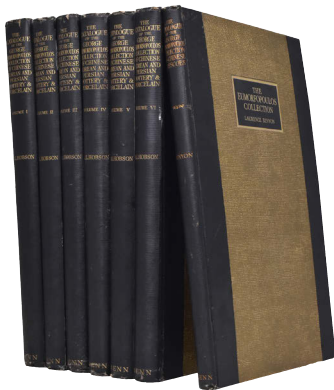
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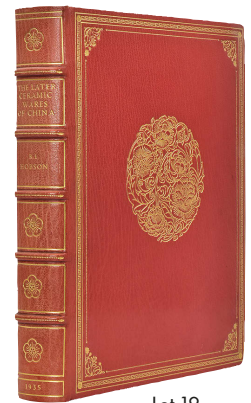
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Lot 20



Lot 19



Lot 102



Lot 144



Lot 114



Lot 175



Lot 95



Lot 131



Lot 155

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Pick of the week

Poster promoting global baseball tour pitches up at a record price

Discovered by a small auction house in Ohio, a baseball poster described as 'the finest known' has sold at auction for a record \$200,000/£158,000 (\$240,000 including premium).

Estate Auctions of Berea, Ohio, chose to sell its remarkable find through sporting memorabilia specialist Heritage Auctions in Dallas, Texas, on February 24.

The 1888 Spalding baseball world tour promotional poster is only the second of its type known (the other resides in the permanent collection of the Baseball Hall of Fame in Cooperstown).

Measuring an imposing 3ft 6in high x 2ft 4in wide (1.07m x 71cm), it depicts portraits of more than 20 members of a Chicago all-stars team that in 1888-89 travelled to Australia, playing a dozen games before continuing west to Sri Lanka, Egypt, Italy, France, England and Ireland.

The barnstorming tour was the idea of player turned sporting goods magnate Albert Spalding whose

portrait features prominently in the upper left of the lithographed image.

Collectors of 19th century trading cards will recognise many of the player poses as those which appear in the famous Old Judge series of cigarette cards.

'Miracle of survival'

The poster was in wholly unrestored condition with only storage folds and some light chipping to the borders to count against it. The auction house recommended this 'miracle of survival' would require only a professional linen backing.

It was valued at '\$100,000 upwards' and comfortably met its reserve in pre-sale bidding.

The price is a record for a baseball poster, bettering the \$175,000 bid in August 2022 at Heritage for a poster of the same date promoting Old Judge Cigarette cards.

Roland Arkell



Imaged by Heritage Auctions, HA.com

Above: the 1888 Spalding baseball world tour promotional poster sold for \$200,000 (£158,000) at Heritage.



Precious metals

On Friday, March 1, Michael Bloomstein of Brighton was paying the following for bulk scrap against a gold fix of:

£2046.55 €1898.42 £1624.25

Gold

22 carat: £1436.78 per oz (£46.20 per gram)

18 carat: £1175.55 (£37.80)

15 carat: £979.63 (£31.50)

14 carat: £914.32 (£29.40)

9 carat: £584.78 per oz (£18.90 per gram)

12 Month High: ▲ £19.02

12 Month Low: ▼ £16.63

Hallmark Platinum

£18.90 per gram

Silver

£14.78 per oz for 925 standard hallmarked

12 Month High: ▲ £17.15

12 Month Low: ▼ £13.55

Furniture and Dec art sales shake-up

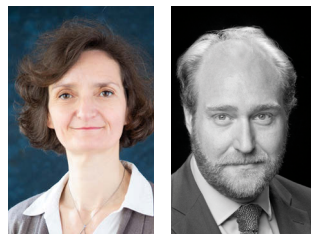
Sotheby's has reorganised its furniture and decorative arts departments.

In London, Henry House has taken on the role of deputy chairman, furniture and single-owner sales, UK and US.

He works with David MacDonald, who leads on single-owner sales, and Shiona Fourie, who continues as senior project manager focused on art and objects for multi-department single-owner sales.

João Magalhães continues as head of furniture in London supported by Adele Bourbonne and Cameron Di Leo.

In France, Marine de Cenival, deputy director and head of sale furniture, has taken on a wider role in project managing furniture and decorative arts focused single-owner collection sales in Paris,



Above: Marine de Cenival and Henry House of Sotheby's.

with day-to-day responsibility for Paris silver sales. She will report to Louis-Xavier Joseph, head of furniture, Paris.

Women sentenced over tiara theft

A woman accused of staking out a gallery at the Welbeck Estate ahead of a burglary of the famous Portland Tiara in 2018 has been sentenced at Nottingham Crown Court.

Kelly Duong, of Francis Street, Nottingham, pleaded guilty to one count of conspiracy to commit burglary at the Harley Gallery.

The tiara and brooch, valued at £3.75m, were stolen from the Portland Collection at the Harley Gallery in a raid on the Welbeck Estate in Worksop, Nottinghamshire. Burglars used power tools to break in on November 20, 2018, and stole the tiara and brooch from an armoured glass display case.

Duong was given a two-year prison sentence suspended for 21 months.

This follows a number of court cases in 2022 and 2023 relating to this theft and other burglaries including the sentencing of Kurtis Dilks, 36, to 35 years; Andrew



Above: the stolen Portland Tiara is still missing.

MacDonald, 43, to 32 years; and Ashley Cumberpatch, 38, 29 years.

The 6th Duke of Portland commissioned Cartier to create the tiara for his wife, Winifred, Duchess of Portland, and she wore it to the 1902 coronation of King Edward VII. Despite the investigations and arrests the tiara and brooch have never been recovered.

CADA fair moves to London for 2025

The organisers of the Cotswold Art & Antiques Dealers' Association (CADA) are moving its annual fair to London next year.

The CADA event had been held, until recently, at Blenheim Palace in Oxfordshire.

It was based there for eight years, then in 2021 it moved to Compton Verney in Warwickshire which ran in the

autumn for the past three years.

However, with no suitable dates during 2024 – Compton Verney's 20th anniversary year – the association has cast its net more widely.

For the next fair it is relocating to London under the new title of Cotswold Art Antiques Chelsea in the Grade II-listed Chelsea Old Town Hall on King's Road, London.

The dates are scheduled for March 20-23, 2025.

Collector returns Nepalese relics

A collector in Belgium has repatriated an 11th century illuminated wooden manuscript cover of *Shivadharmottarashastra* and a 12th century carved wooden *Shalabhanjika Yakshi* strut to Nepal.

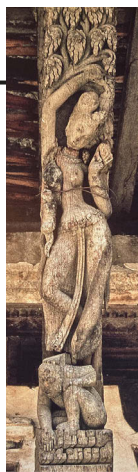
Both pieces were acquired by the collector in Nepal in the 1990s. Subsequent campaigns by groups including the Nepal Heritage Recovery Campaign and The Lost Arts of Nepal to raise awareness of the deities stolen from the country through research and identification alerted him to the possible provenance.

Christopher Marinello,

founder of Art Recovery International, handled the negotiations on a pro-bono basis. He said: "These important artworks are being returned to Nepal without judicial proceedings, without law enforcement seizures, without a public shaming, and not so much as our usual arm twisting.

"An unnamed Belgium-based collector simply reviewed the provided provenance and agreed to release the works unconditionally. It has restored my faith in the art trade to know that there are still people out there who are willing to do the right thing without demanding compensation or fees for their attorneys."

A formal repatriation of the two artefacts to the Embassy of Nepal in Brussels was planned for March 1.



Left: a 12th century carved wooden *Shalabhanjika Yakshi* strut repatriated to Nepal by a Belgian collector.

Barry steps down as SOFAA secretary

Robbie Barry will retire as secretary of Society of Fine Art Auctioneers and Valuers (SOFAA).

SOFAA is now searching for a replacement. The job requires a few hours per week in addition to four meetings a year in London.

Interested parties should contact Helen Carless at chairman@sofaa.org

Chair prices propelled higher thanks to Picasso

A Parisian sale titled Pablo Picasso and his Friends staged at Piasa in France on February 15 included a series of artworks to which the great man had contributed in some way.

Items from the collection of the French financier Max Pellequer, one of Picasso's closest friends and his banker, included a pair of otherwise humble Louis XIII dining chairs upholstered with two simple tapestry designs supplied to the necessary dimensions by Picasso in 1959.

Thought to be the only chairs made to the design, they were embroidered by Pellequin's wife Francine.

The two original sketches of a smiling face were estimated at €60,000-90,000, and each hammered at the low estimate (£51,000). Although both were signed and dedicated verso, only the Indian ink outline had been done by Picasso with the colours added later in pencil by another hand (probably Francine Pellequer herself when choosing her palette).

However, the chairs, estimated at €4000-6000, found a far more enthusiastic response, selling together for €162,000 (£137,700).

Roland Arkell

Left: Pablo Picasso Indian ink drawing *Tête*, Tapestry Project, 1959, €60,000 (£51,000) at Piasa.

Right: one of a pair of Louis XIII dining chairs upholstered with Picasso's tapestry designs, €162,000 (£137,700).



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The most clicked-on stories for week February 22-28 on antiquetrade gazette.com

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- Auction of Elton John's personal collection tops \$8m on opening night**
- Huge demand at auction for the extensive collection of the late George Withers**
- Ceramics dealer Rod Jellicoe dies aged 70**



In Numbers

270

The number of dealers standing at the 37th staging of *TEFAF Maastricht* this year. Running from March 7-14, it includes exhibitors from 22 countries. See page 34-39 for our preview.

Bid Barometer

Online buying: realised prices at auctions on thesaleroom.com

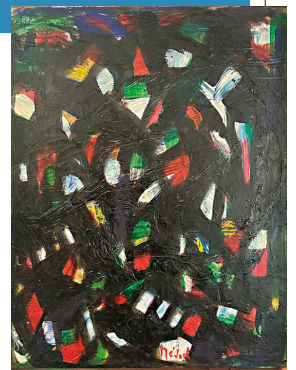
TOP SELLING LOTS

Windsor Auctions, Berkshire, February 24

Abstract oil on board by the Turkish artist Nejad Devrim (1923-95), signed lower left and dated 1955, 18 x 23in (46 x 58cm).

Estimate: £1000-2000

Hammer: £16,500



William George, Edinburgh, timed online sale closed on February 26

The Fisherman's Window, large oil on canvas by John Bellamy (1942-2013), 5 x 5ft (1.63 x 1.63m).

Estimate: £10,000-14,000

Hammer: £13,000



Bonhams, London, timed online sale closed on February 26

Sasanian facet-cut pale brown glass bowl, 6th-7th century, 4in (11cm) diameter.

Estimate: £1200-1500

Hammer: £12,000

HIGHEST MULTIPLE OVER TOP ESTIMATE

Wokingham Auctions, timed online sale closed on February 26

Bank of Bombay Ten Rupees note dated 1857 with serial No 82638, some pinholes.

Estimate: £200-400

Hammer: £14,300



Dore & Rees, Frome, February 22

Two Staffordshire creamware chinoiserie figures c.1760-70, the largest 5in (12cm) high.

Estimate: £40-60

Hammer: £3200



Piers Motley, Exmouth, February 26

A 19th century set of playing cards contained in a wood Mauchline-type box.

Estimate: £15-20

Hammer: £3100



Source: Bid Barometer is a snapshot of sales on thesaleroom.com for February 22-28, 2024. 'Highest multiple over top estimate' = Our selection of items from the top 20 highest hammer prices as a multiple of the high estimate paid by internet bidders on thesaleroom.com. 'Top selling lots' = Our selection of items from the top 20 highest hammer prices paid by internet bidders on thesaleroom.com.

Gorrings's

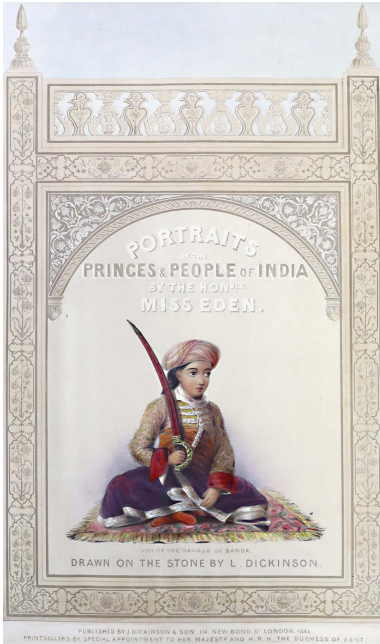
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& Collectables

Tuesday 12th March at 10am

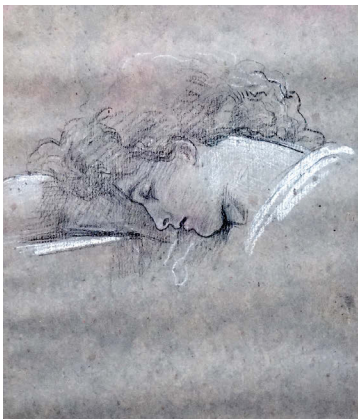
Viewing: Friday 8th March 9am-5pm

Saturday 9th March 9am-1pm

Monday 11th March 9am-4.30pm



Lot 16. Emily Eden (1797-1869),
Portraits of the Princes & People of India
£25,000-30,000 (plus 30% BP*)



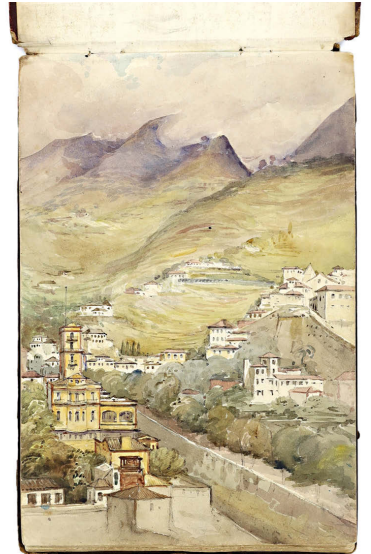
Lot 225. Lord Frederic Leighton PRA (1830-1896),
study for Lachrymae
£10,000-15,000 (plus 30% BP*)



Lot 9. Oscar Nemon (1906-1985), a maquette for 'Married Love', depicting Sir Winston Churchill and Clementine Churchill, plaster with a verdigris patination
£8,000-12,000 (plus 30% BP*)



Lot 431. A 19th century gold and silver, single stone natural saltwater button pearl and rose and round cut diamond cluster set pendant brooch
£4,000-6,000 (plus 30% BP*)



Lot 17. The Hon. Emily Eden (1797-1869),
The Voyage to India, 1835-36, an album
including 18 watercolour sketches
£25,000-35,000 (plus 30% BP*)



Lot 206. John Frederick Herring Sr. (1795-1865),
A Farmyard in Winter, 65 x 110cm
£8,000-12,000 (plus 30% BP*)



Lot 201. Arthur William Devis (1762-1822),
'The Weavers', 44 x 59.5cm
£5,000-8,000 (plus 30% BP*)



Lot 189. Attributed to Pieter Nason (1612-1688),
portrait of a noble woman, 80 x 63cm
£6,000-8,000 (plus 30% BP*)



Lot 167. A Regency rosewood folio or architect's desk
£1,000-1,500 (plus 30% BP*)



Lot 346. Duke of Brunswick service, a set of six early Victorian silver dinner plates
by John Mortimer & John Samuel Hunt
£4,000-6,000 (plus 30% BP*)



Lot 10. Churchill, Winston S. (1874-1965), from Sir Winston's London home at 28 Hyde Park Gate, two similar Louis XVI provincial open armchairs
£3,000-5,000 (plus 30% BP*)



LUX Sale

Monday 11th March
at 9.30am



Lot 2269. A vintage Hermès 28 Kelly in black alligator with gilt metalware
£8,000-10,000 (plus 30% BP*)



Lot 2270. A UK vehicle registration number 'KA 1'
Estimate upon request



Lot 2277. An Hermès Royal Tiger Plume 60 travel bag in leather and linen
£800-1,200 (plus 30% BP*)

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David Hockney. Martyn Thomas, pencil, 1970s
£8,000-£12,000*



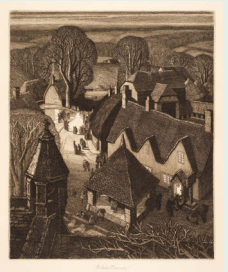
John Varley. Bazaar in the Mansoor Pasha Street Cairo, 1834
£4,000-£6,000*



Guido Reni. Three Putti, 1630
£4,000-£6,000



Jacques Callot. A Tuscan Farmyard, ink on vellum
£3,000-£5,000*



Robin Tanner. Twelve Etchings, 1974
£3,000-£5,000*



John Minton. Green Door, 1935
£2,000-£3,000*



Samuel Jackson. Avon Gorge from Sea Walls
£2,000-£3,000*



Thomas Price Downes. Mrs Henry Back, 1851
£700-£1,000*



William J. Müller. Burning of the Mansion House, Bristol, 1831
£1,500-£2,000*



Qian Songyan 錢松岩. Red Cliff, 1975
£200-£300*



Silver coffee set designed by Anthony Hawksley for Payne-Oxford, 1973
£400-£600*



Pair of movable silhouette fans, Paris: Alphonse Giroux, circa 1820s
£1500-2000*



Arts & Crafts embroidered bedcover by John Aldam & Fanny Heaton, late 19th century
£700-£1,000*



Richard Batterham. Caddy and cover (part of a large Studio Pottery Collection)
£200-£300*



Regency morocco and tortoiseshell pouch
£700-£1,000*



Palmyrene Empire. Limestone bust, mid-2nd century A.D.
£10,000-15,000*



Berlin Chart playing cards, Paris: Alphonse Giroux, circa 1820
£500-700*



Art Nouveau silver buttons (The Dr. Alison Smith Lean Button Collection)
£300-£500*



Large Tree of Life Indian Palampore, circa 1770
£4000-6000*

Each lot is subject to a Buyer's Premium of 20%, except those marked with an asterisk, in which case the Buyer's Premium is 24%

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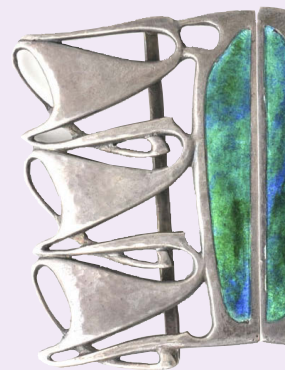
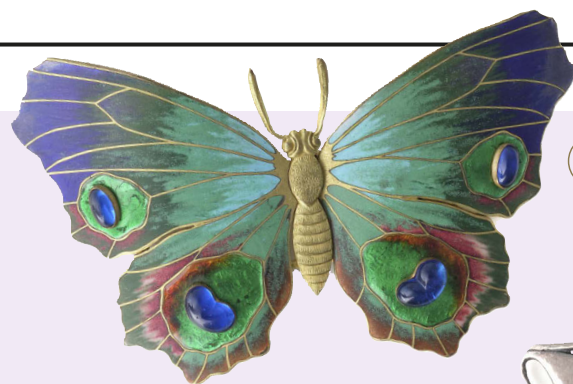
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Purple Patch

Collection of dealer duo who founded a shop and much-loved brand comes to auction next month in Sussex, offering more than 600 lots in a dedicated sale. *Roland Arkell* reports



A group of Arts & Crafts jewellery from the collection of the late dealers Anthony Gardner and Michael Becker will be sold by Sussex auction house Bellmans in April.

Gardner (1938-2023), a RADA-trained actor and St Martins graduate, started The Purple Shop in the 1960s with Becker, a trained graphic designer from Germany.

Partners in life and business, the couple first sold fur coats and belts on the Portobello Road, but soon created a much-loved Chelsea brand specialising in costume jewellery, Art Nouveau, Arts & Crafts and Art Deco.

Selling from a unit at Antiquarius on the King's Road until the 1990s, in its pomp The Purple Shop name and its wares appeared regularly on the catwalk and in the pages of fashion magazines.

Mixing in all the right circles (Gardner's occasional work on the stage and screen included a role alongside Elizabeth Taylor in Franco Zeffirelli's *The Taming of the Shrew*), the firm cultivated a customer base that included Vivienne Westwood, Zandra Rhodes, Mary Quant, Princess Margaret and Barbra Streisand.

Avid collectors

Gardner and Becker were themselves avid collectors. Just how much they had accumulated over half a century



The firm cultivated a customer base that included Vivienne Westwood, Zandra Rhodes, Mary Quant, Princess Margaret and Barbra Streisand

emerged when Bellmans was asked to clear their Fulham house in advance of its sale.

As well as the array of Art Nouveau and Deco standards that decorated the walls and the surfaces, staff found boxes of stock untouched for a generation and a private collection of jewellery that will account for almost half of a 604-lot single-owner sale on April 16.

Buckle up

In addition to jewels by Edward Colonna, Sybil Dunlop, Cartier and Boucheron, of particular note is Gardner's collection of close to 100 Arts & Crafts belt buckles.

Although seldom worn today, this was an item of personal adornment to which all makers and designers of the late 19th and early 20th century turned their hand.

On offer at Bellmans is a huge variation on the theme with the examples made for Liberty & Co alone including designs by Jessie M King, Kate Harris, Archibald Knox, William Hair Haseler and Rex Silver.

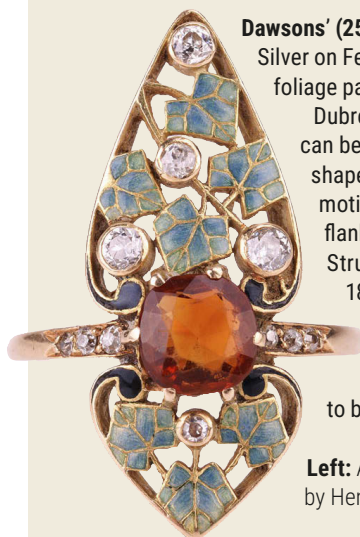
Two large handmade silver examples carry marks for the Birmingham Guild of Handicraft, while a series of gilt metal and enamel pieces are monogrammed for the Art Nouveau fashion jewellery company Piel Frères.

Buckles are not the most commercial form today (although relatively easy to display, there are relatively few dedicated collectors) but these 67 lots will surely prove highly desirable at estimates under £200 each.

The Anthony Gardner collection will be sold by Bellmans in Wisborough Green on April 16 with a preview in London at Cromwell Place on March 12-13. ■

👉 bellmans.co.uk

Ring influenced by Lalique



Dawsons' (25% buyer's premium) Fine Jewellery, Watches & Silver on February 22 included this Art Nouveau gem-set foliage panel ring by Henri Dubret (1872-1947).

Dubret was greatly influenced by René Lalique as can be seen from this design, c.1905, with its navette-shaped head enamelled with piqué-à-jour ivy leaf motifs, centred with a cushion-cut citrine and flanked by single-cut diamonds on the shoulders. Struck with a French eagle head mark (indicating 18ct gold) it had both a lozenge maker's mark and the name *H Dubret* to the shank.

More affordable than a Lalique jewel, it nevertheless passed its £800-1200 estimate to bring £4200.

Left: Art Nouveau gem-set foliage panel ring by Henri Dubret, **£4200** at Dawsons.



Selection of jewellery from the Anthony Gardner collection to be sold by Bellmans in Wisborough Green on April 16

1. French gilt metal, enamel and paste butterfly belt buckle by Piel Frères, **estimate £100-150.**

2. Gold and gem set pendant by Edward Colonna, **estimate £1000-1500.**

3. Silver and enamel belt buckle designed by Archibald Knox for Liberty & Co, **estimate £140-180.**

4. Silver peacock belt buckle by Birmingham Guild of Handicraft, **estimate £140-180.**

5. Silver and enamel brooch designed by Archibald Knox for Haseler & Co, **estimate £300-500.**

6. Liberty & Co cabochon moonstone, rose cut diamond and gold pendant with a Liberty fitted case, **estimate £1000-1500.**

7. Silver belt buckle designed by Archibald Knox for Liberty & Co, **estimate £140-180.**

8. Some of the jewellery from the collection.

Brooches conceal watches

Two fine Art Deco jewelled pendant brooches featuring miniature fob watches achieved strong results at **Bonhams' (28% buyer's premium)** London Jewels sale held on December 7.

Of the two, the higher sale value was achieved by a Janesich lapis lazuli, diamond, and gem-set piece with the fob watch cased within the pendant-style drop brooch, dated to c.1925.

With an estimate of £12,000-18,000 the brooch sold well, achieving £40,000.

The watch was revealed under its diamond set cover to display a bezel of black and white enamel Arabic numerals.

The 4in (10cm) length piece was mounted in platinum and gold, signed *Janesich*, with approximately 2.7cts in diamonds.

Janesich, founded in Italy in 1835,

opened a wholesale office in Paris in 1896 followed by a retail branch in 1913. Today the jewellery house is based in Trieste, Italy.

The second of the fob watch pendant brooches was attributed to Cartier, with the watch dial signed *Cartier*.

From c.1925 the design was of Persian inspiration combining enamel, onyx, and diamond mounted in platinum and gold. The signed dial had baton hour markers, within a bezel of black and white enamel Arabic numerals.

Measuring just under 4in (10cm) with approximately 1.60ct in diamonds, the piece had some enamel loss.

Estimated at £18,000-35,000 the brooch sold at the top end of the estimate for £35,000.

Richard Fox



1. Janesich lapis lazuli, diamond, and gem-set fob watch brooch, **£40,000** at Bonhams.

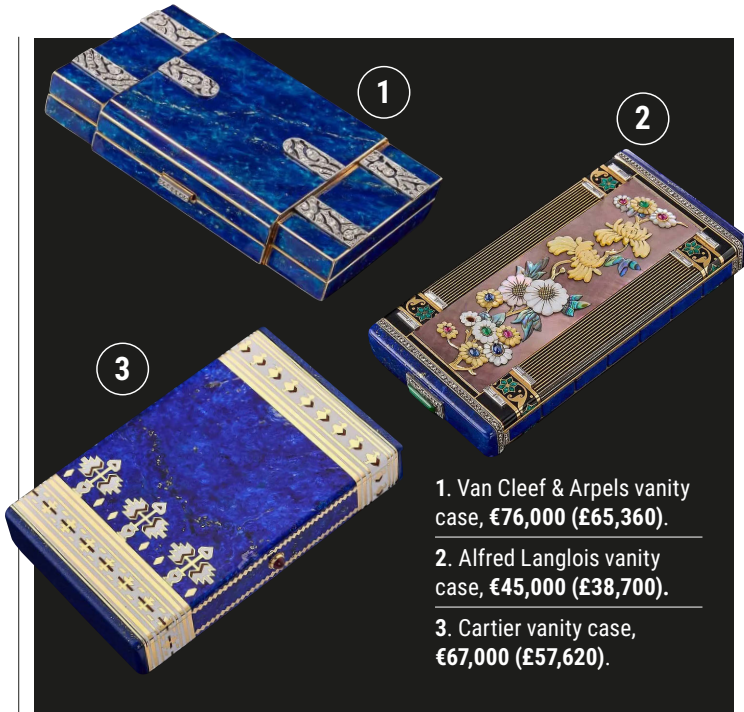
2. Attributed to Cartier, an enamel, onyx, and diamond fob watch brooch, **£35,000.**

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A diamond single stone ring, £2,000 - £3,000*
A gold coiled snake ring, £200 - £300*
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1. Van Cleef & Arpels vanity case, €76,000 (£65,360).
 2. Alfred Langlois vanity case, €45,000 (£38,700).
 3. Cartier vanity case, €67,000 (£57,620).

Not just a vanity project

Legend has it that Charles Arpels (of Van Cleef & Arpels fame) saw a lady friend stashing her lipstick and other cosmetics in an ordinary cigarette tin for a trip out on the town.

He went to work, designing what would become known as the vanity case, a must-have for any well-dressed woman on the go. Today, the Art Deco-era vanity cases are highly sought by contemporary collectors, as **Tajan (23% buyer's premium)** demonstrated with three exceptional examples offered in Paris on December 5.

The top lot of this Collecting Beauty sale was a 1925 Van Cleef & Arpels enamelled lapis lazuli, rose cut diamond, platinum and 18ct yellow gold vanity case. Signed *Van Cleef & Arpels Paris* and numbered 27797 and 7050, the case carried a French assay mark and the Strauss, Allard & Meyer maker's mark.

Estimated at €25,000-30,000, it hammered for €76,000 (£65,360).

A 1927 Cartier enamel ruby, lapis lazuli and 18ct gold vanity case performed similarly, selling for €67,000 (£57,620). The case was signed *Cartier Londres New York* and was numbered 8787 and 6144.

Headquartered in Paris, Alfred Langlois was an independent maker of vanity and cigarette cases, often for Van Cleef & Arpels. He signed an exclusivity deal in 1932 and eventually took over the firm.

Sold for €45,000 (£38,700) was a 1925 gem set and enamel vanity case carrying Langlois' mark in the Japonism taste.

Made in platinum and 18ct yellow gold set with panels of lapis-lazuli, the mother of pearl marquetry 'Branche Fleurie' decoration was strongly reminiscent of hashira-e woodblock prints.

Jim Bunte

Must be the time to collect Grima

At the peak of his fame, the Anglo-Italian jewellery designer Andrew Grima was invited by Omega to create what would become the About Time collection.

An archival photo c.1969 survives of Grima, pipe in mouth at his home in Sonning-on-Thames, designing watches for the collection that ultimately consisted of 55 different timepieces.

All display the 'signature' elements of the Grima style – the use of textured gold and unconventional stones – and feature the novel use of a gemstone as the watch 'glass'. Launched in 1970 at Goldsmiths' Hall in London, within days half the watches were sold out.

An exceptional example was offered by **Piguet (25% buyer's premium)** in Geneva on December 7: a gold bracelet watch with a dial concealed below a faceted pale sapphire lens and a diamond surround. Sold well above hopes for SFr50,000 (£45,600), it was followed to the rostrum by a pair of



Above and right: Andrew Grima Omega About Time watch, 1971, SFr50,000 (£45,600) at Piguet.

matching Grima earrings and a ring sold for SFr7500 (£6800) each.

A number of watches from the About Time series have come to market in recent years. A single-owner collection of Grima jewels offered by Bonhams in September 2017 included both a Cerini watch set with a large oval-cut citrine 'glass' within a bezel of gold 'matchsticks' and baguette-cut diamonds and Greenland, a gold and pink tourmaline watch bangle. These sold for £28,000 and £36,000 respectively.

In 2016 Sworders in Essex sold a 'Pinkerton' bracelet watch for £19,500. Bought by the consignee at the Grima store in Jermyn Street in 1970, it included a tourmaline lens, baguette cut diamond highlights and an 18ct bracelet with a bark finish.

Right: pair of matching Grima earrings and a ring sold for SFr7500 (£6800) each.



Bangle designed by Zaha Hadid

Below: among the most eagerly contested lots at the **Chiswick Auctions (25% buyer's premium)** Design sale on January 10 was a Georg Jensen silver bangle from the Lamellae collection designed by the architect-turned-designer Zaha Hadid. The twisted cuff was the collection's signature piece and sold out quickly at the Georg Jensen stand at *Baselworld* 2016. This example sold at **£3200** – many times the estimate and close to double the original retail price for this piece.



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Well heeled in the 18th century

Ladies' shoes sell for four figures to lead the latest costume and textiles selection at North Yorkshire firm

by Anne Crane

When it comes to period costume antique footwear can often command some of the strongest prices.

Heading Tennants' (24/20% buyer's premium) 250-plus lot sale of Costume, Accessories and Textiles were some well-preserved 18th century ladies' shoes that were consigned from a Cumbrian private collection.

Top price of the day at £2500, over double the £800-1200 top estimate, came for a pair of late 18th century green silk and kid leather-lined shoes.

They were in generally good condition, though with a couple of puncture holes where the buckles would have originally been fixed. The auction house had also queried whether their green trim might be later.

Two more fabric and leather pairs offered as one lot – one pair from the late 18th century in black wool with pale blue silk trimmings, floral embroidery and green enamel and gilt metal buckles; the other later in date made from contrast stitched black silk – went for £1500, considerably more than the £250-350 predicted.

Mixing it up

A rich mix from the textile world was on offer in the February 9 auction at Leyburn: period costume from the 18th century right through to the 20th; antique samplers; a collection of lace; ecclesiastical garments; quilts and coverlets and Chinese robes.

The joint second most expensive item proved to be not an elegant robe or suit but something that would have been hidden from view – a rare cage crinoline skirt dated to the 19th century.

Composed of 14 brass mounted hoops latticed together with red wool and stamped *The Diamond ***** London* to the waistband, it went way past the £150-250 guide to take £1800.

A couple of late 18th century cream silk robes were also up among the more expensive items. One was a sackback model, self striped, floral woven and with a later pink stomacher that realised £750; the other an open robe embroidered with flowers that realised £850.

Like most early costume, both pieces had undergone alterations and



1. Pair of 18th century green silk and leather shoes which led Tennants' February 9 sale of Costume and Textiles on **£2500**.

2. Pair of 18th century black wool shoes offered with another later pair in black silk, **£1500**.

3. A 1920s-30s geometric patterned silk lined evening coat, **£1400**.

4. One of the items of Chinese clothing collected by the late Dr Mary Cram was this 19th century gauze summer skirt embroidered with dragon roundels and with a wave and dragon hem. It sold for **£1000**.

5. This 19th century hooped cage crinoline skirt realised **£1800**.

6. Tennants' auction also featured a collection of lace including examples of Brussels, Irish (Youghal and Limerick) and Honiton lace, largely from the 19th century and later, mostly offered as group lots. Prices were generally modest, in the low hundreds, but making rather more at £600 was a lot comprising three lace handkerchiefs including one in Brussels point de gaz from the late 19th century, all with the initials *MOS*, and a late 19th/early 20th century long Brussels appliqué flounce, a detail of which is shown here, that realised **£500**.

7. Another item included in the sale was this 20in (51cm) Steiff mohair jointed teddy bear from c.1911 with the trademark button in its ear. It made one of the top prices when it sold for **£1800**.

repairs during their lifetime and had some wear.

An early 19th century Empire line long sleeve dress in white cotton muslin, thought perhaps to be of Indian origin, realised £600.

Making more than these, however, was a much later, interwar period, evening coat decorated with a bold geometric design in teal, gold and black. Condition wise, this had wear and tarnishing, fading and "several areas were quite grubby" according to the catalogue but it was a stylish design and managed a price of £1400 where £150-250 had been predicted.

A small selection of Chinese costume included four lots with an



interesting provenance. They were collected by the great aunt of the vendors, the late Dr Mary Cram (nee Redhead), who was a Methodist medical missionary surgeon in China in the 1930s.

She visited China twice, firstly as a single woman and surgeon and then when she met her husband, a Methodist minister in Wuhan. They had a son and one of the items offered here was a small child's red silk coat and shoes offered as part of a mixed lot which sold for £250.

The group also included a 19th century black gauze summer skirt embroidered with roundels of five clawed dragons, sold for £1000. ■



6



5

Fashion accessory for a 1930s foxy lady

An Arctic fox fur owned and worn by a 1930s movie star dubbed Britain's answer to Ginger Rogers turned heads at a Derby saleroom.

London-born Jessie Matthews (1907-81) rose to fame as an actress, dancer and singer in the 1920s-30s. She won fans in the US and even danced with Fred Astaire.

After a string of hit stage musicals and films she was nicknamed 'The Dancing Divinity' in the US. However, as her UK studio was reluctant to let go of its biggest name offers from Hollywood were repeatedly rejected.

Matthews' 10ft long, 1938 satin-lined three-row white fox fur stole – a gift from her husband, English actor, screenwriter and director Sonny Hale – went under the hammer with a guide of £80-120, at Hansons' (26% buyer's premium) Derby Antiques and Collectors Auction from February 15-20. It sold for £200.

Aspirational purchase

Notty Hornblower, Hansons' vintage clothing consultant and owner of Derbyshire's Hope House Costume Museum, said: "This item was given to our vendor directly by Jessie's daughter, Catherine.

"It epitomises the look and glamour of 1930s film stars. At that time, fur stoles and wraps were a mark of the elite and an aspirational purchase that women of all walks of life aspired to."

Tom Derbyshire



Left: Arctic fox fur stole owned and worn by a 1930s movie star, £200 at Hansons.

Chair that was a £15,000 single star

The high-flyer in **Dreweatts' (26/25/20/15% buyer's premium)**

January 31 sale of the contents of Collections from Cairness House and a Wimpole Street townhouse was the set of six Chippendale chairs made for Bocket Hall that sold for £95,000 (see *News*, ATG No 2629).

The Newbury auction also featured a single chair from another country house attributed to one of Chippendale's contemporaries which sold for £15,000, comfortably over the £5000-8000 guide.

This carved mahogany framed armchair of c.1760, upholstered in green damask, was catalogued as having been almost certainly supplied to Henry Fiennes Pelham-Clinton, 2nd Duke of Newcastle-under-Lyne for his country estate, Clumber Park, Nottinghamshire. It had passed down by descent before going into the Graham Watson collection (sold by Bonhams, Leeds, in 2003).

It was attributed to the Soho cabinetmaker Paul Saunders (1722-71) who was a subscriber to Chippendale's *Director* and the design is probably derived from a pattern for French chairs in the third edition of this publication.

Saunders was employed by Henry Fiennes Pelham-Clinton, and later his sons, to supply furnishing for various family homes: his London residence Exchequer House (ie 10 Downing Street) and Otlands House, Surrey, in the 1750s,



Right: the six Chippendale chairs made for Bocket Hall that sold for **£95,000** at Dreweatts, featured on our front page, ATG No 2629.

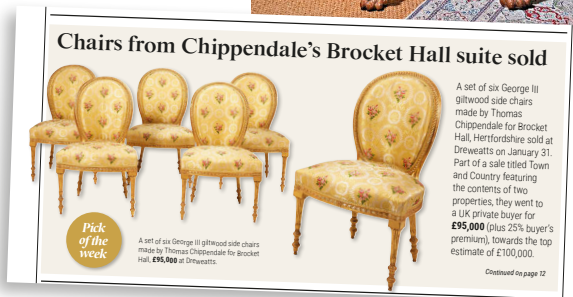


Far left: dining chair attributed to the Soho cabinetmaker Paul Saunders which realised **£15,000** at Dreweatts.

Left: at a massive 5ft 11in (1.5m) high these elaborate Meissen candelabra were never destined for the table – they are floor standing furnishings. They date from the late 19th century but are based on a pair made for Augustus the Strong, Elector of Saxony, who bankrolled the factory in the early 18th century and bear his arms and monograms to all sides, surmounted by coronets.

The candelabra were missing their candle branches and had a missing section to one of the coronets as well as sections of restoration.

However, they easily outstripped a guide of £4000-6000 to take **£30,000** in Dreweatts' February 13 auction of a private collection from a Cumbrian estate.



Chairs from Chippendale's Bocket Hall suite sold



A set of six George III giltwood side chairs made by Thomas Chippendale for Bocket Hall, Hertfordshire sold at Dreweatts on January 31. Part of a sale titled Town and Country featuring the contents of two properties, they went to a UK private buyer for **£95,000** (plus 25% buyer's premium), towards the top estimate of £100,000.

Pick of the week

A set of six George III giltwood side chairs made by Thomas Chippendale for Bocket Hall, £95,000 at Dreweatts

Continued on page 12

then Clumber Park and Nottingham Castle from the 1760s to 1771.

The chair also has stylistic features common to other Saunders commissions. The distinctive carved channelling on the front cabriole legs, the acanthus motif at

the top of the legs and pronounced scroll feet are very similar in design to two sets of dining chairs at Holkham Hall, Norfolk, that were almost certainly supplied by Saunders to Thomas Coke, 1st Earl of Leicester, between 1755 and 1758.

A pair of chairs of similar pattern attributed to Saunders at Longleat featured in Christie's sale of works from Longleat in June 2003 where they realised £81,260 including premium.

Anne Crane

Dolls from full house dubbed a ‘collector’s dream’

What **Special Auction Services (20% buyer’s premium)** in Newbury billed as “the largest and most valuable doll collection to be seen at auction for 25 years” went under the hammer on February 22 with a further slice to come in April.

Austin Smith and his late partner Margaret Harkins began collecting in 1949 after they rescued a broken doll from a house contents sale in the West Country.

The collection was displayed in several rooms in their large house and was rarely seen by anyone but themselves.

Not only were the rooms full of dolls, but there was also one dedicated to their automata.

Daniel Agnew, doll and teddy bear specialist at SAS, was blown away when he first saw the collection.

He said: “Austin has been poorly, so I was shown around by a relative. I was staggered by the first room which was full of the best antique dolls you could imagine, then shown a corridor full of wall-mounted cabinets of small dolls, then another room of dolls’ houses, a room of automata, then a further two rooms of dolls.”

At that point it was yet to be counted, but Agnew added that there must be “over 1000 dolls, and many smaller items too. Truly a collector’s dream.”

The 385 lots offered on February 22 racked up an auction total of £254,375 (with 24 unsold on the day) – a strong response from buyers and again underlining the strength of the dolls market.

Headline maker

Best-seller was a c.1740 English wooden doll in an ornate yellow gown which carried an estimate of £8000-12,000 but took £22,000.

Her petticoat was made from a broadsheet newspaper which featured the murder of a young maid by her mistress and daughter. Elizabeth Branch (1673-1740) and her daughter Mary (1716-40) from Taunton, Somerset, were convicted of the beating to death of a servant-girl, Jane Buttersworth.

The top-estimated lot was Peggy, an English wooden doll (c. 1765) who was expected to fetch £10,000-15,000 but dipped just under estimate at £9500. Although legless, she wore her original clothes and was being sold with family provenance.

The doll came with a note in an envelope which is addressed to *Peggy* (and in recent hand *1765*), the note reading: *This article belonged to Mrs*



1. A c.1740 English wooden doll, **£22,000** at Special Auction Services (with petticoat newspaper detail).

2. Peggy, an English wooden doll (c.1765) sold at **£9500**.

3. Pierrotti King Edward VII and Queen Alexandra c.1901, sold for **£1700**.

4. An 1850s Rohmer fashion doll, **£5000**.

5. A 19th century Grodnerthal British soldier doll, **£3400**.

6. Mid-19th century shadowbox with two dolls, **£7500**.

7. Bru Breveté Bébé doll, **£7000**.

Douch, 7 Hill Street, Walworth, according to parlise been in the family near hundred and twenty years – 1846.

SAS noted that this takes the provenance back to 1726 but it is more likely that her fashion dates her near the mid-18th century. Peggy was sold originally at Sotheby’s to Kay Desmonde, author of *Dolls, 100 Colour*

Photographs (1984), for £1250.

Another impressive lot going well above estimate was a rare mid-19th century shadowbox of a garden scene, featuring a central cardboard house decorated with foiled paper and cut windows with two china shoulder dolls’ house dolls. Against a guide of £800-1200 it soared to £7500.

The back wall of the display box, which measured 16½in (42cm) wide x 10½in (27cm) deep x 11in (28cm) high, featured an applied business promotional card for *Hampton & Sons Cabinet Maker and Upholstery*, a London shop.

Sold within estimate at £1700 was a Pierotti portrait pair of King Edward VII and Queen Alexandra in coronation robes, c.1901.

French highlights

Pick of the non-British dolls, going to the UK trade, was a rare small size – 13½in (34.5cm) high – Bru Breveté Bébé sold for £7000 (estimate £4000-6000).

The Bébés, French dolls of children, were very expensive when first made. Other highlights included a Schmitt et Fils Bébé sold for £4200 and a Gaultier boy Bébé that made £4000.

Fifty French fashion dolls (the 19th century predecessor of the Barbie doll) from the 1840s-70s were on offer. These bisque-headed dolls with women’s waisted bodies were designed to wear the up-to-date French fashion of the day and it is rare to see so many at auction, said SAS.

The saleroom added: “These would have been very expensive dolls in their day and their clothing is exquisite and their layers of underwear provides a real insight into what society women were wearing at this time. This group also includes a few dashing men, but these are just female dolls, dressed as men with bumps in all the wrong places.”

Estimates for this group ranged from £800-3000. A Pierre Victor Clement fashionable doll sold for £5500 and an 1850s Rohmer example at £5000.

A German KPM (Königliche Porzellan-Manufaktur) mid-19th century china boy doll realised £4000, five times the low estimate.

Grodnerthal marches on

Another group featured early German wood dolls, known as Grodnerthal dolls as they were carved in the Grodner Thal (valley) in southern Germany/Italian mountains.

A rare large carved wooden doll with painted bodice trim, 1820s, sold for £3200 against a guide of £3000-5000 but the biggest surprise was a rare 19th century Grodnerthal dolls’ house British soldier doll which was estimated at £300-400 but made £3400.

Tom Derbyshire

Tongue-A-Saurus grabbed by eager bidder

As with many 1980s toys, the *Thundercats* range was produced to accompany a TV or film series.

The cartoons began in 1985 through the Rankin/Bass production company, but the toys launched actually earlier that same year in conjunction with LJN Toys, a US company that operated from 1970-95.

Masters of the Universe and *Star Wars* showed the potential huge interest out there for toys and merchandise action figures and accessories.

The *Thundercats* versions were relatively short lasting compared to some other brands – just three years – but in three waves of releases. The animated series kept going until 1989.

Got it licked

The toys are in demand from collectors today as a lot sold at Ryedale Auctioneers (27% buyer's premium) underlines.

An LJN Toys Tongue-A-Saurus monster from 1987 (part of the third wave of production), with original box, was described by the North Yorkshire saleroom as in “excellent overall condition except one mid tongue section is



Left: *Thundercats* Tongue-a-Saurus, £2300 at Ryedale Auctioneers.

anyway but Tongue-A-Saurus – which appeared in just a single episode of the cartoon – is thought to be the hardest *Thundercats* toy to find overall and highly sought after.

The buyer on February 16 was clearly not the only bidder interested – this monster was snapped up for £2300 hammer against a £300-500 estimate.

The box had an ‘Extra Value’ label indicating an action figure was also included (for the monster’s tongue to reach out and grab – worked by turning a

handle) but this was not present with the lot.

A loose version of Tongue-A-Saurus is reported to have sold on eBay for \$4050 in August 2021.

Tom Derbyshire

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Gran mixed in Bohemian circles

Works come by descent from relative who was part of the Fitzrovia set of artists

by Alex Capon

A group of four pictures on offer in an Essex auction came from a vendor whose grandmother was part of the Fitzrovia set – the Bohemian group of artists and intellectuals centred around Charlotte Street in London, just north of Soho, in the 1920s-50s.

They were among a number of works that emerged from three different sources, all with interesting artistic connections, that boosted the latest Antiques & Fine Art sale at **Reeman Dansie (22.5% buyer's premium)** of Colchester.

The vendor and her husband used to frequent the Fitzroy Tavern and drink with the likes of artists Augustus John and the 'Queen of Bohemia' Nina Hamnett. Writers such as Dylan Thomas and George Orwell were also to be found often at the watering hole that acted as a meeting place for many interesting figures of the period.

The most eye-catching and valuable work of the consignment was a portrait of one of the area's most colourful characters in its heyday: the model, singer, dancer and clairvoyant Betty May (1894-1980).

It was painted by **Edgar Rowley Smart (1887-1934)**, a Manchester-born artist who was close to and greatly influenced by Augustus John (he had studied under him at the latter's studio in Dorset). Indeed, the 2ft x 20in (61 x 51cm) oil on canvas, which showed the sitter in distinctive gypsy-style garb and thoughtful pose, was very much in the manner of many of John's portraits.

As a model, May sat for John and other artists including sculptors Jacob Kramer and Jacob Epstein. She first modelled for Epstein in c.1920 (a bronze bust with arms crossed was displayed at the Leicester Galleries that year) and he first introduced her to other members of the Fitzrovia set.

The fact that the current work was signed by Rowley Smart and inscribed *Betty May, one of Epstein's models* on the back suggested it may have dated from the early 1920s.

May, who was born in London's East End (her original name was Bessie Golding), documented her fascinating life in her autobiography *Tiger Woman: My Story* which detailed her four marriages and other

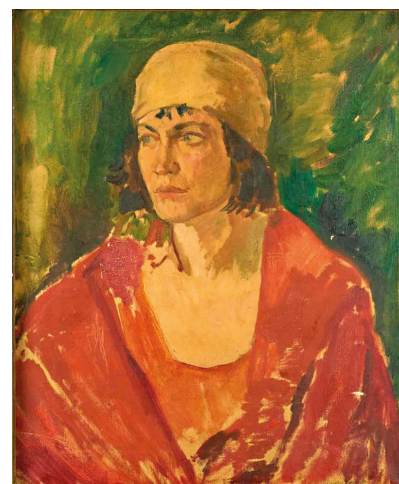


1



2

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3



1. *Fields near the Sea* by Trevor Bell, **£6200** at Reeman Dansie.

2. *Portrait of a Lady* (possibly a self-portrait), by Nina Hamnett, **£1500**.

3. *Portrait of Betty May* by Edgar Rowley Smart, **£6200**.

4. *Horse and Moon* by Denton Welch, **£5400**.

relationships as well as her interest in astrology (she was associated with the prominent English occultist Aleister Crowley).

How well she knew Rowley Smart is unclear but her links to John make it likely they were closely connected, at least during the period before the artist began to travel abroad, primarily to France, on account of health reasons.

Director and auctioneer at Reeman Dansie Jonathan Benson described the picture as an "interesting portrait that had a

very good look". He added: "The combination of an extraordinary sitter, interesting artist and fact that it was so fresh to market, meant it ticked a lot of boxes."

One issue that inevitably affected it commercially was the condition, however. Although it was in an overall 'hangable' state, it had some areas of shrinkage and paint loss as well as a total of seven old patch repairs that could be seen on the back of the canvas.

The estimate, therefore, was kept conservative at £700-1000, a level

that attracted a good number of online 'watchers' as well as some notable commission interest and a number of phone bidders. It was eventually knocked down at £6200 to a UK buyer bidding online.

The price was an auction record for Rowley Smart according to Artprice.com, outscoring the £4900 previous high for a view of Paris sold at Manchester saleroom Capes Dunn in 2012.

Underlining the fact that it was the subject making the real difference here, a still-life by the artist from the same source made £500 at Reeman Dansie while a head study crayon sketch fetched £170.

Hamnett head study

Another work from the same source was a drawing by **Nina Hamnett (1890-1956)**, a head study from 1924 that was thought may have been a self-portrait.

Born in Wales, she became connected with many leading artists in both London and Paris – she was famously both the model and lover of Amedeo Modigliani, Henri Gaudier-Brzeska and Roger Fry – but her flamboyant bohemian life is sometimes thought to have overshadowed her work.

From 1913-19 she worked for Roger Fry's Omega Workshops in Fitzroy Square, painting murals and designs on candlesticks. She would socialise with the likes of John and Thomas at the nearby Fitzroy Tavern – she was said to be a great teller of stories, with her favourite tipple being a

Fierce negotiator who had a sharp eye for artistic talent

Roseberys' sale of Modern British & 20th Century art on March 12 will include works from the collection of Bernard Sheridan (1927-2007).

A successful solicitor, he was known as a fierce negotiator who represented clients across various fields from the entertainment industry and art sector to human rights, including the likes of Pink Floyd, Kate Bush and Damien Hirst.

His most important case was led against the British Government and concerned the Chagos Islanders exiled to Mauritius in 1971. This case went on for 10 years and the Court of Appeal found in Sheridan's favour only days before his death.

In terms of his art collecting, he bought pictures by artists such as Duncan Grant, Wyndham Lewis and Dame Ethel Walker.

Grant still-life

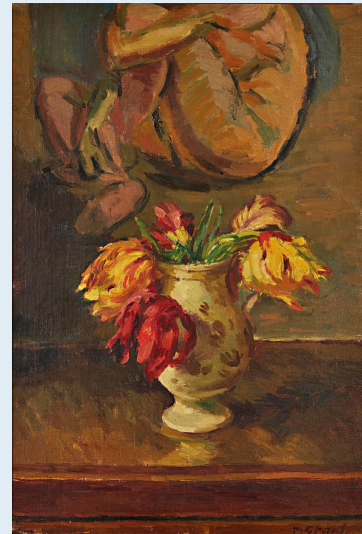
Among the works from the consignment being offered at the saleroom in West Norwood, south London, is a still-life by Duncan Grant (British 1885-1978) titled *Parrot Tulips*.

The 22 x 15in (56 x 38cm) signed oil on board shows one of the artist's own nudes in the background and was probably completed at his home in Charleston. It was originally exhibited at The Leicester



Galleries and retains a label for the London dealer on the back. It is estimated at £10,000-15,000.

Also part of the collection is a work on paper by Wyndham Lewis (1882-1957) estimated at £5000-8000. *The Cow Jumped Over the Moon*, a pastel, gouache and pencil on paper from 1948, is described in the catalogue as reminiscent of his



Far left: *The Cow Jumped Over the Moon* by Wyndham Lewis, estimate **£5000-8000** at Roseberys.

Left: *Parrot Tulips* by Duncan Grant, estimate **£10,000-15,000**.

earlier explorations in Futurism but also showing the absurdist streak often present in Lewis' work at this time.

Signed, dated and measuring 15 x 15in (38 x 36cm), it featured at a 1956 exhibition at the Tate Gallery and was acquired by Sheridan from the New Grafton Gallery in London.

double rum and brandy.

She certainly knew May well, although at some point they appear to have been rivals to some degree. However, both women seemingly remained chums – at one point they were able to extract £25 each from a popular newspaper that had confused their identities in a photograph, a windfall that funded an all-day party at the Fitzroy Tavern.

As well as working as an artist, Hamnett also taught and wrote several books but died after falling from the window of her London flat. In addition to her paintings, she produced book illustrations, spontaneous pen-and-ink drawings and pencil sketches such as this one.

Examples of her work do not appear at auction very often, partly because her body of surviving work is not huge. Portraits – especially of her famous friends – top the price list and the auction record for a drawing is the £16,000 for a portrait of Edith Sitwell



The combination of an extraordinary sitter, interesting artist and fresh to market meant it ticked a lot of boxes

offered at Dreweatts' sale of part of the Sitwell family collection in 2021.

With a good 1920s date (Hamnett's work is sometimes said to have declined after 1930), the 9½in (24cm) square pencil drawing here was signed and dated. It was also inscribed *Paris* indicating it had been executed on one of her frequent trips to the French capital where she was also a well-known character in the cafes on the left bank.

The condition of the drawing was untouched but the fact that it was a bit faint may have limited its value commercially. Nevertheless, it attracted decent bidding against a £500-700 estimate and sold at £1500 to a London buyer.

Poet and painter

A work on paper from a separate source at the Colchester sale that drew interest was a small mixed-media study by **Denton Welch (1915-48)**. Titled *Horse and Moon*, it came from the estate of Peggy Mundy-Castle, a poet who was a friend of Welch and the person credited with persuading him to pursue a writing career alongside his painting.

She lived about a mile away from Welch's Tonbridge home in an 18th century house on the outskirts of the Kent town, where she hosted a kind of salon for local writers and artists.

The consignment included some

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Continued on page 22

British works emerge from various sources

Continued from page 21

books and Christmas cards but this was the only picture.

Measuring 7 x 5½in (18 x 14cm) and signed with the artist's initials, it came with a letter from Welch dated March 1943 that was sold as part of the lot. It read: "Dear Peggy, I have just heard from Leicester Galleries that it was you who bought my picture! Can you judge how surprised I was! Friends are the last people to buy one's pictures, one imagines! It has never happened to me before. I do hope you like it and one day may be able to sell it for more than you paid for it....I am glad you bought that one, for I like it one of the best of my latest pictures."

While it is not known how much Mundy-Castle originally paid for the work, prices for Welch have risen significantly in the last decade,



Far left: *Whitby Harbour* by Mary Fedden, £6800 at Reeman Dansie.



Left: *Seagulls* by Lucy Harwood, £4000.

meaning it would have undoubtedly increased in value as the artist had hoped. Underlining this point, among recent strong sales a small but eye-catching self-portrait equalled the auction record for Welch when it sold for £9500 at Gloucestershire auction house Dominic Winter last year.

For the Reeman Dansie work the estimate was set at £1500-2500 and, after attracting a number of parties, it sold at £5400 to a commission bidder.

This was the fourth-highest price for Welch according to

Artprice.com. The buyer was thought to be a collector who also bought the other lots from the same source: the two group lots of books and Christmas cards which fetched £1800 and £1900 respectively.

Bell bidding battle

An early abstract by **Trevor Bell (1930-2017)** which came to auction from a different local deceased estate became the subject of another bidding battle.

Fields near the Sea, a 4ft x 11¼in (1.21m x 30cm) oil on board which was signed and dated 57, was one of the elongated compositions that the Leeds-born artist produced soon after he left his teaching post at Harrogate College of Art, selling his home and coming to work in St Ives.

These abstracts often relate to the interaction of the sea and landscape, as was the case here, and works from this period tend to be much more sought after than his later output.

While five much larger works on paper from the 1970s-90s were either unsold or got away below their £800-1200 estimate at the auction, the reaction to this 'right period' work was rather different. Pitched at £1000-1500, it came down to a battle between an online bidder from the West Country and a determined bidder in the room, before it was knocked down to the former at £6200 – an above-average sum for Bell at auction and among the highest prices recorded at an auction outside London.

Meanwhile, two works by **Mary Fedden (1915-2012)** both made decent sums at the Reeman Dansie sale, although one was an aftersale. With contrasting subjects, they represented the two different points of the artist's career and sold to different buyers.

A painting titled *Whitby Harbour* from 2003 came to auction from a private Norfolk collection having been purchased from Derbyshire gallery Neptune Fine Art. The 11½ x 15¼in (29 x 39cm) signed oil

on canvas depicted shells on the beach with the sea and a boat to the background. Estimated at £6000-8000, it sold at £6800.

The other work was a still-life of a hyacinth from 1975 which was slightly larger but had some cracking and shrinkage to the paint surface, something the auction house said is frequently the case with Fedden's pictures of this period as she often painted straight from the tube onto unprepared surfaces.

Estimated at £7000-10,000, it was unsold on the day but interest from more than one party developed subsequently and it found a new home at £8000. This was significantly above the £3600 it fetched when it previously appeared at Lyon & Turnbull in 2021.

Three paintings by **Lucy Harwood (1893-1972)** all sold in Colchester, with two going beyond predictions. Works by the Suffolk-born painter have risen in value significantly over the last decade and here it was the two brightly coloured landscapes on offer that fetched solid sums in particular.

Seagulls, a 23½ x 19¼in (60 x 50cm) signed oil on canvas, came from the collection of the late David Smith – a collector who had converted an old schoolhouse in a remote Suffolk village where he showcased his eclectic collection of English, Welsh and Irish vernacular furniture, Modern British paintings, artefacts and curios. He had bought from dealers, auction houses and car boot sales over a 35-year period and had previously been a client of Reeman Dansie itself.

The Colchester saleroom sold the entire contents in 300 lots and, while the furniture performed relatively well, this attractive Harwood landscape also drew good interest against its £2000-3000 estimate and was sold at £4000 to the trade.

The following lot, another smaller Harwood landscape sold at £2800 (estimate £1000-1500) to a different trade buyer. ■

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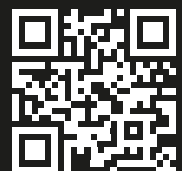
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Call to Armory made back in 1913

Memorabilia from a famous show that introduced the US to European avant garde art is now sought after

by Roland Arkell

The *International Exhibition of Modern Art* held at the 69th Regiment Armory building in New York from February 15 to March 15, 1913, ushered in a new era for the art market.

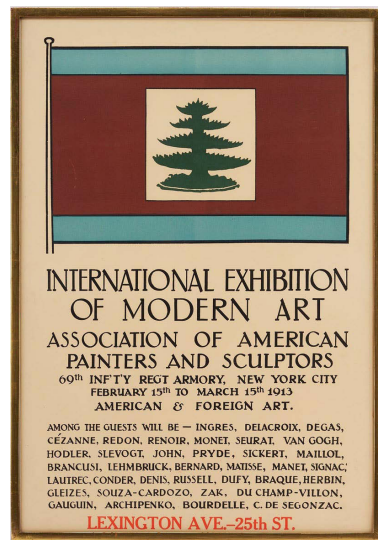
The hugely successful event (best known today as the 1913 *Armory Show* although it also visited Chicago and Boston), introduced the US to Impressionism, Post-Impressionism, Symbolism, Fauvism, Cubism and Modernism – and sparked the beginning of a US love affair with the European avant garde that continues today.

It was no accident that the logo chosen for the event was derived from the Revolutionary-era battle flag of Massachusetts. Just like in 1776, its insignia of an uprooted pine tree was proclaiming liberation from the past.

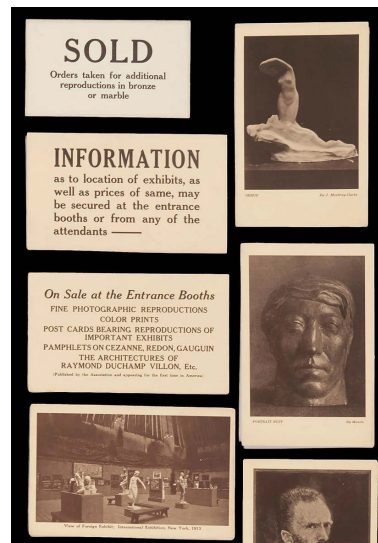
Although familiar today through the many reissues and reproductions of later years, original printed memorabilia from ‘the most important art exhibition in American art history’ is extremely rare.

The array of souvenirs and ephemera that created huge interest at **Case Auctions (20-22% buyer’s premium)** in Nashville, Tennessee, on January 27-28 came by descent from the local Modern art collectors Peggy and David Steine. Their collection of pictures and sculptures was shown at The High Museum of Art, Atlanta, in 1967.

Offered in four lots, the most



1



3

valuable elements of this archive were original printings of the event’s first catalogue and its official poster.

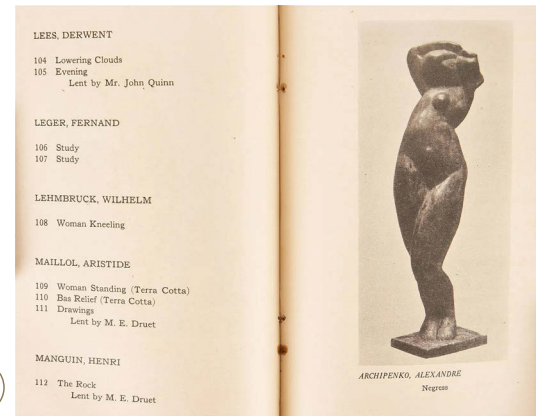


2

1. Exhibition poster for the 1913 *Armory Show*, **\$24,000 (£19,000)** at Case Auctions.

2. Views of the first edition catalogue for the 1913 *International Exhibition of Modern Art*, **\$14,000 (£11,100)**.

3. Part of a collection of 54 unused postcards illustrating works at the show, sold at **\$8000 (£6300)**.



Unlike the later versions produced as single compact volumes for Chicago and Boston, the New York catalogue was an awkward, last-minute affair, published in four volumes including a supplement with corrections and late additions.

Published by the Association of American Painters and Sculptors and priced at 25 cents, it nonetheless features a full listing of the 300 exhibiting artists and approximately 1300 works, individual commentaries for the work of Cézanne and Redon and a plan of the exhibition floor. The third volume contains about 15 black and white photos, the only illustrations.

The preface by Frederick James Gregg, a newspaperman who worked as the publicity rep of the AAPS includes the sentence: “The foreign

paintings and sculpture here shown are regarded by the committee of the association as expressive of the forces which have been at work abroad of late, forces which cannot be ignored because they have had results.”

Offered here in later custom green and gilt leather bindings, the Steine copy was estimated at \$4000 but sold for \$14,000 (£11,100).

The poster too, with the flag as the central image, was in very good condition. Measuring 20 x 14in (51 x 35.5cm), it lists as ‘guests’ a roll-call of names from ‘American & Foreign Art’. Estimated at up to \$6000, it made \$24,000 (£19,000).

Much like today’s art blockbusters, the *Armory Show* offered visitors opportunities to buy merchandise based around the work they had seen.

Sold at \$8000 (£6300) was a collection of 54 postcards acquired at the 1913 exhibition. The unused black and white postcards illustrate works at the show by artists including Picasso, Cézanne, Matisse, Kandinsky, Glackens, Bellows, Archipenko, and some lesser known at the time such as Jo Davidson and Mahonri Young. Each card has the exhibition information and the pine tree insignia verso.

Sold as a final lot for \$1700 (£1350) was a framed montage combining invitations to both the press preview of the show on February 16, 1913 and the formal opening the following day plus two lapel buttons featuring the exhibition insignia. ■

Alastair channels Aubrey

The aristocratic German artist, composer, dancer, mime, poet, singer and translator Hans Henning Otto Harry Baron von Voigt (1887-1969) is best known by his pen name. From 1914 he went simply by the pseudonym Alastair.

Working in the decadent style pioneered by Aubrey Beardsley and other artists of his circle, Alastair’s fame spread with the 10 full-page drawings he contributed to a 1920 printing of Oscar Wilde’s *The Sphinx* and the illustrations provided for a 1922 copy of *Salome*.

The original Alastair penwork illustration offered in the **Forum (26/25/20/12.5% buyer’s premium)** February 15 auction of Modern Literature, Children’s & Illustrated Books was one he produced for the Black Sun Press 1928 printing of Wilde’s 1891 novel *The Birthday of the Infanta*. Described as “a scarce example of [Alastair’s] fine penwork”, it came for sale from a private collector who had acquired it at auction in 1997. It hammered for £7500 against an estimate of £800-1200.



Above: Alastair penwork for Wilde’s *The Birthday of the Infanta*, **£7500** at Forum.



Above and right: *The Pictorial Missionary Map of the World*, £400 at John Nicholson's.

Map gives a one-sided global view

John Nicholson's (25% buyer's premium) Fine Paintings sale in Fernhurst on February 20 included a good example of *The Pictorial Missionary Map of the World* – a rarity that appears at auction perhaps once in every decade.

Drawn by John Gilbert (1810-99) and engraved and printed by Edmund Evans, the 1861 map presents illustrates a very one-sided view of the spread of Christianity across two hemispheres. Multiple vignettes compare and contrast the enlightened views and behaviour of the Christian world with the cruelty and oppression of other religions.

Judaism is not included,



with individual colour-coded religions restricted to Protestant, Roman Catholic, Greek Church, Mahometan, Decayed Christian Church and Heathen. Picked out in black, the Heathen regions cover much of North America, the Amazon basin, the foot of South America, almost the entire sub-Saharan Africa, and the whole world from India eastwards including Australia and New Zealand.

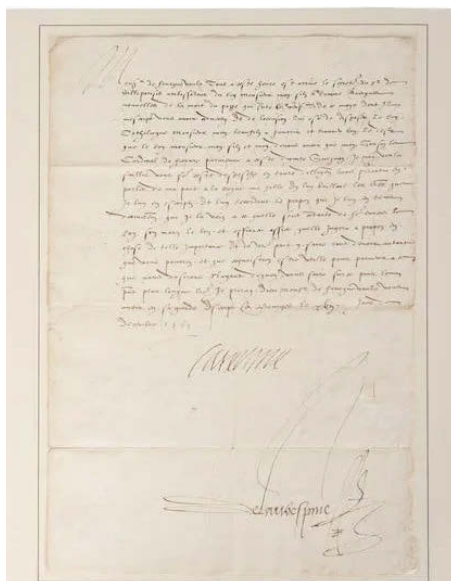
As an ethnological vision of the world, providing insights into the social, moral and political accepted norms of the time in Western society, it carried an estimate of £200-300 and sold at £400.

Books, maps and works on paper in auctions on thesaleroom.com

Mar 5-7	Mellors & Kirk - Nottingham	26-lot Book, Manuscript & Periodical section
Mar 5-9	TimeLine Auctions - Harwich	229-lot Book, Manuscript & Periodical section
Mar 6	Chaucer - Folkestone	Autographs
Mar 6	Duke's - Dorchester	31-lot Book & Periodical section
Mar 6	Stride & Son - Chichester	Books, Documents & Ephemera
Mar 6-7	Dominic Winter - South Cerney	Books, Maps & Playing Cards
Mar 6-7	Potteries - Stoke-On-Trent	25-lot Book, Manuscript & Periodical section
Mar 6-7	Swan Fine Art - Nr High Wycombe	Postcards
Mar 7	Duggleby Stephenson - York	14-lot Book section
Mar 7*	Forum - London	Books & Maps
Mar 7	Lay's - Lanner	Books & Works On Paper
Mar 7	Perkins George Mawer & Co - Market Rasen	23-lot Book section
Mar 7	Taylor's - Montrose	Postcard & Book section
Mar 7*	William George - Bury	Maps, Atlases & Prints
Mar 7-8	Kinghams - Moreton-In-Marsh	13-lot Book & Map section
Mar 7-8	Martel Maides - St Peter Port	25-lot Book, Periodical & Print section
Mar 8	Chaucer - Folkestone	Autographs
Mar 8	Ewbank's - Woking	10-lot Book section
Mar 8	Lodge & Thomas - Truro	22-lot Book, Manuscript & Periodical section
Mar 8	Rogers Jones & Co - Cardiff	10-lot Book, Map & Ephemera section
Mar 8	Sheffield Auction Gallery - Sheffield	14-lot Book section
Mar 7-9	Potteries - Stoke-On-Trent	22-lot Book & Periodical section
Mar 9	Sutton Hill Farm Country - Broughton Astley	18-lot Book & Periodical section
Mar 10*	Tim Davidson - Nottingham	Cigarette & Trade Cards & Ephemera
Mar 11*	Auctioneum - Bath	Book & Ephemera section
Mar 11*	CW Harrison & Son - Ossett	14-lot Book section
Mar 12	Forum - London	Prints & Multiples
Mar 12	Roseberys - London	14-lot Print, Multiple & Book section
Mar 12-13	James & Sons - Fakenham	17-lot Book, Manuscript & Periodical section
Mar 13	Dominic Winter - South Cerney	Works on Paper, Prints & Posters
Mar 13	Vectis - Stockton-On-Tees	19-lot Book & Periodical section
Mar 15-16	Cheshire Stamp Auctions - Knutsford	59-lot Book & Comic section
Mar 16	GW Railwayana - Evesham	Posters & Advertising Signs
Mar 17	William George - multiple sites	Print & Poster sections
Mar 20	Halls Fine Art - Shrewsbury	Book section
Mar 20	Roseberys - London	47-lot Book, Manuscript & Periodical section
Mar 21*	Bonhams - London	Books & Manuscripts
Mar 21*	Forum - London	Books & Works on Paper
Mar 22	Auctioneum - Bristol	Ephemera
Mar 22-24	Knights Sporting Auctions - Norwich	Sport Memorabilia
Mar 23	Alastair Gibson - London	26-lot Book section
Mar 23	Antikbar - London	Posters
Mar 23	Cottees - Poole	Entertainment Memorabilia & Books
Mar 24*	McTear's - Glasgow	Prints & Multiples

Sales marked with * are timed online auctions

Pope appointment plot plea



Above: letter written by Catherine De Medici to the ambassador to Spain, \$6500 (£5150) at Bonhams Skinner.

This single-sheet letter was written by Catherine De Medici (1519-89) to the ambassador to Spain.

Although undated, it references the recent death of Pope Pius IV on December 9, 1565, and implores the ambassador to enlist the aid of Philip II of Spain in getting the Cardinal Ferrara, Catherine's cousin, elected as Pope.

The scheme did not work and instead (with Spanish support) Cardinal Ghislieri received the white smoke on January 7, 1566, and became Pius V.

The letter, written on one side and signed and addressed to the other, has a number of additional notations in a later, probably 18th century, hand.

Acquired by the vendor from Goodspeed's Book Shop in Boston, it sold for \$6500/£5150 (estimate \$1500-2500) as part of the sale of books and manuscripts at **Bonhams Skinner (28/27/21/14.5% buyer's premium)** in Massachusetts on February 1.



LAWRENCES
1964

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Militaria & Field Sports, Works of
Art, Paintings, Clocks & Furniture**
Wednesday 20th March 9.30am



Lot 683. After Jean Baptiste Greuze, 19th century, 'La Cruche Cassée', oil £700-1,000 (plus 24% BP*)



Lot 609. Guy Taplin, 'Pintale Preening', limited edition miniature bronze £600-900 (plus 24% BP*)



Lot 452. Flintlock blunderbuss by Ketland & Co., late 18th century £1,000-1,500 (plus 24% BP*)



Lots 66 & 59. Part of a collection of over 40 lots of Liverpool porcelain

Viewing: Saturday 16th March 9am-12.30pm,
Monday 18th March 9am-4.30pm, Tuesday 19th March 9am-4.30pm



Lot 479. Pair of Alex Martin 12 bore shotguns £5,000-7,000 (plus 24% BP*)



Lot 649. William Heaton Cooper, 'The Road from Portnalong Skye', watercolour £500-800 (plus 24% BP*)

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* Plus buyer's premium of 24% including VAT

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16 MARCH, 9.30AM

Viewing: Sunday 10 March - Friday 15 March 11am-4pm,
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Browse and bid online at tennants.co.uk

A Pair of Portuguese Silver-Gilt Seven-Light Candelabra,
by Mergulhão, Lisbon, 20th Century,
after a pair supplied by François-Thomas Germain
in 1757-58 to King José I of Portugal
£7,000-10,000

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Spring Fine Art & Antiques
Friday 22nd & Saturday 23rd March

Day One: Lots 2001-2640
Furniture, Rugs, 20th
Century Design, Asian &
Ethnic Arts, Ceramics,
Clocks, Decorative Arts,
Collectables, Books, Militaria

Day Two: Lots 2701-3078
Jewellery & Watches
Oil Paintings, Watercolours,
Prints & Sculpture

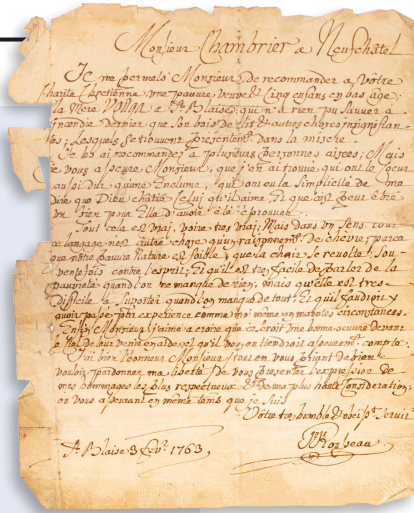
*www.greatwesternauctions.com/buying/ for additional charges on hammer price.

On March 20 Gloucestershire saleroom Chorley's is offering this letter by the renowned 18th century Swiss Enlightenment philosopher, and political theorist Jean-Jacques Rousseau (1712-78).

Identified on a routine valuation day (the owner had no idea who it was written to, or by, as it was written in French) it was penned by Rousseau to a Monsieur Le Chambrier, a diplomat to the Kingdom of Prussia, who was stationed to protect the municipality of Neuchâtel in Switzerland.

A translation of the letter shows Rousseau asking for help with a woman's plight following a fire. Le Chambrier was well-known to Rousseau and he mentioned him in his memoirs, *The Confessions*. The letter carries an estimate of **£3000-5000**.

chorleys.com*



An original Second World War flying jacket owned by a gunner in the Royal Australian Airforce has a guide of **£400-600** as part of the arms and militaria section in the March 12 Home and Interiors sale at Swords.

The Irvin 1943 pattern sheep skin and fleece lined jacket, labelled 40288 1943 is



also inscribed in ink for the original owner **WS Cheetham 411645 RAAF**.

Sydney Wilfred Cheetham (1921-96) was born in Toowoomba, Queensland, and enlisted in the RAAF in November 1941. Taken from Australia to Canada on the Dutch liner *MS Klipfontein* in May 1942, he trained as a WOAG (Wireless Operator Air Gunner) and joined 58 Squadron (Coastal Command) in Stornoway, Scotland. Flying in Handley Page Halifax heavy bombers, he completed 38 sorties totalling more than 330 hours.

His jacket was acquired after the war by an Essex farmer to wear against the elements while driving his tractor.

sworder.co.uk*



Two Elisabeth Frink (1930-93) pictures are coming up for auction in Cheltenham on March 19.

An etching and aquatint of a horse rolling over is estimated at **£1500-2000** and 'Man and Horse III', a lithograph, is guided at **£700-800**. They feature in The Cotswold Auction Company's sale of Modern Art and Design, Vintage Fashion and Textiles.

cotswoldauction.co.uk*

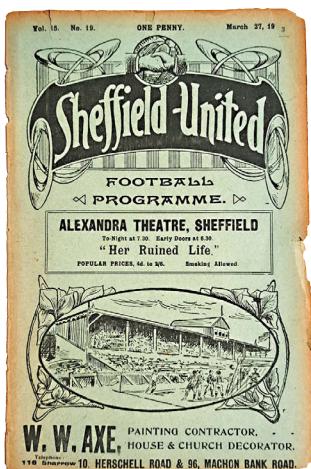


This Victorian diamond-set horse and jockey brooch, 5cm long, features in the Ryedale Auctioneers Country House Sale on March 15.

The enamel jockey rides a white and yellow metal jumping horse set with round cut diamonds of various sizes, with cabochon sapphire eyes.

Estimate **£1500-2000**.

ryedaleauctioneers.co.uk*



This Sheffield United v Middlesbrough football programme for the match held on March 27, 1911, is estimated at **£50-60** in the Vectis auction in Stockton-on-Tees on March 14.

vectis.co.uk*

In *Previews*, ATG No 2632, we featured a prototype edition of the Quotations of Chairman Mao Tse-Tung (the Little Red Book) coming up at a London auction.

If that wasn't enough to sate your appetite, Bury St Edmunds auction house Lacy Scott & Knight is also offering (separately) a rare Chinese volume of Mao lectures on March 16.

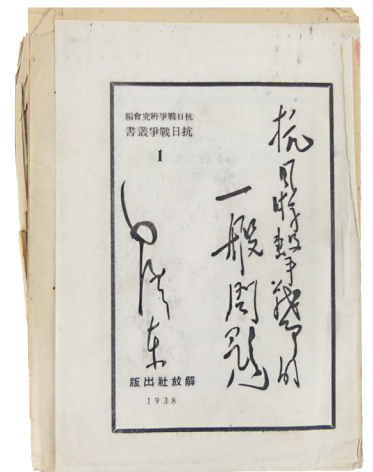
A fresh-to-auction 1938 signed first edition of *On Protracted War*, an original Chinese publication includes Mao's signature, an early example from the war-torn period before the foundation of the People's Republic of China. The volume was bought by the vendor's left-wing grandfather from the British Communist Party in 1950, and remained undiscovered in a drawer until very recently when the vendor's own father died.

From his base in Yan'an, Mao authored several texts for his troops, including *Philosophy of Revolution*, which offered an introduction to the Marxist theory of knowledge; *Protracted Warfare* (this volume), which dealt with guerrilla and mobile military tactics; and *On New Democracy*, which laid forward ideas for China's future.

Mao's lectures regarding the war with Japan were undertaken in May and June 1938 at the Yanan Association for the Study of the War of Resistance Against Japan.

The estimate is **£40,000-60,000**.

lskauctioncentre.co.uk*



An array of Asian art and European antiques will be going under the hammer in Tennants' Spring Fine Sale on March 16, led by this Chinese celadon jade inscribed 'Luohan' boulder from the Qianlong reign with its original hardwood stand.

Estimated at **£70,000-100,000**, it depicts Buddhist sage Luohan Arigaja sitting cross-legged in a rocky grotto and is inscribed with the imperial seal marks and the imperial eulogy to Arigaja written by the Qianlong Emperor.

It is offered as part of a private collection of Asian art and European antiques, which has a fine offering of Jade. The collectors lived in London from the 1950s and acquired the fine collection predominantly from the leading Asian art and antiques dealers in the city.

tennants.co.uk*

Spring Fine Sale

16 MARCH, 9.30AM

Viewing: Sunday 10 March - Friday 15 March 11am-4pm,
and morning of sale from 8am
Browse and bid online at tennants.co.uk

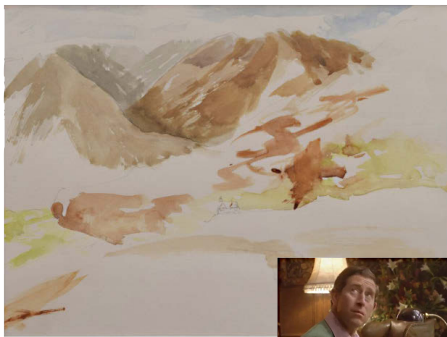
A Chinese Celadon Jade Inscribed "Luohan" Boulder,
Qianlong, 20cm high
£70,000-100,000

The Auction Centre
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tennants.co.uk



The Spring Specialist Sale of ANTIQUE FURNITURE, FINE ART AND COLLECTORS' ITEMS Thursday 14th March at 10.30am

Viewing: Wednesday 13th March 10am-5pm



Victorian platinum and diamond tiara,
approx. 3cts
£3,000-5,000 (plus 26.4% BP*)

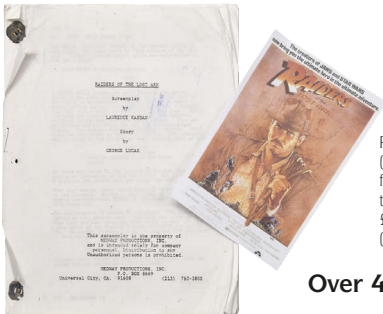
His Majesty King Charles III (b.1948),
unfinished watercolour study of Lochnagar,
which featured in the 1993 production of
'The Legend of Lochnagar', 39cm x 38cm
10,000-15,000 (plus 26.4% BP, ARR*)



Omega, gentleman's
Speedmaster
Professional
'Moonwatch'
£3,000-5,000
(plus 26.4% BP*)



Early 20th century English School
oil on canvas, three-quarter length portrait of a
girl in a poppy field, 102cm x 66cm
£2,000-3,000 (plus 26.4% BP*)



Extensive collection of
Spode 'Stafford Flowers'
dinner and tea wares
£3,000-5,000 (plus 26.4% BP*)

Raiders of the Lost Ark
(1981) draft screenplay
film script, revised
third draft
£1,000-1,500
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Over 400 lots to include: antique furniture, clocks, paintings, ceramics, Oriental, jewellery,
silver, wine, spirits, wide range of collectors' items and decorative objects, etc.

BP*-Buyer's Premium of 26.4% incl. VAT @ 20% | Lots marked ARR will be subject to an additional fee, for full details see table in ATG auction calendar



A religious painting believed to date from the first half of the 16th century will be offered at Guernsey saleroom Martel Maides Auctions on March 7.

The auction house has attributed the triptych depicting the Adoration of the Magi to 'circle or workshop' of Flemish artist Pieter Coecke van Aelst the Elder (1502-50).

Martel Maides' painting specialist Jonathan Voak said: "No signed and very few documented paintings by Pieter Coecke van Aelst have survived. He is known to have operated a large workshop where numerous assistants followed his original designs and produced works under his supervision.

"This triptych bears a close resemblance to others ascribed to him but this example is unique with its own peculiarities, not a copy or replica. It's distinguished by an intriguing inscription, *NAC*, on the column fragment and a Latin inscription on the seal of Balthazar's hat – features which do not appear in other versions. The Latin inscription *SAPI V. Dioc. Nictu* (I will give you my wisdom) is a biblical reference taken from Luke 21:15."

Estimate **£150,000-200,000**.

martelmaidesauctions.com*

A previously unknown collection of items related to the Jack the Ripper murders will be offered at auction by Whitton & Laing in Exeter on March 22.

They all belonged to Inspector Joseph Henry Helson (1845-1920) and have been passed down through his family and are currently in the possession of his great grandson.

Helson was a Devonshire man. After working for the South Devon railway as a porter and policeman, he joined the Metropolitan Police as a constable in 1869, retiring as an inspector in 1895. At the time of the first Ripper murder, that of Mary Ann 'Polly' Nichols on August 31, 1888, Helson was acting inspector in J Division and took charge of the investigation. He also assisted in the second murder and attended inquests of some of the other victims. On his retirement from the Met, he returned to Devon and again worked for the railway.

Among the items to be sold are a mortuary photo of Mary Nichols which, although faded, seems to differ from the known photo with the camera at a very slightly different angle. There are also two photos of one of the main suspects, Michael Ostrog, with notes to the reverse listing three of his aliases, criminal record and physical appearance.

The collection is to be offered as one lot and is expected to sell for **in excess of £10,000**.

whittonandlaingauctioneers.co.uk*



A group of unusual bicycle items are being sold by Charterhouse in Sherborne on April 3 in the Automobilia & Enamel Sign Auction.

Bikes going under the hammer include a c.1950 tandem tricycle, a c.1912 James tricycle, a BSA and a Humber bicycle, both c.1910, and all being sold without reserve.

Shown here is a Victorian cyclist bugle which is perhaps the rarest item in the sale. The silver-plated bugle, made by Henry Keats and called a buglet, would have been used by early cycling clubs. The bugler would announce when the cyclists were to mount, move off, slow down, be aware of other road users, dangerous descents or to dismount.

Measuring just (18.5cm), it is engraved *Presented by the Lewes Bicycle Club won by J Andrews Jnr July 11th 1878* and is estimated at **£200-300**.

charterhouse-auction.com*

A collection of early cycling medals and ephemera is to be sold by Lawrences of Crewkerne on April 17. It relates to Frederick Charles Lowcock who was born in 1876 in Northenden, Manchester.

Records show that he was a member of the Manchester Wheelers from its formation in 1890. Among the lots are 20 cased gold medals and 11 silver cased medals, dating from the 1890s and early 1900s. These comprise individual races and some tandem races too. The sale also includes photographs, an album of paper cuttings and various ephemera.

Lowcock later became chairman and managing director of FC Lowcock & Co Glove Factory. After his move to the Isle of Man, he was active in the Manx Wheelers Cycling Club and he encouraged young cyclists. He died in 1947 at the age of 70. The collection has been consigned by a relative.

Simon Jones of Lawrences said: "This is the largest and most impressive cycling collection I have seen, dating from the very earliest early days of organised cycling races."

The collection is estimated at **£4000-6000** in this Somerset sale.

lawrences.co.uk*



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Adolphe Valette (1861-1942) French
 "Rocher Corneille, Le Puy" 1925
 Oil on board, 31cm by 40.5cm
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TEFAF launches its new focus

Our preview of the huge Maastricht fair – which includes a new section to promote cross-collecting

by Frances Allitt

TEFAF Maastricht roars back into view for its 37th staging with 270 dealers from 22 countries, 7000 years' worth of art and artefacts and a handful of initiatives.

Despite its address in the southern Netherlands, the fair, which runs from March 7-14, regularly hosts a range of British exhibitors.

Kent Antiques, Sydney L Moss, Daniel Katz Gallery, Ben Janssens Oriental Art, Koopman Rare Art and Osborne Samuel are among the many dealers showing at this edition.

For fairgoers, the most obvious addition is likely to be the *Focus* section (see page 44) where various exhibitors team up to provide cross-collecting opportunities alongside the fair's usual dedicated stands.

Preservation spotlight

The organisation also has two new partnerships both concentrating on the preservation of cultural heritage: the Netherlands Commission for UNESCO and the Venetian Heritage and the Italian Ministry of Culture.

With UNESCO, TEFAF has launched the *Cultural Heritage Summit*, which takes place on Monday, March 11, while with Venetian Heritage the fair presents its loan exhibition *Venetian Heritage for the Ca' d'Oro Museum*, promoting the museum's permanent collection and its restoration and renovation project.

Adding to the schedule of programmes is *TEFAF Talks*, covering topics such as Frans Hals and conservation, as well as *TEFAF Meet the Experts* featuring firms such as Agnews, Wartski and Jorge Welsh Works of Art.

Here we take a look at some of the top offerings coming to the huge fair and meet a few of the dealers attending it. ■

► tefaf.com

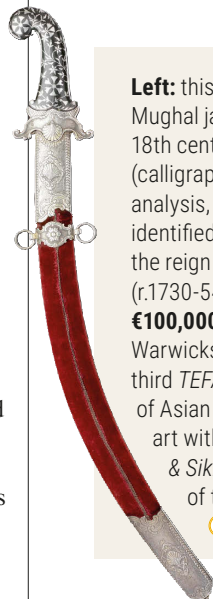


Left: Italian firm **Caretto & Occhinegro** features this rediscovered monumental triptych, 2ft 10in x 3ft (87 x 92cm), by Flemish artist Pieter Coecke van Aelst (1502-50). It depicts the biblical scene of Christ's brief transfiguration into his divine state on Mount Tabor. An extensive catalogue on the work will be available at the fair compiled by art historian Pieter van den Brink. The picture is offered for a price in the region of €900,000.

► carettoocchinegro.com

Right: a 7th century Islamic relic comes from a private UK collector to the stand of **Shapero Rare Books** where it is offered for €1m. Dated to around 50 years after the death of the prophet Muhammad, the early Qur'an single leaf comes from the Hijaz region in the Arabian Peninsula, which includes Islamic holy sites Mecca and Medina. Roxana Kashani, Shapero's Near East & Islamic specialist, says: "The formalisation of the written Arabic language along with the developments in the aesthetics of manuscript production in the 8th century firmly places our manuscript in the 7th century making it one of the very earliest examples of Qur'anic script."

► shapero.com



Left: this Indo-Ottoman Kilij with a Mughal jade hilt dates to the early 18th century. Thanks to its *tughra* (calligraphic seal) and palaeographic analysis, it can be specifically identified as a piece dating to the reign of Sultan Mahmud I (r.1730-54). It is offered for around €100,000 by **Runjeet Singh**. The Warwickshire dealer returns for his third *TEFAF*, showcasing a collection of Asian arms, armour and works of art with the show *Sultans, Eunuchs & Sikhs* – named for the owners of the various pieces on offer.

► runjeetsingh.com



Left: this half-page illumination from Guillaume de Digulleville's allegorical work *Le Pèlerinage de la Vie Humaine* shows the pilgrim – the story's central character – arriving at the Sea of the World. Offered by **Dr Jörn Günther Rare Books** for SwFr1.75m, the prose version of the popular poem was made for the wedding of Jeanne de Laval in 1478 and includes its much rarer sequel *Pèlerinage de l'Âme*. It features five half-page illuminations as well as 91 miniatures and tells the story of the pilgrim's treacherous journey fraught with temptation and peril.

► guenther-rarebooks.com

Below: a variety of Renaissance turned amber pieces appears on the stand of Munich firm **Kunstkammer Georg Laue**. This pair of candelabra, available for €260,000 (and shown here with an amber standing cup), seem to come from late 16th century Königsberg based on their form and decoration. Such pieces were valued for the material as well as their craftsmanship. Königsberg makers targeted princely collectors when producing works such as these.

► kunstkammer.com



Joining the main fair this year after standing in the *Spotlight* section in 2023, **Colnaghi Elliott Master Drawings** has a variety of offerings ranging from Old Masters to 20th century works. Among them is *A Vase of Flowers on a Marble Table* (1819) in gouache on vellum by Zélie-Julie d'Leindre (1795-1858). The French artist was well respected in her day and was an early pupil of Pierre-Joseph Redouté. Many of her works are floral still-lives executed on porcelain or vellum. This example is available for £30,000.

► colnaghi.com





Right: Medieval jewellery and manuscripts specialist **Les Enluminures** brings this Renaissance locket pendant with intricate openwork, enamel, rubies and pearl to **TEFAF**, offering it for **\$100,000**. The dealership, which has locations in Paris, Chicago and New York, celebrates a new stand design at the fair as well as new placement on the main aisle with an exhibition of Books of Hours and, alongside that, a collection of illuminated leaves.



► lesenluminures.com

Offered for a price in the region of **£700,000**, this monumental bust of the goddess Roma by Vincenzo Pacetti (1746-1820) appears on the stand of **Stuart Lochhead Sculpture** from London.



► stuartlochhead.art



Left: **DYS44 Lampronti Gallery**, the London specialist in Italian Old Master painting of the 17th and 18th centuries, brings as one of its **TEFAF** highlights this oil on canvas by Canaletto, *L'Arco di Settimio Severo*, 3ft 4in x 4ft 3in (1.02 x 1.30m), which it offers for a price of **around €2m**.

► cesarelampronti.cloud

Right: a highlight on the stand of Amsterdam's **Galerie Bel Etage** is this silver trophy with an olive branch attributed Josef Hoffmann (1870-1956) of the Vienna Succession and the Wiener Werkstätte. After the latter company's bankruptcy, Alexander Sturm produced many works for Hoffmann probably including this cast silver chased and hammered piece, which is offered for **€58,000**.



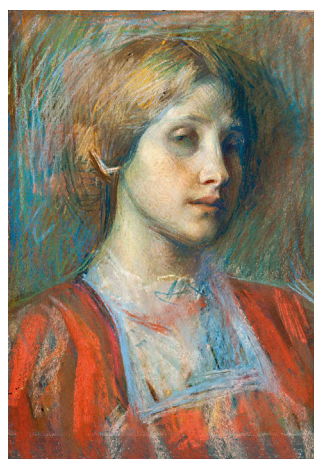
► beletage.com

Right: Amenmose, the royal scribe to Ramesses II, is depicted on this ancient Egyptian fragment from the New Kingdom, 19th Dynasty (c.1295-1200BC). The fragment is thought to be from a doorjamb in Amenmose's tomb in Khokha. Although the tomb was discovered officially in 1948, some artefacts from it, probably including this one, were dispersed during the 19th century including a sculpture of the scribe now at the British Museum. The relief is available from London antiquities firm **Kallos Gallery** for **€115,000**.



► kallosgallery.com

Left: fresh to the market comes this Umberto Boccioni (1882-1916) picture painted before he produced the Futurist work for which he is best known. At the time the work was completed, the artist was living in Rome and was fascinated by Divisionism, looking to artists of Munich and Vienna as well as the painter Munch for inspiration. Recently exhibited at *Boccioni 1900-1910* at Magnani Rocca Foundation, the pastel on cardboard, 20 x 14in (51 x 35cm), is available from Rome's **Antonacci Lapicciarella Fine Art** for **€600,000-800,000**.



► alfinenart.com



Above: Chinese Export items are a key focus for furniture dealer **Thomas Coulborn & Sons**. This year it brings an 18th century black lacquer and gilt pagoda in its original silk-lined case, offering it for **€125,000**. Pagodas were popular symbols of Chinese design in 18th and 19th century Europe – King George IV bought six porcelain examples for the Brighton Pavilion – and they were used as decorative motifs in oil paintings and women's fans. Dating from c.1790, this example, 2ft 2in (66cm) high, is comprised of seven separated graduated wooden boxes and is decorated with Chinese garden landscapes, vases of flowers and mythical figures in black, red, green and gilt lacquer.

► coulborn.com

Right: priced **€150,000**, this Mars vase, 17in (43cm) high, is from a set of planetary Meissen vases made for Tsarina Elisabeth (1709-62). It bears the swords mark and is impressed number 21 for Johann Gottlieb Geithner, the factory's specialist for similarly large pieces. It was modelled by Johann Kaendler (1744), painted by Gottlob Birkner and decorated by Christian Häntschel (1745). Passed down through the Tsar's family until 1917, the vase then went to a collection in Berlin and is now offered by **Langeloh** of Weinheim, Germany.

► langeloh-porcelain.de



TEFAF Maastricht *Focus* Charles Ede and Sean Kelly

Antiquities specialists **Charles Ede** of London and Contemporary New York gallery **Sean Kelly** share a stand at *TEFAF Maastricht's* inaugural *Focus* section, which is aimed at presenting complementary works from different artists and disciplines.

Charis Tyndall, director of Charles Ede, which has stood at the fair since 2000, says that the new section was welcome news, giving the firm the chance to stage a collaborative stand while still running its usual space in the antiquities section.

"We had been wanting to do another show with Sean Kelly gallery for some time, having taken a stand together at *TEFAF New York Fall* in 2019, which was a great success," she tells *ATG*.

"When we heard of this new

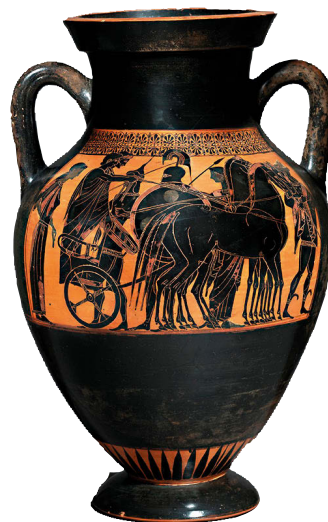
initiative, we thought it could be the perfect opportunity to create a carefully curated mix of ancient and contemporary works, with the ability to – quite literally – focus."

Intriguing concept

The stand will pair red- and black-figure ware with recent paintings by Callum Innes inspired by the ancient works provided by the New York gallery. Tyndall adds: "The methods of production have many similarities – an intriguing concept when you think that one is sculptural and the other two dimensional.

"Each work is made by first building up the surface, then laying colour, then removing colour to create the end result."

On Kelly's suggestion, the stand has been designed by Contemporary



Above: Greek black-figure belly amphora with Herakles, Athens, c.530 BC, Antimenes Painter, terracotta, 20½in (51.5cm) high, priced **€190,000**.

Mexican furniture designer Gloria Cortina. Tyndall says: "She rounds off the whole show by creating pieces to help display our vases and making a more domestic setting through her beautiful furniture. In the end we have come up with a display that encompasses everything that *TEFAF* is about and demonstrates how you could live with such works in your own home."

The other participants in *Focus* are **Ceysson & Bénétière** (France); **Mayoral** (Spain); **Galerie Mitterrand** (France); **Bowman Sculpture** (UK); **Ketabi Bourdet** (France); **Altomani & Sons** (Italy); **Galerie Pascal Lansberg** (France) and **Galerie Pauline Pavec** (France).

👉 charlesede.com

👉 skny.com

five Questions



Flavio Gianassi of FG Fine Art specialises in Italian Old Master paintings and is among the dealers standing at the *TEFAF Maastricht Showcase* this year flaviogianassi.com

1 How did you get your start?

It all started more than 20 years ago when a dear friend of mine opened an art gallery in Florence and, while I was still at the university, I started helping him with art fairs and exhibitions. He opened a space in New Bond Street where I moved in 2007 to manage it as director.

2 What is one great discovery you have made?

A recent, very interesting discovery concerns the provenance of a polyptych by the 14th century painter Cecco di Pietro. Through extensive archive research, I was able to trace back the provenance to the person who commissioned the altarpiece for the church of San Francesco in Pisa (pictured). The four panels will be shown at *TEFAF*.

3 What is one item you couldn't do without?

I think it must be my phone. It has now become a luxury to be able to detach yourself from it. It is also one of the main working tools.

4 What is your favourite appearance of an antique in a film, play or book?

The Goldfinch by Carel Fabritius and the book of the same title by Donna Tart. It's incredible how this little masterpiece of the Dutch golden age of painting has become the silent protagonist of such an intriguing,



Above: the polyptych by the 14th century painter Cecco di Pietro, priced around **€300,000**.

Dickensian, story.

5 Real ale or espresso martini?

Prosecco! (But a real ale would do the job, though.)



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A wood sculpture of Uhō Dōji, a rain god.
Japan; 14th century.
Overall height: 117 cm.; figure only: 105.7 cm.

Hōrakusha, Uji, Japan
Ed and Julie Lewis, Chicago IL

The sculpture bears an ink inscription to Uhō Dōji's sword or staff indicating that it was removed from the sub-temple Hōrakusha in 1880, and presumably sold off to help maintain the place in difficult economic times. Hōrakusha is the entryway temple to the fabulously important Uji temple Byōdō-in, a joint Jōdo and Tendai institution and one of Japan's major, most-visited temples. The body, head and base have all been radio-carbon dated to the 14th century.

TEFAF Maastricht *Showcase* Tommaso Calabro

Despite specialising in Modern art, **Tommaso Calabro** hopes to snag some Old Master collectors at his first *TEFAF*.

The Milan-based dealer is part of the *Showcase* section. Launched in 2008, it is dedicated to emerging dealerships of between three and 10 years old from across the international market and hosts 10 exhibitors this year.

Calabro visited the last three editions and tells *ATG*: "The fair never failed to amaze me for the outstanding quality of participating galleries and works on view."

He is dedicating his stand to a trio of Italian Surrealists: Leonor Fini (1907-96), Stanislao Lepri (1905-80) and Fabrizio Clerici (1913-93), who were friends as well as artistically sympathetic to one another.

"They were polymaths moving from painting and illustration to theatre and costume design," Calabro says. "And they explored the modern themes of sexuality,



Photo: Riccardo Gasperoni.



Far left: Leonor Fini (1907-1996) *Portrait de Ljuba Rosa Rizzoli 1950-1960*, oil on canvas, 2ft 8in x 21in (81 x 54cm).

Left: Tommaso Calabro with John Baldessari's *Kind* (2005).

death, metaphysics, anxiety, the unconscious and mythology with a pictorial style inspired by the Old Masters, in particular the Italian Primitives and Northern Renaissance painters."

It is this sympathy with historic painting traditions he hopes will appeal to collectors at the fair.

He adds: "I hope to intercept high-profile collectors who, although

they may be mostly interested in the Old Masters, are willing to expand their horizon on Modern art."

Fair veteran

Calabro is no stranger to major fairs. In the past he has exhibited at *Frieze Masters* in London, *Independent 20th Century* in New York and *Miart* in Milan. At *TEFAF*, Calabro hopes to forge new connections with the

museum visitors the event is known to attract.

As well as UK dealer **Flavio Gianassi** (see *5 Questions*, page 44) the *Showcase* hosts **Cavagnis Lacerenza Fine Art** (Italy); **Thomas Deprez Fine Arts** (Belgium); **Dürst Britt & Mayhew** (Netherlands); **Galerie Louis & Sack** (France); **Olzowski | Ciacek** (Poland); **Pelgrims de Bigard** (Belgium); **Reve Art** (Italy) and **Edouard Simoens Gallery** (Belgium).

tommasocalabro.com

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London 1803-04
silvermaster J. Robbins
h=52 cm

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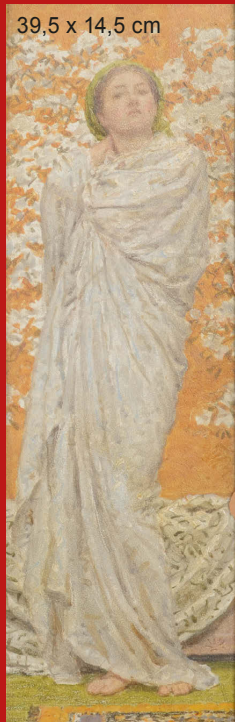


Long-case clock
Paris 1750
Balthazar Lieutaud
223 x 68 x 34 cm



h=43 cm

Bronze table clock, Paris,
master Jean-André Lepaute (1720-1789)



39,5 x 14,5 cm



40 x 14 cm

Albert Joseph Moore (1841-1893)
oil on canvas, signed

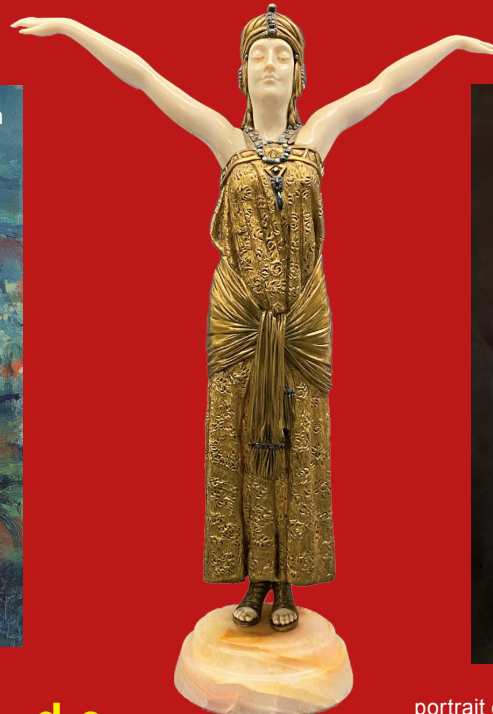


30 x 20,7 cm

Showpiece plate, St. Petersburg 1840
harbor view of St. Petersburg

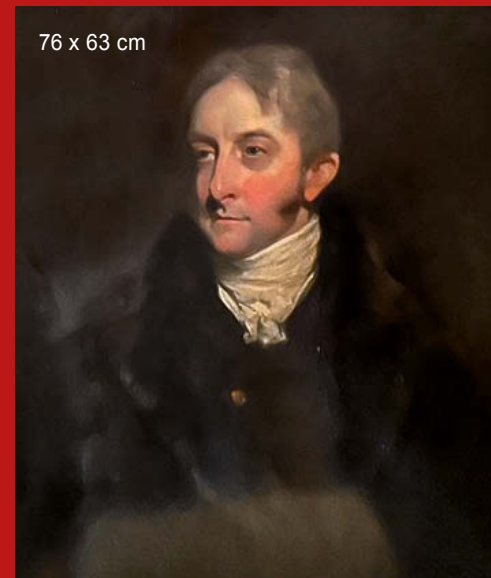
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D. H. Chiparus (1886-1947)
bronze, ivory
h=43 cm



50 x 80 cm

Guillermo (Wilhelm Egon) Wiedemann (1905-1969), oil on cardboard



76 x 63 cm

William Owen (1769-1825)
portrait of C. Ashley-Cooper, 6th Earl of Shaftesbury
oil on canvas

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Auctions and shows aplenty

Fifteenth year of the New York event involves 28 dealers and 12 salerooms taking part

by Roland Arkell
& Frances Allitt

Spring in the Big Apple marks the return of *Asia Week New York* (AWNY), the annual week-long celebration of Asian art in the city's metropolitan area.

For sale from March 14-22 is a broad mix of artworks across multiple disciplines, from ancient to contemporary and including Chinese, Indian, south-east Asian, Himalayan, Japanese and Korean works of art.

The event, now in its 15th year, encompasses 28 specialist dealers plus half a dozen auction houses that this year host close to 30 sales. Just a few highlights are pictured here. ■

▶ asiaweekny.com

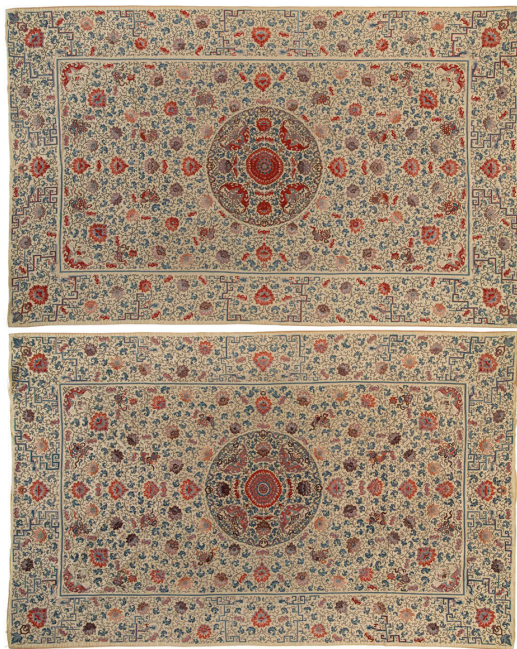


Left: Bonhams holds 10 sales during AWNY beginning with a selection of Qing ceramics and archaic jades deaccessioned from the Metropolitan Museum of Art on March 18. Comprising 174 lots, all of which are offered without a reserve, the sale includes pieces given to the museum by 24 Gilded Age patrons including financier John D Rockefeller Jr. (1874-1960), art dealer Samuel Putnam Avery (1822-1904), and coal magnate Samuel T Peters (1854-1921).

The array of mainly Kangxi blue and white pictured here includes a large slender baluster vase and cover (estimate **\$20,000-25,000**) and a large ovoid jar and domed cover (**\$10,000-15,000**), both acquired from the estate of US locomotive magnate Jacob S Rogers (c.1824-1901).

The Met annually deaccessions works of art following a comprehensive review with the funds enabling the museum to prioritise new acquisitions.

▶ bonhams.com



Imaged by Heritage Auctions, HA.com

Above: this pair of 19th century kang mats represent the apogee of Qing imperial embroidery. Each measuring 7ft 4in (2.23m) x 4ft 6in (1.38m), they are centred by passionflower medallions surrounded by foliage and auspicious emblems. To the reverse are imperial-yellow panels decorated with shou medallions and bats.

The pair has a guide of **\$12,000-18,000** as part of the Asian art sale at Heritage Auctions on March 20.

Dedicated sales of Asian art will also be held by Doyle New York (March 19) and Hindman in Chicago (March 26-28).

▶ HA.com

▶ doyle.com

▶ hindmanauctions.com

Right: Christie's New York marks AWNY with eight sales, four live and four online. Live sales begin on March 19 with Japanese and Korean Art featuring the highest-value lot of the season, Katsushika Hokusai's (1760-1849) colour print masterpiece, *Thirty-six Views of Mount Fuji* produced from c.1830-32. The most famous ukiyo-e series to focus on Mount Fuji, it features all 46 prints (the original 36 plus the 10 additions), making this the first complete set on the market in 20 years. It comes from a West Coast collection and is estimated at **\$3m-5m**.

▶ christies.com



Left: leading a week-long, five-sale series at Sotheby's is a two-lot catalogue titled *Wrathful Deities: Masterworks from the Bodhimanda Foundation*. Together these two monumental early 15th-century Tibeto-Chinese gilt-bronze figures are expected to achieve more than \$7m.

The Panjarnata Mahakala, pictured here, is by far the largest early Ming reign-marked bronze in private hands. Made in the Xuande period and measuring 2ft 6in (74cm) high, it is outranked only by two Yongle bodhisattvas, one at Qinghai Provincial Museum, the other at the Cernuschi Museum in Paris. It has an estimate of **\$4m-\$6m**.

The Kapaladhara Hevajra, previously exhibited at the Royal Academy of Arts in London in 2012, is also of exceptional size, measuring 2ft 1in (66cm) high. It has an estimate of \$3m-5m.

The proceeds from the sale will benefit the Bodhimanda Foundation to raise funds to secure a permanent museum display for its Buddhist art collection. The bronzes were gifted to the foundation in 2011 and displayed together at the Wereldmuseum Rotterdam from 2011-20.

▶ sothebys.com



Left: in the exhibition *Gods, Gardens and Princes: Indian works on paper*, Oliver Forge and Brendan Lynch of London offer 35 paintings at prices ranging from \$15,000-220,000 including this Nim Qalam drawing from Mughal India, c.1595-1605.

It depicts Iskandar, or Alexander the Great, repelling the tribes of Gog and Magog by building a wall. In the picture, which has been attributed to Hiranand, the army takes the form of diminutive animal- or bird-headed creatures. Nim Qalam or 'half pen' is a technique specific to India and Iran of lightly coloured ink drawing.

Brendan Lynch, chairman of AWWNY, hailed the event's 15th anniversary saying: "I can't think of a more appropriate time to celebrate this milestone than in the Year of the Dragon, the symbol of good luck, strength, and success."

The exhibition takes place at 67 East 80th Street, Suite 2.

forgelynych.com



This Chinese Famille Verte porcelain 'Piggyback Boys' from the Kangxi Period (1662-1722) is one of the highlights at Ralph M Chait Galleries' show *Spring Exhibition of Chinese Porcelain and Works of Art* on East 52nd Street, where it is offered for \$38,000.

rmchait.com



Right: Francesca Galloway stages *Indian Painting: Intimacy and Formality* at Les Enluminures' gallery on East 73rd street.

Highlights include *Vilaval Ragini* from the *Berlin Ragamala* series attributed to the Hada Master. In *Ragamala* or 'garland of musical modes' paintings each raga or mode is personified by a colour, mood and verse. The *Vilaval Ragini* is a morning melody associated with the spring and intended to evoke a joyful mood.

Offered for \$95,000 is this Kota-style picture, c.1660, completed with opaque pigments and gold on paper.

francescagalloway.com

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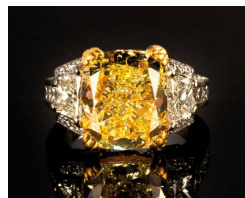
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Montague Dawson (1890-1973)
Clipper Ship Midnight, Off Beachy Head



Alfred von Wierusz-Kowalski (1849-1915)
Meeting The Train



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Monumental Royal Vienna Urns



Walter Elmer Schofield (1866-1944)
Near Parranporth, England



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Louis Comfort Tiffany (1848-1933)
Gossipy Market Women at Nuremburg

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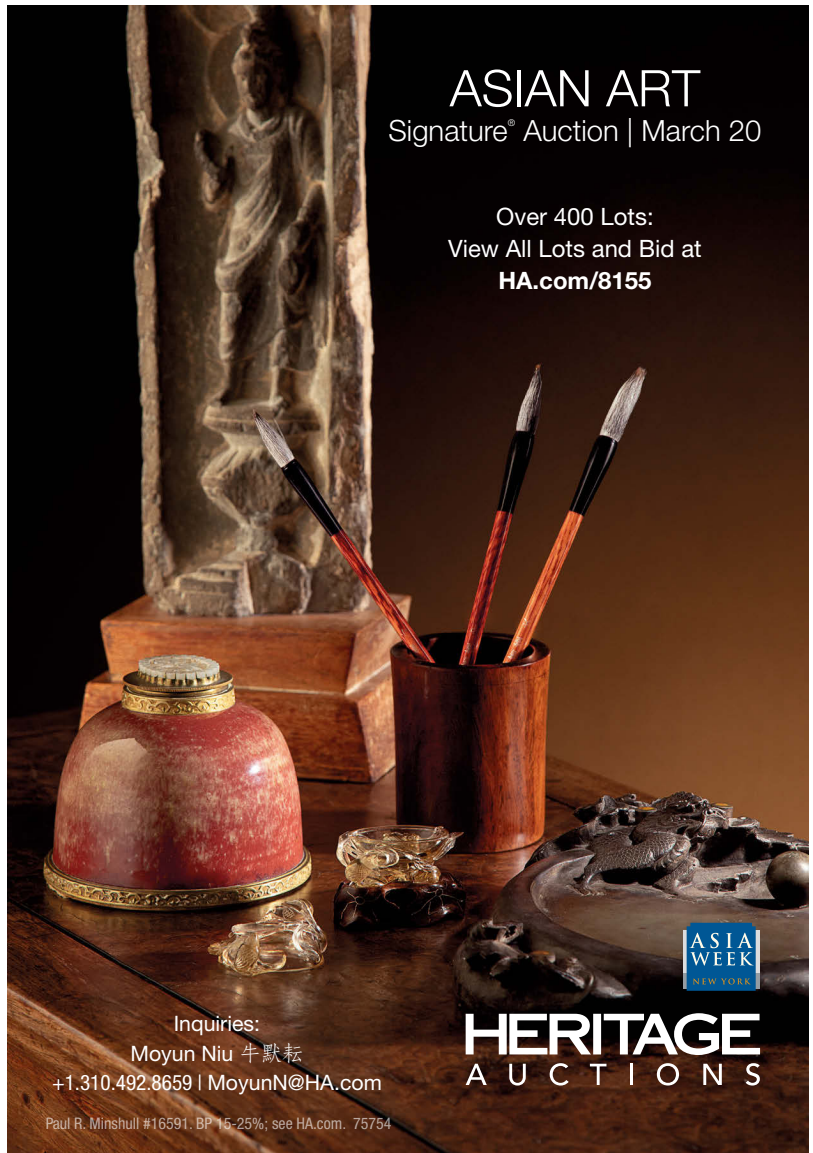
Andy Warhol. Committee 2000. 1982. Screenprint. Signed. Ed. 1299/2000.

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The ATG e-Paper

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Auction Reports Art market

Richards shows his personal side

Portrait of his sister was painted by Welsh artist most sought after for surreal interior scenes

By Alex Capon

Despite a few surprises among the lots at Rogers Jones' (24th Mayor's premium) third and final Welsh Sale of 2022, the sold performance of at least one of the leading pictures was probably more expected.

Ceri Richards (1903-78) is often described as Wales' most important artist of the mid-20th century and interest in his work has steadily grown as the market for modern pictures has expanded over recent times.

Born and growing up near Swansea, the artist had a spell as an electrical engineer apprentice before enrolling at Swansea School of Art and later winning a scholarship to study at the Royal College of Art. He co-exhibited with Henry Moore, Ben Nicholson and Graham Sutherland among others during his lifetime.

Commercially his surreal interior scenes (particularly those from the 1940s-50s showing his music room) are the most sought after part of his varied oeuvre. With bold outlines and striking colours, examples have fetched six-figure sums on a number of occasions.

He also produced collages and relief constructions, and his work explored themes ranging from triplane workers (his father's profession) to the rape of the Sabine women and the music of his favourite classical composers.

Fresh to the market

The picture on offer at the Cardiff sale was an early and highly personal work.

The portrait of the artist's sister Esther from c.1938 came to auction from a private collection in Monmouthshire. The source was described as a 'major collection of British neo-romantic paintings' which was partially consigned to Rogers Jones – and the same one that yielded a portrait by Maurice Denton Welch which made £8000 at the Cardiff sale in August (reported in ATG No 2562).

Portraits by Richards are much rarer at auction than his surreal subjects, for example. While some of his interior scenes incorporate figures (often members of his own family), a stand-alone portrait such as this remains an infrequent sight



1. Portrait of Esther (the artist's sister) by Ceri Richards – £14,000 at Rogers Jones.
2. Self-portrait No. 25: Goodbye to all that, executed by Edgar Holloway – £2600.
3. Mountainside hamlet in Snowdonia by Tom Gerrard – £3600.
4. Windmill Home by Ilor Pritchard – £3400.

came to auction in good condition and ready to hang. Crucially, it was fresh to the market and with the estimate nicely pitched at £5000-7000. It drew considerable interest.

It came down to a bidding battle between a room bidder and an overseas private collector bidding online in the November 19 sale. It was knocked down to the latter at £4000. The same £4000 was seemingly the highest for the artist at an auction outside London.

Hello to all that

Also drawing strong competition at the sale but causing more of a surprise was a limited edition Edgar Holloway (1914-2008) print. From an edition of 50, the #16 (13 x 17cm) signed etching was titled *Self-portrait No. 25: Goodbye to all that*, made by the artist in 1947.

Self-portraits form an important part of Holloway's oeuvre. The South Yorkshire-born artist was largely self-taught and used books and manuals to learn the art of etching. Inspired by the great printmakers such as Rembrandt, Whistler and Augustus John, he used self-portraiture as a means to explore his own psyche, sometimes

adopting an alternative persona. Showing the artist looking over his shoulder, the picture had strong overtones to Robert Graves' autobiography *Goodbye to All That* with its theme of saying farewell to both war and the time of youth.

For followers of the artist, the image was quite well known, having featured as the cover image for Robert Meyrick's 1996 catalogue raisonné *The Etching and Engraving of Edgar Holloway*. Copies, however, are rarely available at auction with only a few opportunities to acquire one emerging in the last five years.

The example in Cardiff came from a vendor with a large Welsh art collection in Ceredigion. It had no obvious condition issues.

Holloway's market is somewhat niche but it received a boost in 2021 when a copy of the etching *Self-portrait No. 6*, showing the artist when he was younger, made £8000 at Swindon in 2021, a record price for a work by Holloway in any medium.

The current lot was therefore a good test to see if such a price level could be sustained.

Before this sale, the highest price for a copy of *Self-portrait No. 25* was just £240 at Toosey's in 2016. Here the estimate was set at £2000-3000.



but, with two internet bidders going head-to-head for £2600 onwards, the price was driven up to an eye-catching £2600. It was knocked down to a London private collector.

Gerrard new high
A record also came for a painting by Anglesey-born artist Tom Gerrard (1923-76). While the artist is still relatively little known and only a

Send your art news to Alex Capon at editorial@antiquesandartgazette.com

couple of dozen works have ever emerged at auction, he has begun to receive more recognition in the last two or three years.

He broke through the £2000 barrier for the first time when three Welsh landscapes sold above this level at Ewbank's in March 2021.

Gerrard was a good friend of Sir Kyffin Williams who was clearly a strong influence on his style and approach. Indeed, Sir Kyffin is known to have bought some of Gerrard's paintings.

The 20th x 21st (51 x 88cm) signed oil on board depicted a mountainside hamlet in Snowdonia with slate fences featuring prominently in the foreground. It came from a private collection in the Vale of Glamorgan and was pitched at £500-700.

Again it drew a two-way battle on the internet, in this case from £100 onwards, and it ended up selling at a record £3400 with a private Gloucestershire collector outbidding an Anglesey buyer.

The auction also posted a record for Ilor Pritchard (1940-2010), another artist who adopted Sir Kyffin's impasto technique, building up his canvases with thick blocks of solid colour.

Pritchard's main subject, however, was workers in the slate quarries of Gwynedd where he grew up.

Windmill Home, a 55 x 23 1/2 (40 x 60cm) signed oil on canvas, depicted a line of quarrymen walking on a path above a village. It came to auction from a Donaghmore vendor and was pitched at £500-800.

This was seemingly the first time a multi-figure composition had appeared at auction. It attracted strong interest and, after a battle between two collectors of Welsh art – one from north Wales and the other a private Welsh 'ex-pat' collector from London – it was knocked down to the latter at £3400.

The price surpassed the £2000 for *Y Gafel Iwr* (The Gable Tooth) sold at Rogers Jones in November 2021, thereby raising the bar for Pritchard at auction.

The overall total for the auction was £30,740 with 78% of the 608 lots sold. This helped the auction house exceed last year's overall sales total, making it yet another record year in terms of turnover.

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Nipper finds his voice

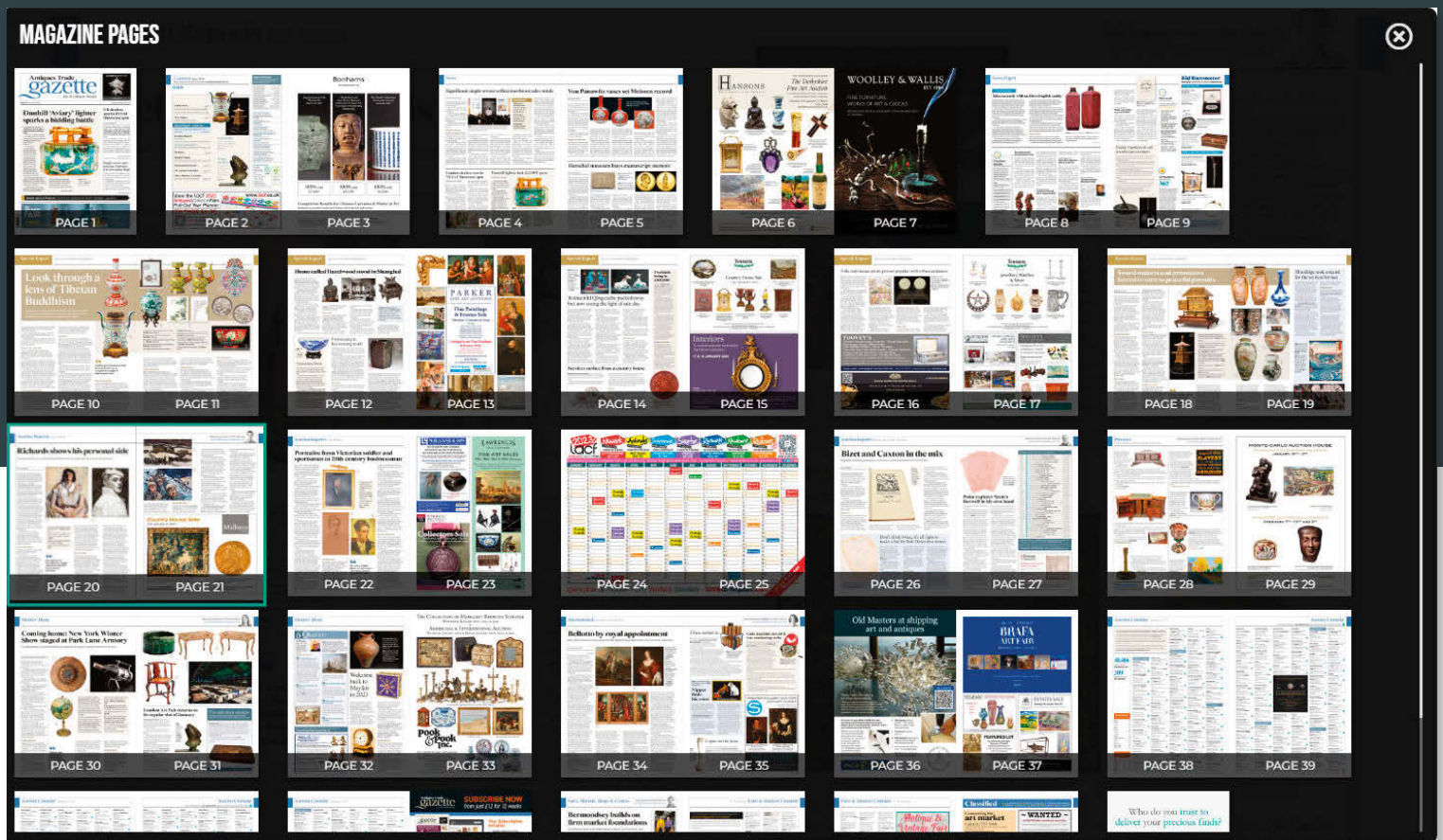
"His Master's Voice"

enamel advertising sign for *His Master's Voice* - €3000 (€2610) at Pari.

In these days of music-streaming, the once ubiquitous image of the mongrel Nipper, listening to a gramophone, is no longer such a familiar sight.

That the once iconic motif still has its fans was apparent at the sale held by **Pari (20% buyer's premium)** in the Bavarian town of Aschaffenburg on November 12.

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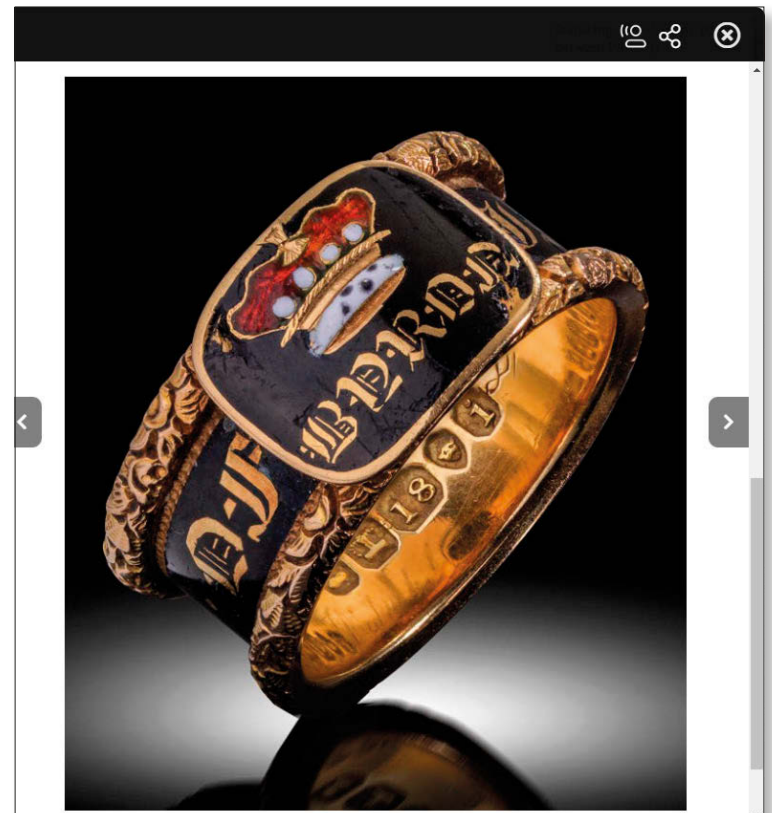


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The ATG has always been the constant to which I've turned to for all the trends, results, stories and of course to see what's coming up for sale by auction and though the trade. A brilliant source for increasing knowledge and fair and honest reporting.

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Image credit: BBC7 Tem Television/
Laura Realford



Bendor Grosvenor,
art historian, dealer and
presenter of Britain's
Lost Masterpieces



When I started in the art business, the ATG was the first place I went for news of forthcoming sales, and to find out what was going in the trade.

That it is still the first place I go, decades later, and after so much change in the media world, is testament to what an invaluable source it still is."



Massive Attack, now manor house

Organiser and dealer whose previous experience was putting on a 1990s gig tries running an antiques fair

by Joan Porter

Parnham Park is a Grade I-listed Elizabethan manor house near Beaminster in Dorset which has been restored to its earlier beauty by former music producer, restoration specialist and collector James Perkins following a devastating fire in 2017.

Now the Perkins' family home is an events venue and the estate is holding its first antiques fair, which will run from Friday to Sunday March 15-17.

Organiser Paul Farnham, an antiques dealer in nearby Bridport, modestly said "my only previous experience of putting on an event was a Massive Attack gig in Bristol in the '90s". He adds: "It sounded like an opportunity and after James Perkins suggested it would be a great idea to hold a antiques fair in a marquee in the walled garden of the estate, I decided to give it a shot."

Farnham has selected nine high-end dealers who will showcase their stock ranging from the Tudor period to Mid-century including textiles, furniture, statuary and tribal pieces. Lined up are **Patrick Macintosh Antiques**, **Arabesque Antiques**, **Guy Tobin Antiques**, **Old Albion**, **Stowaway London**, **Tom Hurst**, **Gerard Coles** and **Studio 49** (Cleo Holyoke-Heatley and Farnham himself).

Admission is £10 via the website parnhampark.com.

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1. Parnham Park in Dorset which will host its first antiques fair from March 15 to 17 in the walled garden at the manor house. (Photo: Parnham Park.)



2. Dealer and fair organiser Paul Farnham.



3. Antiques dealer **Guy Tobin** is exhibiting at the new Parnham Park fair and although he has not yet decided what he is going to take, on his site a pair of mid-19th century English carved walnut chairs costs **£1650**, one pictured, with the 'tramp art' frame selling at about **£160**.

guytobin.co.uk

“**Bridport is an ideal place to trade without sacrificing any quality of life**

trade, Farnham deals in country house furniture, rugs and textiles at his shop, Studio 49 in nearby Bridport. He says: "Bridport is an ideal place to continue to trade without sacrificing any quality of life."

The market town has loads to offer

an antiques and vintage enthusiast. This includes two antiques centres, **Bridport Antiques** and the **Alleyways Antiques Centre**, both owned by Samantha and Richard Payne-Withers. Then there is **Salvage Style** selling textiles and fabrics and **Old Albion** that offers reclamation pieces. **Startled Hare Antiques and Curiosities** explains itself while **Ruby in the Dust** is a vintage interiors shop.

As well as two auction houses, an added incentive is the monthly vintage market which runs on the last Sunday in the month on the St Michael's Trading Estate with the next on March 31 (Easter Sunday). Contact bridportantiques.co.uk for further information on the market. ■

parnhampark.com

bridportantiques.co.uk

Events space next to a car showroom, historic church – fairs are popping up

Maxine Stonehill of **Pop Up Vintage Fairs** has added two new locations in London to her list of fairs this year.

The Engine Rooms in Highgate, north London, is an unusual contemporary events space attached to a classic cars showroom on the Great North Road. Thirty top dealers from Pop-Up's stable will be revving up for the first vintage fair on Saturday, April 13.

The second event is in the more traditional setting of the Grade II-listed St Paul's Church in Hammersmith, west London, and here 50 vintage traders will

set out their stock on Saturday May 4.

Stonehill said of the new locations: "The Engine Rooms is the perfect location for a vintage fair, being close to the vibrant Finchley Road and attracting locals from Highgate and Muswell Hill.

"The St Paul's Church venue gives us the opportunity to bring our fairs to west London as it's right in the centre of Hammersmith."

Pop Up Vintage Fairs' next outing is at Hampstead Town Hall on Sunday, March 17, which is fully booked with 40 traders.

popupvintagefairs.co.uk



Left: antique and vintage jewellery dealer **Wendy Boostra** from County Monaghan in Ireland featured on these pages last year when she launched an antiques fair in County Offaly, but is now exhibiting at a fair in England for the first time. She will be bringing a selection of her

jewellery, pictured, priced from **£25-900**, to Pop Up Vintage Fairs' event at Hampstead Town Hall on March 17.

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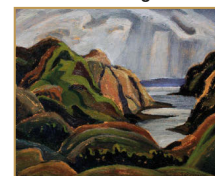
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Interiors

How are dealers responding to the latest trends in interior design?

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- Central Asian embroidered textiles
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- functional items such as jelly moulds used as decorative pieces

...and what prices are being realised at auction?

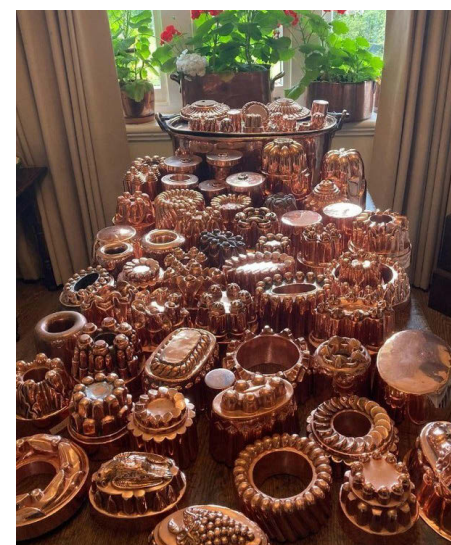


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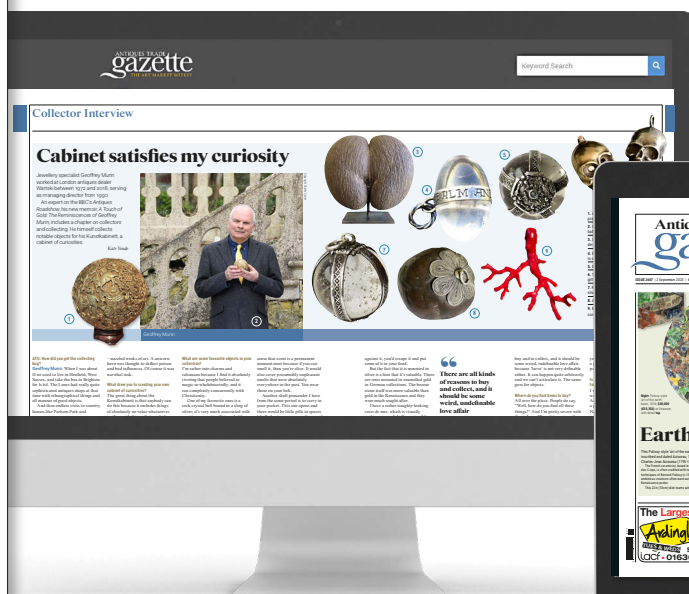
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Why Telford centre would be ideal fair venue

The postponed Midlands Art Design Antiques Fair (ATG No 2632) raised the problem for organisers of such quality fairs finding suitable venues, particularly when geographic location and costs have to be taken into account.

I have recently attended the snooker Players Championship at Telford International Centre in Shropshire and thought it would make a superb venue for a quality fair.

Food for thought.

Bev Whiston



Left: ATG No 2632.

Handy site

It is located at the end of the M54 motorway, 20 minutes from the M6 and the M6 Toll Road, and convenient for north Wales, Staffordshire, Cheshire and all of the West Midlands and Birmingham.

Money matters: museum's name change is more accurate

Letters & Obituary

New name is a worthless choice

I recently received an on-line numismatic journal that informed me that The Department of Coins and Medals at the British Museum has undergone a reorganisation. From the start of this year the department will be known as the Department of Money and Medals. It begs the question 'why?' Since the turn of the 19th century, coins and medals found an identity within the Department of Antiquities, then becoming a separate department in the 1860s. I first ventured through its doors in the late 1950s. 'Money and Medals' is so 21st century, but when it comes down to it, it is no more accurate than 'Coins and Medals' and, I think it might be fair to presume, this time-wasting and expensive choice was not one made by the staff of the department. Could I ask the museum to have less of the 'Away with the old and so Hell with tradition' culture and to let the department concentrate on all the things it does so well, coins and medals? Daniel Fearon

Re: 'New Name is a Worthless Choice', Letters, ATG No 2632). Daniel Fearon, as a regular visitor to the department, should know better than most that 'money' better describes the collection than 'coins' which is quite restrictive.

The department now includes tokens, money boxes, and one of the largest collections of paper money in the world, as well as coins and medals. It is a more accurate and precise description of what is held by the department.

Brian Clivaz
Soho, London

Above: Letters, ATG No 2632.

I can moan about the British Museum with the best of them but beg to differ with Daniel Fearon objecting to the 'Coins and Medals' department being renamed 'Money and Medals'. There were and are a lot of places in the world where currency is not in the form of coins.

Michael Graham-Stewart

Letters

We enjoy reading letters sent to us by our readers both via email and more traditional methods. We receive more correspondence to our inbox than we could ever reply to and consequently we are unable to reply to every piece of correspondence we receive. We do not publish every letter we receive and we cannot enter into correspondence on our decisions on which letters are chosen for publication and which are not. Letters we do publish may be edited.

Princely present

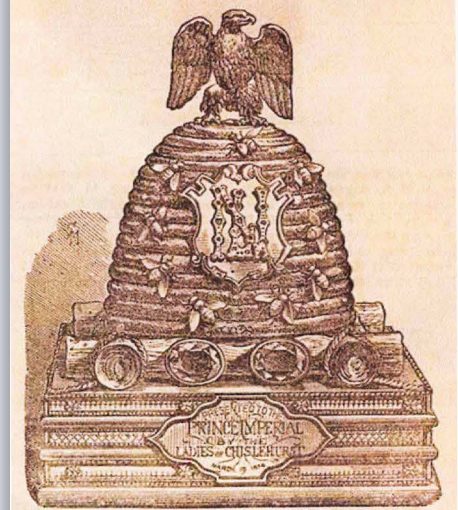
One hundred and fifty years ago this year the 'Ladies of Chislehurst' presented this inkstand to the Prince Imperial, the son of Napoleon III, for his 21st birthday. He was then living in exile at Camden Place in their village.

It was made by my great-grandfather Edwin Streeter and I included an illustration of it in my biography of him.

I am now preparing a second edition and if anybody knows the current whereabouts of the piece can they please let me know via sptstreeter@aol.com

Patrick Streeter
Harlow

THE PRINCE IMPERIAL AT CHISELHURST. Some of the Prince Imperial's neighbours at Chislehurst lately subscribed for a birthday gift, which was prepared by Mr. Streeter, of 18, New Bond-street. It is a beehive in the form of an inkstand, inlaid with amethysts and surmounted by

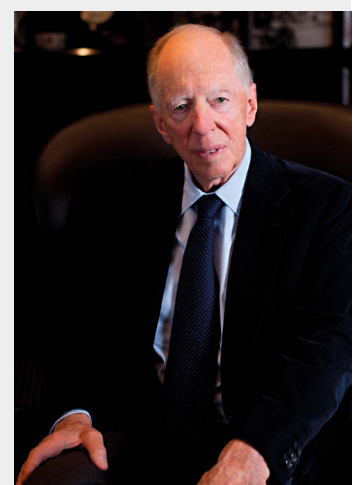


INKSTAND PRESENTED BY THE LADIES OF CHISELHURST TO THE PRINCE IMPERIAL. The monogram "L. N." in rubies and diamonds, the lid forming the Imperial eagle, handsomely chased, and around the base are the different colours in enamel. On the base is engraved "Presented to the Prince Imperial by the Ladies of Chislehurst, March 18, 1874."

Above: Inkstand presented by the Ladies of Chislehurst [sic] to the Prince Imperial.

Obituary – Jacob Rothschild (1936-2024)

Financier and patron of the arts and collector, Jacob Rothschild, 4th Baron Rothschild (1936-2024), died on February 26, aged 87. He left the family bank to establish his own financial business and maintained a keen interest in heritage and the arts his whole life. A considerable supporter of the arts, he was a trustee of the National Gallery from 1985-91 and from 1988 he led the Rothschild Foundation which managed the Buckinghamshire stately home Waddesdon Manor on behalf of the National Trust. A tribute appears below.



Above: the late Lord Rothschild.

The Rothschild Foundation is sad to announce the death of its chairman, Lord Rothschild, businessman, entrepreneur, philanthropist and cultural leader, who made a profound difference to many areas of British life.

He led, among other institutions, the National Gallery, the National Lottery Heritage Fund and the family's flagship, Waddesdon Manor. He supported many causes, some close to his home in Buckinghamshire, others as far afield as Israel, Albania, Greece and the US.

He was committed to helping communities, the environment, education and above all, the arts. His exemplary service to his country was recognised on several occasions, with a GBE, a CVO and as a member of the Order of Merit.

Jacob Rothschild was an extraordinary person, and his loss will be felt by many. The family is committed to continuing his legacy and the foundation which he loved and endowed. His daughter Hannah assumes the role of chair of the Rothschild Foundation.

We will all be inspired by his vision, ambition, and his commitment to excellence.



The Hawkins Pictorial Survey of Cole Clocks



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