

ANTIQUES TRADE gazette

THE ART MARKET WEEKLY

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William de Morgan record for Goodison's £45 vase

Christie's posted an auction record for William de Morgan when this Arts & Crafts faience vase sold at £50,000 (£65,000 including 26% buyer's premium) as part of the collection of the banker and connoisseur collector Sir Nicholas Goodison (1934-2021).

The estimate on May 25 was £15,000-25,000.

Standing 15in (39cm) high this Sands End, Fulham period vase, c.1888-97, is painted by leading factory decorator Fred Passenger with three stylised peacocks and Persian-style manganese carnations against a dark blue ground.



It was formerly owned by De Morgan factory patron Louis Montagu, 2nd Baron Swaythling (1869-1927) and was with dealer Richard Dennis in 1967.

According to a paper label

Above: William de Morgan Arts & Crafts faience vase – **£50,000** at Christie's.

Left: detail of the base.

Continued on page 4



Colnaghi and Elliott team up

by Frances Allitt

International gallery Colnaghi has formed a partnership with fledgling drawings dealer Will Elliott to launch Colnaghi Elliott Master Drawings.

The new enterprise aims to mix Colnaghi's clout as a seasoned establishment with Elliott's eye for the art of lesser-known figures.

Jorge Coll, CEO of Colnaghi, said: "I have been very impressed with Elliott Fine Art's exhibitions so far, with their accessible entry points and rediscovered names. I have always wanted to deal in drawings as per the tradition of the company, and believe the moment is right to reinstate this department."

It launches, complete with a new logo, with an exhibition during this summer's *London*

Continued on page 4

Nicholson goes to Green

London dealer Richard Green was the successful bidder on a Sir William Nicholson (1872-1949) still-life sold for £440,000 (plus 25% buyer's premium) at the Woolley & Wallis sale of Modern British and 20th century art.

It had been estimated at £50,000-70,000 on May 31.

As indicated by the title *Flowers and Books (for Siegfried Sassoon)*, this 16 x 12in (40 x



Continued on page 4

Battersea blow-out: Dealers report a string of five-figure sales at the latest fair – *page 27*

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A large stoneware vase with iron decoration on mottled grey ground, Margaret Rey (1911-2010). Sold for £2,850 by Adam Partridge Auctioneers & Valuers. Collected, packed and safely delivered by Mail Boxes Etc. Macclesfield. *Terms and conditions apply.





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Richard Green buys £440,000 William Nicholson
Canadian scenes discovered in Norfolk attic

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Beautiful simplicity celebrated during series of auctions *page 12-13*



Across countries

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Nicholson still-life takes £440,000

Continued from front page

29cm) oil on canvas board was painted in 1929 for the war poet. Sassoon's diary records that in 1929 he spent '£60 for a picture by William Nicholson for Stephen'. However, it appears he decided against giving it to his partner Stephen Tennant and instead kept it himself. It had remained in the poet's family ever since.

Nicholson and Sassoon had first met in 1918, through another famous war poet,

Robert Graves, who had married Nicholson's daughter Nancy. The following year Nicholson designed labels for *The War Poems of Siegfried Sassoon*, and the two struck up a long-term friendship and working relationship.

Second-highest price

Flowers and Books (for Siegfried Sassoon) represents the second-highest price for the artist at auction, next to the £1.45m bid for *Miss Simpson's Boots* (1919) at Christie's King Street

on March 22 this year.

Jonathan Green, chief executive of Richard Green, told ATG that the painting was bought for stock. He described it as a "major work" with "a jewel of a composition and gorgeous colouring which had a lot of impact on a small scale".

He added that the link to Sassoon may not necessarily have been the key factor in the price fetched here but would probably help with the resale.

Roland Arkell

Colnagli and Elliott combine forces

Continued from front page

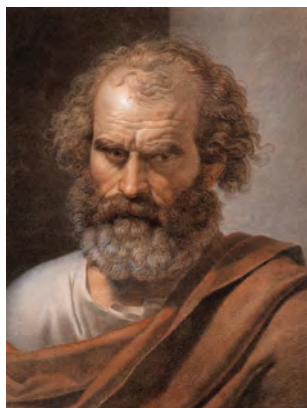
Art Week. The Works on Paper: 1800-1950 show features several female artists such as Virginie Demon-Breton and Antoinette Cécile Hortense Haudebourt-Lescot, depictions of people of colour including a portrait of an Egyptian woman by Jean-Léon Gérôme and other rare works such as a chalk and pastel on paper by Jean-Bernard Duvivier (1762-1837), an 18th century Franco-Flemish artist whose reputation is being re-established.

Elliott, who launched his dealership in 2020, added that it is Colnagli Elliott's aim to show works by important names as well as those of "historically marginalised artists who deserve greater recognition".

Collaboration between dealerships and galleries, particularly larger and smaller enterprises, was heralded in the early days of the pandemic.

Several other trade partnerships this summer suggest the cooperative spirit is still alive and well.

For example, Oliver Forge



Above left: Jean-Bernard Duvivier's *Head of a Bearded Man*, coloured chalk and pastel on paper, is offered at Colnagli Elliott Master Drawing's inaugural show, where prices range up to £80,000.



Above right: this wood shabti figure wearing a sash kilt is among the works offered from the Christopher Cockerell collection by Forge and Lynch and Claire Brown. Works in the show, *Yes, wonderful things*, are priced from £1000-300,000.

and Brendan Lynch are collaborating with Claire Brown Art on a major exhibition of ancient Egyptian art, marking the 100th anniversary of Howard Carter's discovery of the tomb of Tutankhamun.

Held in the new Forge and Lynch galleries in Pall Mall in early July, it includes a lecture on the Sotheby's sale of the

MacGregor collection of Egyptian antiquities that also took place in 1922.

Meanwhile, during *London Art Week*, Trinity Fine Art and Walter Padovani will team up for *Sacred & Profane; Italian Terracotta Sculpture from the 16th to the 18th centuries* and Georg Laue, Kunstammer, will contribute to Stuart Lochhead Sculpture's *Vanitas* exhibition.



Above: *The Lower City of Quebec*, from the *Parapet of the Upper City* from a full set of Canadian scenes by James Pattison Cockburn sold at Forum Auctions for £130,000.

A landmark of Canadiana rediscovered in an attic

Recently found in a Norfolk attic, a full set of Canadian scenes by the military artist and topographical draughtsman Major General James Pattison Cockburn (1779-1847) sold for £130,000 at Forum Auctions (plus 25% buyer's premium).

Twelve hand-coloured elephant folio aquatints – six of Quebec City and six of Niagara Falls – make the set. Engraved and published by Ackermann & Co, London, in 1833, they are today the most celebrated 19th century prints of Canada.

In the catalogue accompanying the National Gallery of Canada exhibition *Lord Dalhousie: Patron and Collector* (2008), curator René Villeneuve describes the series as "unrivalled in terms of complexity and difficulty".

Near-perfect condition

The set of prints offered at Forum's May 26 sale of Fine Books, Manuscripts and Works on Paper was in near-perfect condition. Stored for many years, its existence apparently unknown to current generations of the family, it was found by head of books Rupert Powell during a valuation call in East Anglia.

He noted another set offered in two separate suites of six as part of the Winkworth collection of Canadiana at Christie's South Kensington in 2015 (sold then at £29,000 and £40,000) but was unable to trace another example of both Cockburn suites together in a contemporary binding. This copy bound in half morocco with blue marble boards was titled *Canadian Scenery Cockburn and Views in the Canadas*. It had the bookplate of Jeremiah James Colman (1830-98) of Norwich mustard fame.

The set carried a guide of £30,000-40,000. After bidding on the phones and the internet, it finally sold to a North American phone bidder.

Although he was born in New York, Cockburn trained at the Royal Military Academy in Woolwich and was taught to draw under the tutelage of the academy's chief drawing master, Paul Sandby (1731-1809). He spent two periods in Canada during a long and well-travelled military career – from November 1822 to June 1823 and then April 1826 to August 1832, this second posting prompting some of his finest work.

Scotsman George Ramsay, 9th Earl of Dalhousie, who was Lieutenant Governor of Nova Scotia from 1816-20, then Governor-in-Chief of British North America (1820-28), was his primary sponsor.

Roland Arkell



Left: *The Falls of Niagara* from the full set of Canadian scenes by James Pattison Cockburn.

Vase sets record for William de Morgan

Continued from front page

to the vase it was offered at the time with a price tag of £45. Goodison had acquired it in 2005 from the dealer Sylvia Powell.

Chairman of the Stock Exchange (1976-86) and the TSB Group (1988-95), Goodison also

chaired an array of cultural institutions including the Courtauld (1982-2002), the Art Fund (1986-2002) and the Crafts Council (1997-2005) and was long-time president of the Furniture History Society (1990-2020). His books on barometers and Matthew Boulton are still well read.

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Pick of the week

Wheel time measured by real time machine

By 1920, as a new era of aero-engined racing cars threatened to break the 100mph barrier, the emerging sport of motor racing required better and more precise time-keeping.

The mechanical solution provided by the London instrument maker Elliott Brothers was this remarkable device: an electrical racing chronograph with tape recorder. It came for sale at German horology specialist Auktionen Dr Crott on May 21, "out of the middle of nowhere in France", said auctioneer Stefan Muser, with an earlier provenance to the Automobile Club de France (ACF).

The search for recently published information about this complex instrument drew a blank. So did enquiries with the London Science Museum and the Brooklands Museum, birthplace of British motorsport, in Surrey.

However, through a specialist in early electrical clocks, Muser was able to track down an article in the journal *Science et Vie* from 1922. In it the device is photographed and described in detail.



Left: Elliott Brothers electrical racing chronograph with paper tape recorder – €7500 (£6800) at Auktionen Dr Crott.



Right: it was offered together with a blueprint showing the wiring of the electrical system and Automobile Club de France literature.

Time was measured in quarter-second intervals via a chronograph with lever escapement. However, to ensure readings were done without potential for human error, the stopping and starting of the clock was triggered by air-cushioned hoses lying across the track.

As the cars passed over, copper contacts completed an electrical circuit and the precise time was then recorded and printed on a reel of paper.

According to the 1922 text, only two examples of this apparatus existed – one owned by the ACF (seemingly this example) and another used at

Brooklands in an era when the 2¼ mile circuit was the testing ground for the fastest cars in the world. It was in 1922 when a 350hp Sunbeam achieved a new land speed record of 129.2mph.

This small piece of motor-racing history (offered together with a blueprint showing the wiring of the electrical system plus associated ACF literature) came for sale in Mannheim with a guide of €7500-15,000. It did not look over-priced when it was bought at the low end of expectations: €7500 (£6800) plus 25% buyer's premium, by a German client.

Roland Arkell



Precious metals

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

\$1772.05 €1681.83 £1429.76

Gold

22 carat: £1264.74 per oz (£40.67 per gram)

18 carat: £1034.79 (£33.27)

15 carat: £862.32 (£27.73)

14 carat: £804.84 (£25.88)

9 carat: £517.39 per oz (£16.64 per gram)

12 Month High: ▲ £18.07

12 Month Low: ▼ £14.55

Hallmark Platinum

£21.00 per gram

Silver

£14.11 per oz for 925 standard hallmarked

12 Month High: ▲ £16.50

12 Month Low: ▼ £13.58

Dealer Jan Van Den Bosch dies aged 88

Decorative arts dealer Jan Van Den Bosch has died at the age of 88. He ran a dealership with his wife Carole in the Camden Passage area and, since 2008, in Grays antiques centre.

The funeral, for close friends and family, is at Eden Valley Woodland Burial Ground, Edenbridge, on June 9.

See page 51 for an obituary.

Louvre caught up in trafficking probe

The Musée du Louvre says it will be a civil party in a criminal investigation into the alleged trafficking of ancient objects from the Middle East.

The museum issued a statement condemning illicit artwork trafficking, saying it will bring a civil action "due to recent legal proceedings regarding the purchase of Egyptian antiquities by Louvre Abu Dhabi".

The action comes after the former director Jean-Luc Martinez, who ran the Louvre between 2013-21, was charged by the Central Office for the Fight against illegal Trafficking in Cultural Goods (OCBC) with 'complicity of fraud and

laundering' of antiquities allegedly smuggled from Egypt. Martinez has denied the allegations and has been unconditionally released.

The investigation was initiated by the Antiquities Trafficking Unit in Manhattan in 2017 – the year the Metropolitan Museum of Art purchased a First Century BC sarcophagus for €3.5m. It was returned to Egypt in 2019 after it was suggested the coffin had been stolen during the 2011 Arab Spring.

Christophe Kunicki, who worked for the auction house Bergé & Associates, was charged two years ago in Paris with criminal conspiracy, gang fraud and money laundering. Roben Dib, the manager of the Dyonisos Gallery in Hamburg, was similarly charged in March.

Christie's launches two new courses

Christie's Education has unveiled two new year-long programmes: Contemporary Art Business and the Art World Career Project. Both are hybrid courses and can be attended virtually or part virtually and in person. The courses provide access to specialists within the

art market as well as offering hands-on experience with works of art.

Both programmes begin in September.

For more information visit education.christies.com

Roseberys revamps dec arts and design

South London auction house Roseberys has reorganised its decorative arts and modern design department.

Its sales, billed as Design since 1860, will increase from two to three a year.

As part of the changes Roseberys has appointed Jo Lloyd as the head of decorative arts to work with Nigel Dawson-Ellis, who has been promoted to head of Post-war and Contemporary design. Lloyd joins from Bonhams where she was head of 20th century decorative arts and

senior specialist in Knightsbridge. She works as both valuer and auctioneer.

Dawson-Ellis, who has been at Roseberys since 2016, has a focus on modern design and previously worked at Phillips and Christie's.

Coins stolen from Lockdales at fair

Two coins were stolen from the stand of coin dealer and auction house Lockdales at a recent fair. The coins, valued at around £20,000, were taken from its stand on May 28 from the *Brentwood Centre Antiques & Collectors Fair*.

The incident was reported to Essex police and the missing items are a five guinea William & Mary coin dated 1691 and a Diana Memorial gold £5 proof from 1999.

The Diana proof was taken without its box and certificate.



Left: Nigel Dawson-Ellis and Jo Lloyd of Roseberys.

Lockdales of Ipswich added: "We would be grateful if the trade could be on the look-out for these coins.

"The five guineas in particular is quite distinctive." Anyone with information should contact Essex Police by calling 101, quoting crime reference number 42/137590/22, or contact Crimestoppers anonymously on 0800 555 111.



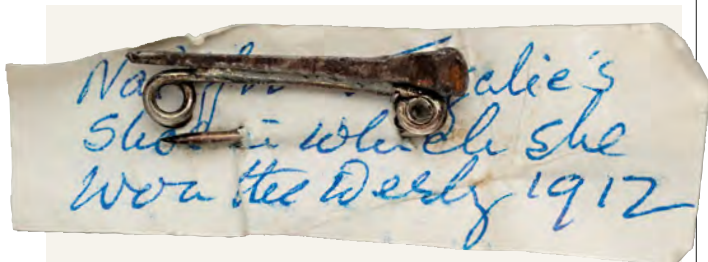
Above: the five guinea William & Mary coin dated 1691 and a 1999 Diana Memorial gold £5 proof stolen from Lockdales.

Mitchells opens business park

Auction house Mitchells of Cokermonth has opened a new business park for local firms in the Cumbrian town.

The firm's chairman Ian Powley said: "We recognised the need for new business premises in the Cokermonth area and knew we could make better use of the resources and

space available next to our livestock mart. Diversifying our business model by expanding the business park makes us more resilient to downturns in the economy and helps protect and strengthen Mitchells for the future."



Above: nail from the shoe of Tagalie when she won the Epsom Derby on June 5, 1912 – £1200 at Graham Budd.

Budd nails it with a timely Derby Day lot

Sports specialist Graham Budd's auction on May 25-26 included lots with strong Derby interest in the run-up to this year's race held at Epsom on Saturday.

Tagalie is one of only six fillies, and one of only four greys, to have won the Derby. She had earlier won the 1000 Guineas.

A nail from the shoe of Tagalie when she won the Derby staged on June 5, 1912, was offered with an estimate of £150-200 but took £1200 (plus 24% buyer's premium) at the London sale.

Budd said: "The tradition normally is they take off each horseshoe after the race and one goes to the owner, one to the trainer, one to the jockey and the other to the groom, but here we just had the nail."

Engraved with the dated 5 - 6 - 12, it had been converted into a gentleman's tie pin and came with a hand-written provenance attached saying it had been bought at a charity auction by the London-based Canadian entrepreneur and financier Douglas H Bayle, c.1971-72, then gifted to his son.

Bayle was the chairman of E&O PLC and is perhaps best remembered for pioneering the Athena chain of poster shops in the 1970s, with the famous *Tennis Girl* poster selling over 2m copies alone.

He was a regular attendee at black-tie dinners organised by The Variety Club and the Anglo-American Sporting Club.

Tom Derbyshire



Most read

The most viewed stories for week May 26-June 1 on antiquetrade gazette.com

- 1 **Hunting pistol has plenty of stopping power**
- 2 **Diamond brooch given by Queen Elizabeth II as a thank-you for coronation duties**
- 3 **Civil war general Grant's revolvers set US saleroom house record**
- 4 **A £105,000 Chinese vase found among the bric-a-brac**
- 5 **Ivory Act goes live on June 6**



In Numbers

28 million

Television viewing figures for the 1970 FA Cup final which Chelsea won 2-1 against Leeds United after a replay (second only to the 1966 World Cup Final for a British sports broadcast). Alan Hudson's winner's medal is coming to auction at Noonans in London on June 15, consigned by the player himself, estimated at £20,000-30,000. He made 145 first-team appearances for Chelsea from 1969-74.



Bid Barometer

Online buying: realised prices at auctions on thesaleroom.com

TOP SELLING LOTS

Bishop & Miller, Stowmarket, May 26

Late 17th century English olivewood oyster-veneered cabinet-on-stand, c.1675-90 with provenance to the Edward V Phillips collection.

Estimate: £20,000-30,000

Hammer: £24,000



Dreweatts, Newbury, May 26

The Falls at Tivoli, an early 19th century Italian oil on canvas indistinctly inscribed *B C Giardini*, 9 x 12in (24 x 33cm).

Estimate: £1500-2000

Hammer: £18,000



Swan Fine Art, Twickenham, May 29

Oil on oak panel portrait of a man in a mountain landscape, Circle of Hans Memling (c.1430-94), 7 x 8in (17 x 21cm), with Henry Rothschild collection provenance.

Estimate: £2000-3000

Hammer: £19,000



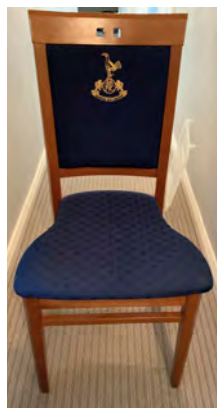
HIGHEST MULTIPLE OVER TOP ESTIMATE

Duke's, Dorchester, May 26

Late Qing famille 'cranes and chrysanthemums' dish, 15in (38cm) with orange printed 'hall' mark in zhuanhu script.

Estimate: £40-60

Hammer: £22,000



Stacey's, Chelmsford, May 30

Tottenham Hotspur boardroom chair with dark blue upholstery and embroidered club badge.

Estimate: £25-35

Hammer: £700



Kinghams, Moreton-in-Marsh, May 28

Staffordshire figure group of Ridley and Latimer burning at the stake in the manner of Thomas Parr c.1860 with title and inscription, 10in (24cm) high.

Estimate: £100-150

Hammer: £2200

Source: Bid Barometer is a snapshot of sales on thesaleroom.com for May 26-June 1, 2022. '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

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A ROYAL PRESENTATION
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£4,000–£6,000



LOT 239

A COLOMBIAN SUGARLOAF
EMERALD AND DIAMOND
DRESS RING, CIRCA 1950
£3,800–£4,600



LOT 284

AN OVAL ICON/LOCKET
PENDANT ON CHAIN,
BY MARIO BUCCELLATI,
CIRCA 1925
£5,000–£7,000



LOT 302

FORMERLY THE PROPERTY
PRINCESS MARGARET,
AN ART DECO DIAMOND
BROOCH, CIRCA 1930
£6,000–£8,000



LOT 376

A STAINLESS STEEL
AUTOMATIC BREITLING
CHRONOGRAPH
WRISTWATCH, CIRCA 1970
£1,500–£2,000



LOT 386

A STAINLESS STEEL AND
GOLD AUTOMATIC ROLEX
WRISTWATCH, CIRCA 1990
£4,000–£6,000



LOT 406

A WHITE GOLD
CHRONOGRAPH
A. LANGE & SÖHNE
WRISTWATCH, CIRCA 2005
£12,000–£18,000



LOT 454

A RUSSIAN SILVER
TROMPE L'OEIL CIGAR BOX,
ST. PETERSBURG, 1891
£2,000–£3,000

ASIAN ART 亚洲艺术

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with famille rose decoration
Yongzheng/early Qianlong, 43.5cm diam



A FINE CHINESE PALE CELADON JADE LINKED BOX AND COVER
well carved as a finger citrus
Qianlong, 12cm high



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In Jen Ji Zhan
8cm high

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OUTSTANDING IRISH ART AUCTION

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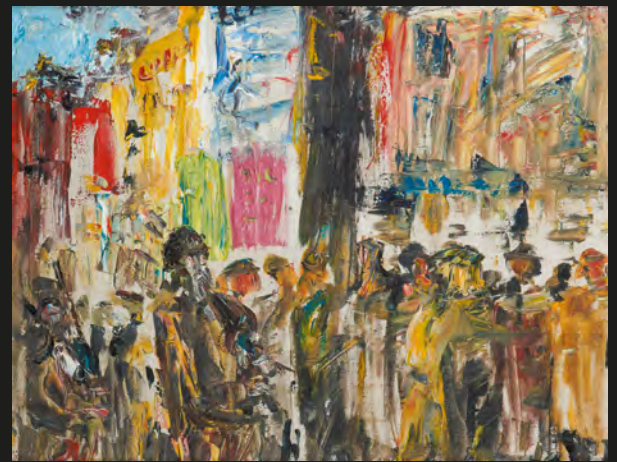
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Auction: Timed bidding, now open and
closing from 6pm on Tuesday June 14th

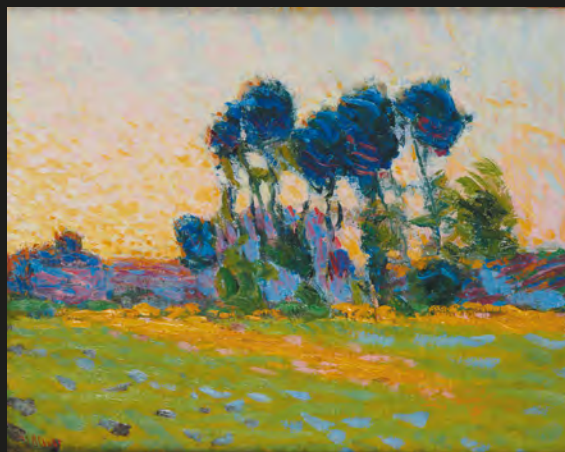
Viewing: Thursday 9th – Tuesday 14th June



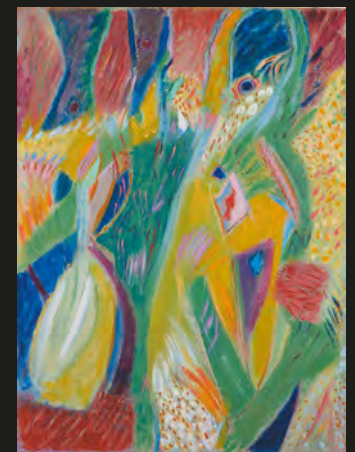
Lot 5: **Walter Frederick Osborne RHA, ROI, 1859-1903**
HIGH STREET, RYE 1889
Oil on board, 10" x 6½", Est. €25,000 - 35,000



Lot 40: **Jack B. Yeats RHA, 1871-1957**
A LAMENT (THE FUNERAL OF HARRY BOLAND) (1930)
Oil on canvas, 18" x 24", Est. €250,000 - 350,000



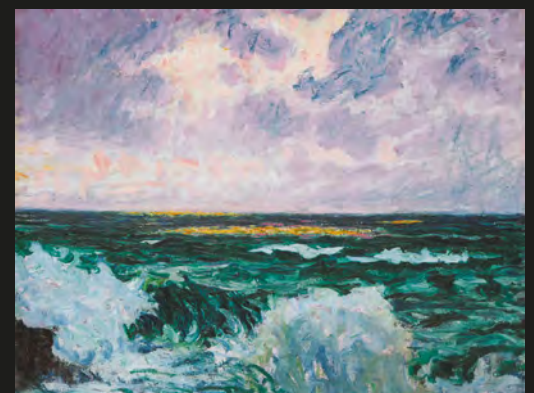
Lot 14: **Roderic O'Connor, 1860-1940**
PAYSAGE AUX ARBRES (LANDSCAPE WITH TREES), c.1892
Oil on canvas, 12¾" x 16¾", Est. €150,000 - 250,000



Lot 7: **Tony O'Malley HRHA, 1913-2003**
RHAPSODY ON A THEME OF BIRD HOUSES AND ASH TREE
Oil on panel, 46" x 34", Est. €30,000 - 40,000



Lot 19: **Colin Middleton RHA, RUA, MBE, 1910-1983**
THE CATALAN MOUSETRAP
Oil on board, 23¾" x 23¾", Est. €30,000 - 40,000



Lot 17: **Roderic O'Connor, 1860-1940**
THE BREAKING WAVE (1898/1899)
Oil on canvas, 28" x 36" (72.5 x 92cm), Est. €200,000 - 300,000

Duke's

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£2,000 - £3,000*



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17.41ct sapphire, total diamond weight is approximately 6.38ct

Provenance: A gift from David Wilson, on the occasion of his daughter Mary's marriage (1865) and thence by descent.

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CARTIER

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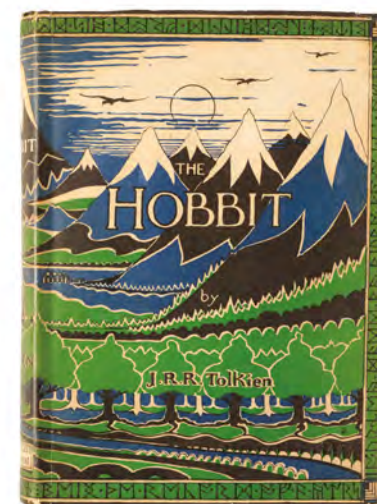
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Still a demand for coal after all

Simple white Wiener Werkstätte boxes epitomise fine design offered at trio of sales

by Roland Arkell

From the rarest Lalique car mascots to the genius of Josef Hoffmann and Lucie Rie, the **Lyon & Turnbull (25% buyer's premium)** spring Design series embraced the best in progressive design movements from the Victorian era to the present day.

The trio of live online sales – Design Since 1860 (April 20-21), Lalique (April 28) and Modern Made (April 29) – posted a landmark total of £2m with selling rates consistently above 80%.

Starting the ball rolling in Edinburgh, the Design Since 1860 sale was led by a fine example of Viennese Secessionism with the perfect provenance.

The pair of white-painted pine *Kohlenkiste* (coal boxes) designed by Josef Hoffman (1870-1956) for the Wiener Werkstätte came for sale by family descent from Jerome and Margaret Stonborough-Wittgenstein of Berlin.

When the couple married in Vienna in 1905, the bride's father Karl Wittgenstein (1847-1913) commissioned the Wiener Werkstätte to furnish the couple's Berlin apartment and commissioned Gustav Klimt to paint Margaret's portrait.

This pair of coal boxes, known from a period photograph, were said to have stood in the servants' quarters, their stepped façades in bas relief mirroring the striking design of the rest of the suite.

Included in the catalogue for the 1981 exhibition *Josef Hoffmann Architect and Designer 1870-1956*, at the Galerie Metrop, New York, they sold some way above expectations for £26,000 (estimate £3000-5000).

A textbook work of French Art Nouveau sculpture, a white marble bust of a girl with flowers in her hair by Agathon Léonard (1841-1923), doubled hopes to sell for £28,000.

Léonard is best known for the series of works inspired by the dancer Loïe Fuller he modelled for the Sèvres porcelain factory in 1899. The bust, possibly one of the two works titled *Flore des Champs* shown at the Salon de la Société Nationale des Beaux-arts in 1905 and 1907, shares the same flowing lines.

Following a near sell-out auction of 300 items from the collection in November, this April sale included



“**This pair of coal boxes, known from a contemporary photograph, were said to have stood in the servants' quarters**



more items from the estate of Peter Rose and Albert Gallichan, pioneering collectors of Victorian fine and decorative arts. When in 1965 these founder members of the Decorative Arts Society moved to 1 Montpelier Villas in Brighton, works by named artists and designers from the major design movements of the later 19th century were available and relatively cheap.

Rose wrote one of the first collecting articles on WAS Benson's Arts & Crafts style lighting in 1985.

Rose and Gallichan owned many examples including two hall lanterns worked in copper and brass with glass shades by James Powell & Sons of Whitefriars. An example with an opalescent tear-drop shade (£4200) and another with a frosted glass shade and a spiral of copper (£4000) were both those pictured in Ian Hamerton's book *WAS Benson: Arts and Crafts Luminary and Pioneer of Modern Design* (2005).

Lalique solo

The dedicated Lalique sale conducted from the Mall Galleries, London, on April 28 featured a complete set of the car mascots produced by the factory between 1925 and 1931. Highlights, including the £34,000 *Hibou* owl mascot and the £65,000 *Renard* leaping fox were featured as part of the *Automobilia & Petroliana* feature in ATG No 2541.

The sale also included one of the largest vases designed by René Lalique – the 16in (41cm) high *Palestre*

vase from 1928 moulded with male nudes sold for £36,000 – and a number of rarely seen models. Some of these L&T specialist Joy McCall was offering for the first time after 25 years of handling Lalique.

These included the *Quatre Masques* decanter, an early design from 1912 (£7500); the *Chrysanthemum* pattern coffret, with its foil-backed glass panel set in a rosewood and walnut carcass (£7000); and a *Medallions* vase, a relatively late model from 1937 (£8500). The sale, attracting buyers from the UK, Europe, North America, Australia and China, Japan and Hong Kong, was 90% sold by lot.

Rie market thrives

The market for the Austrian-born British studio potter Lucie Rie (1902-95), which has reached new heights in recent years, was thriving at the mixed-discipline Modern Made auction held the following day (April 29).

This sale included two 8in (20cm) diameter footed porcelain bowls dating from c.1980, Rie's prime period when she displayed mastery of both form and glaze from her London studio at Albion Mews. Both were acquired by the vendor in the early 1980s. The example in pink with a turquoise banding, sgraffito design and a bronzed rim brought £46,000 (estimate £30,000-50,000) while the other in a vibrant jade green made £40,000 (estimate £20,000-30,000).

The Anglo-Japanese potter Akiko



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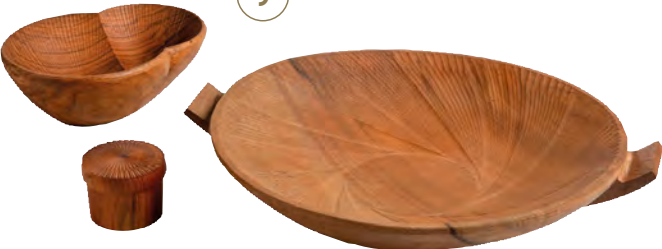
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Highlights from the Lyon & Turnbull spring Design series of sales.

1. Pair of painted pine coal boxes designed by Josef Hoffman for the Wiener Werkstatte – **£26,000.**
2. WAS Benson copper, brass and glass hall lantern – **£4200.**
3. Lalique *Quatre Masques* decanter – **£7500.**
4. Lalique *Chrysanthemum* pattern coffret – **£7000.**
5. Art Nouveau marble bust by Agathon Léonard – **£28,000.**
6. Lucie Rie porcelain bowl in pink with a turquoise banding – **£46,000.**
7. Wendy Ramshaw six-part ring set in gold, silver, glass and enamel – **£4000.**
8. Grogged stoneware Moon jar by Akiko Hirai – **£11,000.**
9. Three works by the wood turner David Pye – **£6500.**
10. Finn Juhl teak and rattan upholstery chair (model 96) designed in 1956 – **£5500.**

Hirai (b.1970) is among the most admired of the current generation of contemporary ceramicists. Her 14in (36cm) grogged stoneware *Moon* jar, remarkable for its rugged surface and ash glazes, sold for £11,000 (estimate £3000-5000).

Textiles and wood objects from the British post-war craft revival have been slower to catch fire in the market. However, this sale recorded notable results for both a Peter Collingwood 'microgauze' weaving (see page 14 for more) and three works by the wood turner and design theorist David Pye (1914-93).

Trained at the Architectural Association and professor of furniture design at the Royal College of Art from 1964-74, the latter reacted against the trend for man-made materials and instead specialised in wood. A lot comprising two bowls fashioned in walnut and a small, lidded box in yew took £6500, many times the £300-500 estimate.

Ramsden rings

The sale included a total of nine ring sets from the estate of jeweller Wendy Ramshaw (1939-2018).

Largely self-taught, Ramshaw was first noticed in the 1960s when selling her colourful, flat-pack paper jewellery at Mary Quant's London store Bazaar.

Her 'stacking rings' displayed on novel upright posts were developed around 1965 and eventually won her the Design Council Award for Innovation in 1972.

Prices for this group ranged from £700 for a three-ring set in white metal, enamel with gold dust from the Indian Collection hallmarked for 2001 up to £4000 for a 'Teddy Bear's Eyes' six-part ring set in gold, silver, glass and enamel on acrylic stand.

Although the latter had an enamelled band hallmarked for London, 1985, it had been revisited and finished by Ramshaw in 2007.

Go for a Danish

L&T specialist Philip Smith had been particularly pleased to receive for sale a single-owner collection of Danish furniture and decorative arts which had formed party of a recent travelling exhibition.

The 65 lots that opened the sale had toured cities in South Korea, Japan and New Zealand between 2016 and 2021. It included good examples of well-known mid-century classics such as a 1951 oak and cane easy chair (model CH27) designed by Hans Wegner (1914-2007) for Carl Hansen & Son and the oak and leather armchair (model 2225) designed by Børge Mogensen (1914-72) in 1967 for Fredericia Stolefabrik, sold at £2800 and £3200 respectively.

The designs of Finn Juhl (1912-89) were particularly sought-after. A 1946 teak and cloth armchair (model FJ46) designed for Neils Vodder achieved £6000 while a teak and rattan upholstery chair (model 96) designed in 1956 for Søren Willadsen Møbelfabrik took £5500. ■

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Worth getting sentimental about

The sale at jewellery auction house Elmwood's (25% buyer's premium) in London on May 19 included a remarkable family archive of antique jewellery, writes Roland Arkell.

The Crompton-Stansfield family collection featured a series of sentimental jewels from the late 17th to the 19th century, many of them marking anniversaries, wedding, births and deaths from a well-to-do Midlands-Yorkshire family that included mayors and members of parliament among their number. Well-preserved and offered without reserved, many went above estimate.

Typical of this time-capsule collection was a yellow gold and silver slide, garnet and enamel slide set with a Stuart crystal over woven hair and interlocking initials.

It was inscribed to the fittings *MC Obt 23 June 97* and *AF Obt 27 October 97* and accompanied by a 19th century handwritten label stating the slide was owned by *Mrs Stansfield of Esholt Hall widow of Robert Stansfield*.

Jane Stansfield (nee Busfield Ferrand) of Harden Hall, Stockport, married Robert Stansfield (1727-72) of Esholt Hall in Bradford. It is thought the slide, which dates to c.1700, originally belonged to a member of the Busfield Ferrand family. Guided at £300-500 (a garnet was missing), it made £750.

A gold and blue enamel mourning brooch set with set with the initials *REC* in rose-cut diamonds



Above: gold, garnet, enamel and Stuart crystal slide c.1700 plus label – £750 at Elmwood's.



Right: diamond and enamel mourning brooch – £7500.

within a border of around 7ct of old mine cut diamonds was in particularly good condition. It was made in 1840 to mark the death in York, aged 36, of Robert Edward Crompton of Azerley Hall, Harrogate, an officer of the 15th King's Hussars. It had both an inscription and a hair lock to the back.

Estimated at £2000-3000, it took £7500.

Peel appeal

This late 18th century portrait bust (right) of a gentleman by a sculptor from the circle of Joseph Nollekens (1737-1823) is traditionally thought to depict the prominent British Whig statesman Charles James Fox (1749-1806).

While the likeness is not perfect, the marble bust was previously in the collection of Prime Minister Sir Robert Peel (1788-1850). In 1900 it had been sold as part of the Peel Heirlooms auction held at Drayton Manor, Tamworth, by local auction house Robinson, Fisher and Hardy.

It came for sale 122 years later at **David Lay (18% buyer's premium)** in Penzance on May 12 together with its raised two-tone marble plinth.

Under UV light some small areas of restoration are visible to the extremities, but it was attractively estimated at £3000-5000. The hammer price was **£9200**.



Gang of three and four-figure results

The *Our Gang* range of Second World War 'types' were designed for the Bovey Pottery Company by architect Fenton Wyness (1903-74) and modelled by artist Gwynneth Holt (1909-95). Both were based in Aberdeen in the 1940s.

There are 16 figures in all, each around 8in (20cm) high, including an RAF pilot, an Anzac, an ARP warden, a nurse and 'The Boss', Winston Churchill. Most come in a matt buff glaze although others are left in the white and others enamelled with polychrome details.

Until quite recently most were relatively affordable (under £100 each), although to complete the set has always been tricky, requiring some of the scarcer figures. An example of Uncle Joe Stalin sold for £2600 at Lawrences of Crewkerne in 2017.

However, extraordinary bids came in for other members of the *Gang* offered for estimates of £80-120 each in a timed online sale held by **East Bristol Auctions (19% buyer's premium)** ending on May 17. Two weeks before the sale ended, bids for all three buff-glazed figures had already reached multiples of the top estimate.

When bidding closed the figurine of an RAF pilot with a flying helmet, goggles, flight suit and parachute harness had reached £2000 and the figure of a female officer in the RAF with her hands behind her back, a cap, uniform and shoes at £2100. The figure *Sergeant Soldier* with brodie helmet, moustache, army uniform and boots took £600.



Above left: Bovey Pottery *Our Gang* figure of a female RAF officer – £2100 at East Bristol Auctions.

Above right: RAF pilot – £2000.

Collingwood work on the up

Sworders' (25% buyer's premium) Design sale on May 18 included a record for a wall-hanging by the weaver Peter Collingwood (1922-2008).

The trademark 'microgauze' hanging of two-tone woven linen and steel (pictured **above right**) had been recently given to a fund-raising event in Suffolk but was consigned to auction after specialist advice. Sworders has sold several similar pieces in recent years.

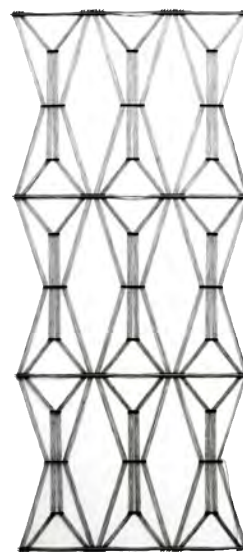
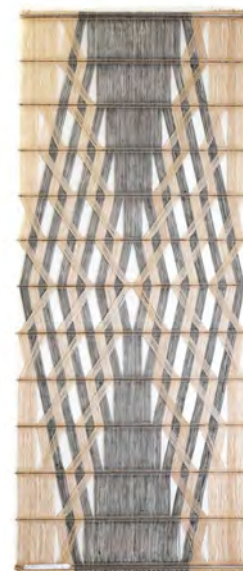
Based in Colchester for much of his career, Collingwood was at the forefront of weaving for 50 years. His wall hangings, many of them sold at the time through Liberty's and Heal's, use the traditional craft to create very modern visual abstraction. Today they are admired and collected worldwide.

Measuring 2ft 1in (63cm wide) by 6ft (1.50m) high, the hanging titled *M74 No72* was bought directly from Collingwood in the early 1980s by the vendor's mother. She was an enthusiastic weaver and had joined a craft cruise for which Collingwood provided lectures and tutoring.

Donated to a fete in Wenhasston, near Southwold, the auction proceeds will now benefit the Ukraine Humanitarian Appeal. Underbid by the UK trade, the winning bid of **£20,000** (estimate £5000-8000) came online from a UK private buyer via thesaleroom.com.

The previous high for a Collingwood weaving was the £18,000 bid for a similar example at Phillips in 2015.

Sworders' record-breaking hanging is pictured here alongside another **below right** offered at **Lyon & Turnbull's (25% buyer's premium)** Modern Made sale in London on April 29. Worked in black linen threads and signed and titled *M22 No41*, it made a more regulation price in selling at **£9000**.



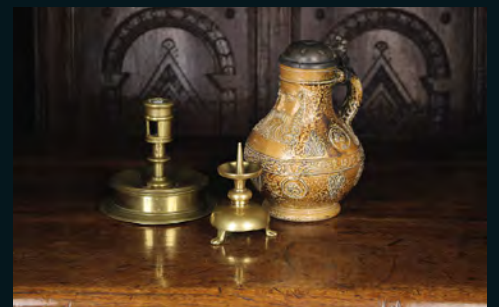
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Far left: *Sunflowers* by John Bratby – **£8500** at Halls.

Left: *Untitled (for The Horse's Mouth)* by Bratby – **£22,000** at Lyon & Turnbull.

Bratby: the pretty and the gritty

Bright sunflowers and urban scene demonstrate contrasting sides of the Mod Brit artist

by Alex Capon

Contrasting works by John Bratby (1908-92) drew interest in different parts of the country over recent months.

A bright and colourful large-scale depiction of sunflowers emerged at the timed online sale at Halls (20% buyer's premium) which closed on May 2.

It came to the Modern and Contemporary Art Auction from a local private collection having been purchased by the vendor's father who was a controller at the BBC.

The 4ft x 3ft (1.22m x 91cm) signed oil on canvas was one of numerous examples of the subject by the artist, the like of which he painted right up towards the end of his life.

While his earlier 'Kitchen Sink' subjects tend to be more prized, both curatorially and commercially, his still-life and floral compositions crop up regularly on the market and generally attract decent levels of bidding. The highest price at auction for such a work is the £19,000 at Christie's in 2017 for *Birds and Flowers*, a painting from 1972 which was even larger than the picture at Halls.

The 4ft x 3ft (1.22m x 91cm) signed oil on canvas here was a good signed example. It was billed by the Shropshire saleroom as a "bursting with vibrant colour" and demonstrating "Bratby's skilful use of colour and line".



While Bratby's 'Kitchen Sink' subjects tend to be more prized, his still-life and floral compositions often attract decent bidding

Estimated at £5000-7000, bidders responded to its exuberance and energetic brushstrokes and it sold at £8500 to a UK private buyer.

The price compared well with a few similar examples sold recently. Two Bratby sunflower pictures from 1990 sold for £9000 and £8500 apiece at Bonhams in April while one of artichokes in flower made £8000 at the same sale.

Gritty younger work

Making a fair bit more was an earlier work with more of a gritty urban focus – the kind of picture which Bratby produced during the highpoint of his career as young man.

The artist painted prolifically over the course of his life and, despite the abundance at auction, works such as this from his most creative period have become increasingly scarce.

Appearing at Lyon & Turnbull's (25% buyer's premium) sale of Contemporary & Post-War Art on April 6, the substantially sized

untitled painting was painted in 1958 as part of a commission for the film *The Horse's Mouth* based on Joyce Cary's novel.

In the film, the character of Gully Jimson, an eccentric figurative painter, was played by Alec Guinness who took direct inspiration for the role from Bratby, visiting his studio to observe him at work. Guinness went on to win best actor at the *Venice International Film Festival* for the role.

The 5ft 11 x 7ft 11in (1.8 x 2.4m) oil on board at the Edinburgh sale was part of a group of paintings with a panoramic perspective associated with the film and which were produced not long after Bratby's solo exhibition at The French Gallery on Madison Avenue, his first show in New York. Indeed, 1958 was a key time for the artist – he jointly won the British Guggenheim Award with Ben Nicholson that year.

This example had plenty of trademark features including the lurid colour palette, the heavy impasto and the focus on the textures and patterns of the architectural environment, such as the red terracotta floor tiles and the brickwork of the terrace walls.

It also had a figurative element with the presence of the mother, child and dog to the left of the painting sitting on a wall.

When it comes to this artistic genre (the 'Kitchen Sink' or 'New Realist' painters), the fact that these

movements were born out of the grey rubble and grinding drabness of post-war Britain means that it is often the case of the drearier the better commercially.

This picture, which had been purchased directly from the artist and changed hands only once since, therefore had a lot going for it. Not only was it an appealing proposition against a £6000-9000 because of its subject, date, colours and composition, it was also the kind of work that has become increasingly hard to find and therefore likely to draw out some of the artist's longstanding followers as well as some new Bratby buyers.

After generating strong interest as anticipated from both the trade and private buyers, it was knocked down at £22,000 to a local collector who normally collects contemporary Scottish pictures but seemed to be branching out.

The sum represented the highest price for Bratby at auction in a decade other than two works with a special provenance: a portrait of Sir Michael Caine that made £25,000 at Bonhams as part of the dispersal of the actor's personal collection and a view of Venice that took £24,000 as part of the sale of David Bowie's collection at Sotheby's in 2016.

It was also above the £15,000 for another picture from Bratby's *Horses Mouth* series that came from the same source and sold at Lyon & Turnbull in 2018. ■



Smith sold at second attempt

Showing the growing sensitivity towards estimates in the Modern British market, a portrait by **Sir Matthew Smith (1879-1959)** that had been unsold at Halls last year did rather better when it was reoffered last month with a reduced pitch.

The portrait of a young woman holding a bunch of flowers was a 2ft 2in x 21¼in (65 x 54cm) oil on canvas, one of a good number of portraits of Eastern women painted by the Halifax-born artist.

Smith's works can be very valuable, especially his colourful still-lives and landscapes which were inspired by Matisse and tend to be his most sought after pictures. They have made six figures on occasion.

The current example had a Crane Kalman Gallery label on the back which showed that it had been purchased in 1969 by 'Mr and Mrs Sydney Gilliat' – presumably meaning it was once owned by the film director and screenwriter Sydney Gilliat who helped produce some of the most famous inter-war films and worked with the likes of Alfred Hitchcock.

When offered back in December with a £6000-8000 estimate, the picture had failed to sell. However, when it reappeared at the timed online sale that closed on May 2 at the lesser guide of £4000-6000, it met with a much more enthusiastic reception. This may have been on account of the three-week bidding period allowing for greater exposure as well as the more attractive pricing.

It eventually sold at £7600 to a UK private buyer from outside London – a bid that would likely have been easily enough to secure it first time round.



Above: Seated Girl by Sir Matthew Smith – £7600 at Halls.

Bawden and Great Bardfield

Two rare **Edward Bawden (1903-89)** prints showing Ives Farm in Great Bardfield drew interest at **Sworders' (25% buyer's premium)** latest Modern and Contemporary art sale.

The farm directly backed onto the Brick House, the artist's home in the high street of the Essex village where he lived with his great friend, Eric Ravilious, in the 1930s and which remained his home for over 40 years.

It features in a number of paintings, watercolours and prints by artists of the Great Bardfield school which the two famous artists had established.

The opening lot of the sale in Stansted Mountfitchet on April 5 was *Ives Farm, Great Bardfield*, a linocut in colours from 1957 which was part of an edition of 35.

Showing the farmer, cattle and birds in Bawden's distinctive style (he used his same technique throughout his career not just for limited edition prints but also for posters, wallpaper, murals and book illustrations), it measured 16in x 2ft (41 x 61cm) but had a few condition issues such as the paper's light brown discolouration, some horizontal and vertical creases as well as some stains to the margins.

Estimated at £1500-2500, it sold at £3200. Only four copies of *Ives Farm, Great Bardfield* are recorded as selling at auction on Artprice, and this sum was second only to the £3800 fetched by a copy sold at Bonhams in 2011.

On the road

The following lot at Sworders was another linocut, *The Road to Thaxted* which depicts the front of the farmhouse as a policeman cycles past. It was also released in an edition of 35 in 1956, as well as another edition of 55 in 1960. This 22½in x 2ft 7in (57 x 79.5cm) sheet was an example of the latter.

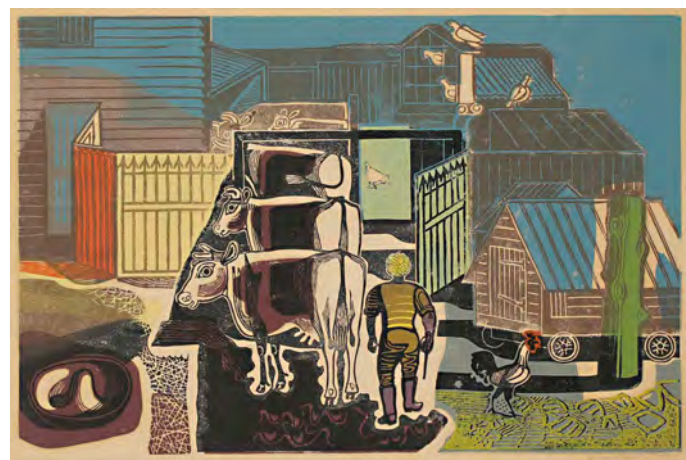
Signed and dated, it was in good condition with strong colours retained, although it had some small ripples caused by being stuck down on board and a few small abrasions. Pitched at £3000-5000, it sold at £8000. The price was the highest at auction for one of the 1960 prints, and not too far behind the record £8500 for a copy of the 1956 edition, set by one sold at Cheffins in March 2019.

Sworders' specialist Amy Scanlon said: "Both prints were quintessential Bawden linocuts and made in relatively small editions. However, *The Road to Thaxted* brought a particularly strong sum as it is a rare impression and, unlike the earlier editions, shows more vibrant colours."

Three works by another Great Bardfield artist, **John Aldridge (1905-83)**, were also on offer at the sale, each of them selling above estimate for a combined £14,500. The artist had moved to the



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1. *The Road to Thaxted*, an Edward Bawden linocut that sold for **£8000** at Sworders.

2. *Ives Farm, Great Bardfield*, 1957, another Bawden linocut – **£3200**.

3. *Bluegate Hall Farm*, by John Aldridge – **£7000**.

village in 1933 and became a neighbour of Bawden, working alongside both him and Ravilious who were both more established artists from the outset.

The top-seller among the three pictures at the current sale was a slightly later work from 1952, a 10½ x 14in (27 x 36cm) oil on panel titled *Bluegate Hall Farm*. A signed picture, it was also inscribed with the title and dated on the back.

The artist painted a number of views of the farm in Great Bardfield one of which sold at Sotheby's for £2400 back in 2003 (Bawden painted *Bluegate Hall Farm* too,

and also made a print of the location).

Although this picture was smaller than the one sold in 2003, the market has moved on quite a bit since then and the estimate of £2000-3000 here was not deemed excessive. After a good competition, it was knocked down at £7000, the fourth highest for the artist at auction (source: Artprice). Indeed, three of the top four prices for Aldridge have come in the last year.

Along with other recent results for Great Bardfield artists, the prices generated confirmed the strength of this art market niche.

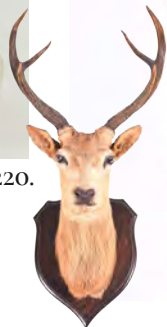
THE

Summer
AUCTION

Halls ¹⁸⁴⁵



44.



220.

196.



156.



198.



190.



202.



94.

WEDNESDAY 15th JUNE

Auction starts at 10am

VIEWING

12th June, 11am - 2pm

13th & 14th June, 10am - 4pm

- Lot 44 | An impressive 18ct white gold diamond and natural pearl ring: £12,000 - £18,000
- Lot 220 | An Edwardian mounted Sitka deer (stag) head by H. Murray & Son, Carnforth: £300 - £500
- Lot 196 | A large and impressive Japanese carved hardwood column, Meiji era: £1,500 - £1,800
- Lot 156 | A large Royal Vienna oval dish or platter, late 19th century: £500 - £800
- Lot 198 | A good and rare 19th century Egyptian, architectural style, inlaid centre table 58.5cm wide x 71cm high: £3,000 - £5,000
- Lot 190 | A large Chinese famille rose relief moulded bottle vase, Yuhuchunping: £2,000 - £4,000
- Lot 202 | After Francisque Joseph Duret a bronze figure of a 'Neapolitan Dancer': £500 - £700
- Lot 94 | A Zenith Titanium triple calendar chronograph bracelet wristwatch with moon phases: £300 - £400

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Gill WATKISS (b.1938), oil



Ralph TODD (1856-1932), watercolour

Viewing: Saturday 11th June 9.30am-12.30pm, Sunday 12th June 2pm-4pm,
Monday 13th June 9am-5.30pm, Tuesday 14th June 9am-7pm
Wednesday 15th June 9am to commencement of sale

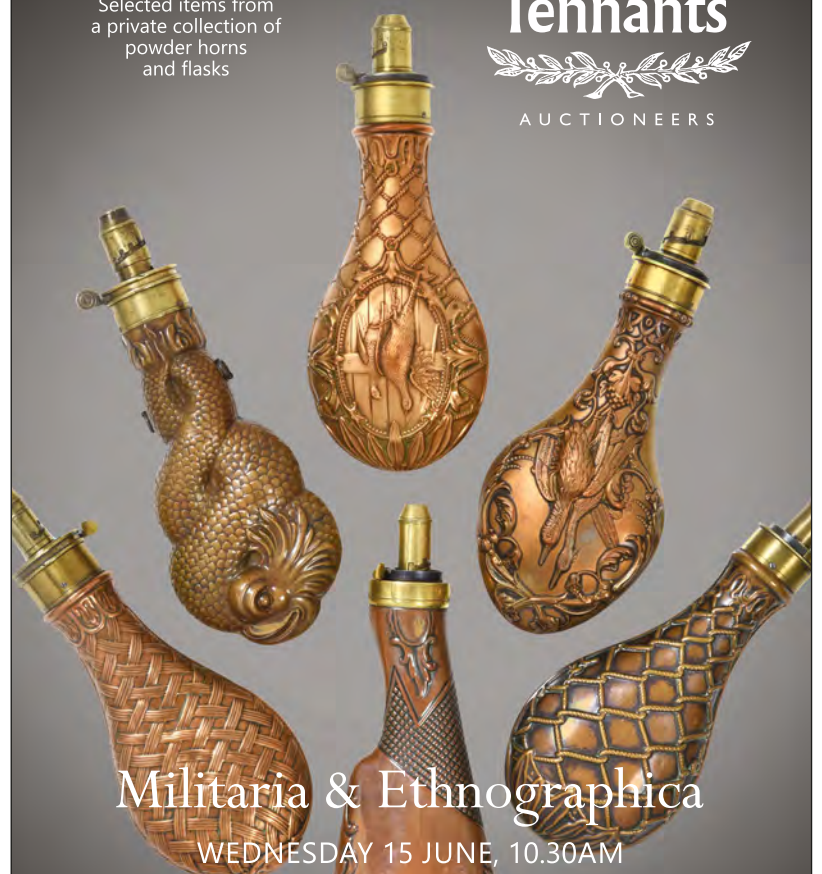
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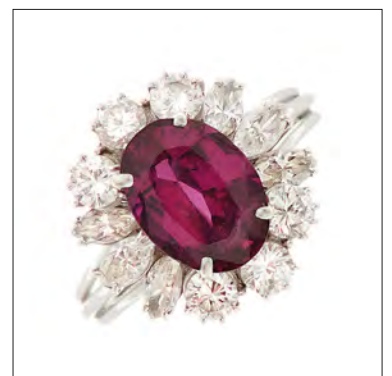
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Frankenstein first now second

Just one other example of Mary Shelley's famous tale has made more at auction

by Ian McKay

Billed as an exquisite copy, a most unusual 1818 first edition of Mary Shelley's *Frankenstein; or, the Modern Prometheus* led a New York sale at \$320,000 (£251,970).

Christie's (26/20% buyer's premium) had hoped that it might make as much as \$500,000 in the auction held from April 11-25 but it was not to be.

The three volumes bound as one in contemporary calf, it was published anonymously in a run of just 500 copies and included a preface by her lover and husband, Percy Bysshe Shelley.

This famous tale got very mixed reviews at the time.

The morally outraged *Quarterly Review* wondered "...whether the head or the heart of the author be the most diseased", but Walter Scott praised her original genius and uncommon powers of imagination.

Bound without the advertisements, this copy bears on the first title-page the ownership note 'Gilbert East 1824', possibly Sir Gilbert Hall, a man who left an eccentric will. It made lavish provisions for his pets and was very specific about the construction, decoration and scenting of his coffin.

Just one *Frankenstein* first has made more – but a great deal more. In September last year the Manney-Baum copy in its original three-volume format and binding was sold in the same rooms at \$950,000 (then £688,405), as noted in ATG No 2512.

Sendak selection

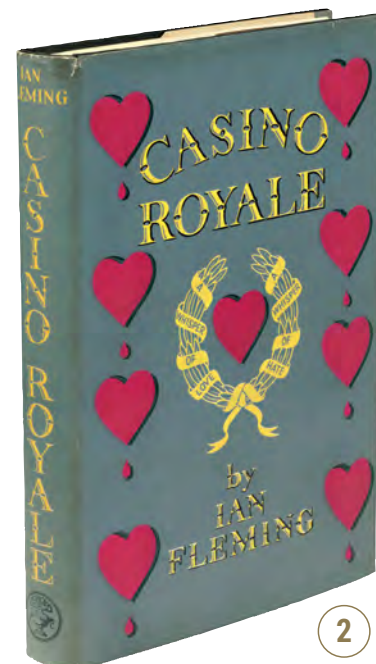
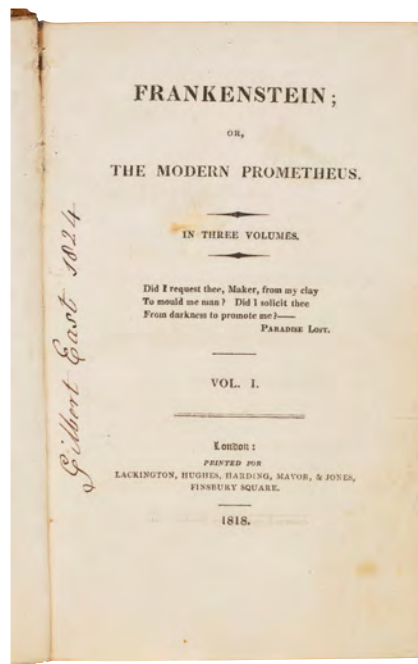
A number of lots in the recent sale came from the library of the distinguished illustrator and collector, Maurice Sendak, and were sold to benefit the Rosenbach Museum & Library in Philadelphia.

They were led at \$110,000 (£86,615) by a presentation copy of the *Kinder-und Haus-Märchen* of the brothers Jacob and Wilhelm Grimm. Dating from 1825, it was an example of the first popular German edition – one inspired by the success of Cruikshank's popular English edition.

It was inscribed by the brothers for Amalie Hassenpflug, the daughter of a Kassel family that proved a rich source of material relating to



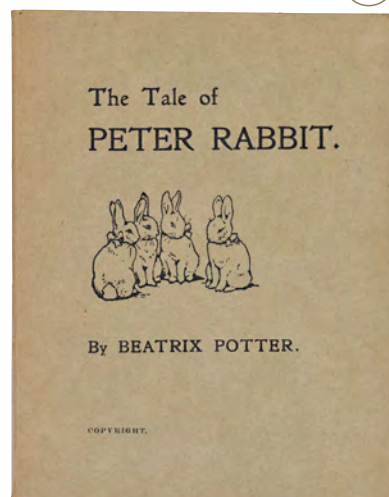
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2



3



4

1. The contemporary calf binding and first volume title-page of the 1818 first of *Mary Shelley's Frankenstein...* sold for **\$320,000 (£251,970)** by Christie's New York.

2. The warmly inscribed but rather puzzling presentation first of *Casino Royale* – **\$95,000 (£74,805)**.

3. The title-page spread from one of the 425 paper copies of the 1896 *Kelmscott Chaucer*, the supreme achievement of the 40-year artistic collaboration between William Morris and Edward Burne-Jones – **\$48,000 (£37,995)**.

4. A 1901 first issue of Beatrix Potter's *Tale of Peter Rabbit* – **\$65,000 (£51,180)**.

the brothers' works. Amalie herself had contributed several tales, but recent scholarship has identified an elder sister, Marie, as a richer source and between them three Hassenpflug sisters are thought to have contributed about 40 fairy tales.

Bid to \$75,000 (£59,055) was Grimm's densely written manuscript of a tale called 'Liebe Milli', a clean copy running to 134 lines that was only re-discovered in the 1970s and first offered at auction by Stargardt of Marburg.

It tells of a mother who to save her daughter from impending war sends her into the woods, where an old man offers to give her shelter. The girl serves him faithfully for what she thinks are three days, but which are actually 30 years.

On her eventual return to her mother, it seems, the two women sat together the whole evening in great

joy, and then went to bed serenely and calmly. But the next morning the neighbours found them both dead.

Grimm news indeed.

A third pick from the Sendak property is something much more familiar. One of the 250 copies that made up the privately printed, 1901 first issue of Beatrix Potter's *Tale of Peter Rabbit* sold for \$65,000 (£51,180).

M for mystery

Inscribed "To M, these pages from my memoirs!, Ian", a first-impression copy of *Casino Royale* of 1953 that made \$95,000 (£74,805) was something of a mystery.

The recipient could have been one of a number of people, said Christie's, but the most likely choice is Admiral John Godfrey. He was Fleming's superior in Naval Intelligence during the Second World War and



Above: issued as part of an official municipal report, this 1885 map of San Francisco's Chinatown district sold at PBA Galleries for **\$12,000 (£9230)**.

Right: a now rarely encountered 1860 view of the city, sold at **\$8500 (£6540)**.



San Frantastic views sold locally

Maps and views of San Francisco were among the principal attractions of an April 21 sale held by local auction house **PBA Galleries (25/20% buyer's premium)** to disperse the first portion of the Charles Fraccia Collection.

Highlights included a 21in (53cm) wide *Official Map of Chinatown...* of 1885 which employs different colours to highlight such residential and business categories as 'General Occupancy', 'Gambling Houses', 'Opium Resorts', 'Joss Houses' and 'Prostitution'. It was sold at \$12,000 (£9230).

However, as the cataloguer pointed out, "the map and colours show only the first or street level of Chinatown and

occupancy of same", leaving out the notorious underground.

Tears along the folds to verso have been repaired with archival tape, but bid to \$8500 (£6540) was a tinted litho view of San Francisco. Looking toward Yerba Buena Island, it dates from 1860, the tail end of the gold rush years.

Though printed in Paris with French and English titles, it was published in California by Henry Payot, who was born in South Carolina of French parents and was just 13 when he arrived in San Francisco during those golden years.

He worked initially for lithography firm Quirot & Co but later founded his own business.

the person with whom Fleming had made a visit to the Estoril Casino in Portugal that inspired the plot.

Such familiarity would perhaps justify his inscription and Godfrey himself believed he was the basis of the character, complaining after Fleming's death that he "turned me into that unsavoury character, M".

An alternative candidate is Maxwell Knight, the head of MI5, whom Fleming knew well and who signed his memos with the initial 'M'.

Neumann letters

Sold at a somewhat higher than expected \$55,000 (£43,305) were two letters of 1941 by John von Neumann, a distinguished American mathematician (born in Hungary) and a key figure in the history of both game theory and computing.

Soon to join the war effort with his work on the Manhattan Project, he

had taken a break and agreed to be interviewed for an Associated Press article profiling him and focusing on poker.

The letters are a note to the journalist, Howard Blakeslee, in which he re-writes several sentences in the draft article, and a full-page letter clarifying several mathematical points and agreeing to some simplifications.

Von Neumann also produced a data table of the frequencies of various hands of stud poker, both with 52 cards and when low-value cards are excluded, and provided solutions for the top half, third and quarter of poker hands in both scenarios. Blakeslee claimed that von Neumann's responses had given answers to three questions that puzzle every poker player, "...when to bet high, when low and when to bluff". ■

British and Irish book auctions

Jun 7*	✓	173-lot Book Section, Cotswold Auction Company - Cheltenham	01242 256363
Jun 7*	✓	45-lot Book Section, Lawrences - Bletchingley	01883 743323
Jun 7*	✓	17 lots Books, Rogers Jones & Co - Colwyn Bay	01492 532176
Jun 7*	✓	9 lots Books & Maps, Piers Motley - Exmouth	01395 267403
Jun 7*	✓	7 lots Books & Maps, Special Auction Services - Newbury	01635 580595
Jun 7-8*	✓	30 lots Books, Victor Mee Auctions - Belturbet	+353 47 55076
Jun 7 & 10*	✓	8 lots Maps & Books, Hannam's - Selborne	01420 511788
Jun 8, 10, 13 & 17	✓	Autographs & Books, Chaucer Auctions - Folkestone	0800 170 1314
Jun 9	✓	Online: Modern Literature, Forum Auctions	020 7871 2640
Jun 9*	✓	20 lots Books & Maps, Clevedon Salerooms - Bristol	01934 830111
Jun 9*	✓	7 lots Comics & Books, Featonby's - North Shields	01912 522601
Jun 9*	✓	6-lot Book Section, Greenslade Taylor Hunt - Taunton	01823 332525
Jun 9*	✓	5-lot Book Section, Parker Fine Art - Farnham	01252 203020
Jun 9-10*	✓	245-lot Book & MSS Section, Truro Auction Centre - Redruth	01209 822266
Jun 9-10*	✓	27-lot Book Section, Eastbourne Auctions - Eastbourne	01323 431444
Jun 10*	✓	54 lots Books & Maps, David Lay - Penzance	01736 361414
Jun 10*	✓	53-lot Book Section: Robert Browning Collection, Stacey's - Chelmsford	01268 777122
Jun 10*	✓	35 lots Book & Maps, Sheffield Auction Gallery - Sheffield	0114 281 6161
Jun 10*	✓	15-lot Book Section, Durrants - Beccles	01502 713490
Jun 10*	✓	8-lot Book Section, Gildings - Market Harborough	01858 410414
Jun 10*	✓	6 lots Books, TW Gaze - Diss	01379 650306
Jun 10*	✓	7 lots Books & Ephemera, David Duggleby - Scarborough	01723 507111
Jun 10*	✓	Book Section, Whitton & Laing - Exeter	01392 252621
ends Jun 10*	✓	10-lot Military Book Section: War Gaming Sale, Hansons - Stafford	01889 882397
Jun 11*	✓	5 lots Books & Maps, Canterbury Auction Galleries - Canterbury	01227 763337
Jun 11*	✓	Book Section, Nigel Ward & Co - Pontilas	01981 240140
Jun 11	✓	Comics, Excalibur Auctions - Kings Langley	020 3633 0913
Jun 11*	✓	Book Section, Lacy Scott & Knight - Bury St Edmunds	01284 748625
ends Jun 12*	✓	Antiquarian & other Books, 1818 Auctioneers - Milnthorpe	015395 66201
Jun 14	✓	Books & Ephemera, TW Gaze - Diss	01379 650306
Jun 14	✓	Books & Ephemera, Bishop & Miller - Stowmarket	01449 673088
ends Jun 14*	✓	60+ lots Books & Ephemera, East Bristol Auctions	0117 967 1000
Jun 15	✓	Books, Maps, MSS & Documents, Dominic Winter - South Cerney	01285 860006
Jun 15*	✓	5 lots Books & Maps, Barry L Hawkins - Downham Market	01366 387180
ends Jun 15*	✓	Books & Works on Paper, Southgate Auction Rooms - London	020 8886 7888
Jun 16	✓	Children's, Illus., Mod. Firsts, Cards, Dominic Winter - South Cerney	01285 860006
Jun 16	✓	Online: Books & Works on Paper, Forum Auctions	020 7871 2640
Jun 16	✓	Antiquarian & other Books, Ephemera, Thomson Roddick - Carlisle	01228 528939
Jun 16*	✓	6 lots Books/Maps, Fonsie Mealy - Castletomer	+353 56 444 1229
Jun 16*	✓	Book Section, Auction Antiques - Hele	01392 719826
Jun 17	✓	Books, Duke's - Dorchester	01305 265080
Jun 18*	✓	Book Section, Lacy Scott & Knight - Bury St Edmunds	01284 748625

Sales marked with an * are those in which books and ephemera form part of a larger sale. Sales marked ✓ are viewable on thesaleroom.com

Auctioneers are asked to send details of specialist book sales, as well as those sales that may contain significant book and ephemera sections, to:

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Forum Auctions

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Modern Literature (Online)	Thursday 9th June
Books and Works on Paper (Online)	Thursday 16th June
The Gastronomy Library of the late Caroline Crisford (Online)	Thursday 23rd June
Books and Works on Paper (Online)	Tuesday 5th July
Fine Books, Manuscripts & Works on Paper	Thursday 14th July
Books and Works on Paper (Online)	Thursday 28th July
Books and Works on Paper (Online)	Thursday 18th August
Books and Works on Paper (Online)	Thursday 1st September

Catalogues and bidding at: forumauctions.co.uk





The sale at Humbert & Ellis in Towcester on June 9 includes this teabowl and saucer from the Nanking Cargo – the contents of the Dutch East India Company ship *Geldermalsen* that sank in the South China Sea in 1752.

After the cargo was recovered in 1985 it was sold by Christie's Amsterdam that same year. Both of these pieces bear labels for that sale.

Estimate **£50-80**.

➤ [humbertellis.com](https://www.humbertellis.com)*

The timed online sale of sewing antiques and Tunbridgeware at Bleasdales in Warwickshire that closes on June 15 includes, estimated at **£300-500**, this Palais Royal mother of pearl needle case in the form of a young man wearing a peaked cap and tailcoat.

It is one of many items in the sale from the collection of the late Sue Read.

➤ [bleasdalesltd.co.uk](https://www.bleasdalesltd.co.uk)*



The Jewellery & Watches sale at Roseberys London on June 15 includes this citrine, sapphire and ruby brooch by Van Cleef & Arpels c.1940.

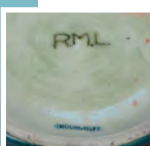
Estimate **£5000-8000**.

➤ [roseberys.co.uk](https://www.roseberys.co.uk)*

This oil on canvas laid on panel titled *Mother and Child* is one of the series painted by William Lee Hankey (1869-1952) in Dinan, Brittany, in the early 1900s. Following the theme of social realism, they depicted working class Breton family life.

It has an estimate of **£7000-9000** at David Lay in Penzance on June 9-10.

➤ [davidlay.co.uk](https://www.davidlay.co.uk)*



The sale at Durrants in Beccles, Suffolk, on June 10 includes this rare Moorcroft flambé *Orchid and Spring Flowers* pattern vase produced in the 1950s for the First Class Lounge on the ocean liner *RMS Andes*. It is marked to the base *RML* for Royal Mail Lines.

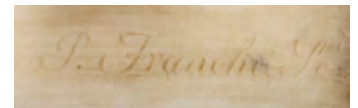
Estimate **£300-400**.

➤ [durrantsauctions.com](https://www.durrantsauctions.com)*

The Fine Art Sale at Fonsie Mealy in Castlecomer, Co Kilkenny on June 14-16 includes this Victorian white marble of a recumbent infant on a cushion, 20in (51cm) long signed by the Italian sculptor Pietro Franchi (1817-78).

Estimate **€1500-2500**.

➤ [fonsiemealy.ie](https://www.fonsiemealy.ie)*



The Arts and Crafts sale at Woolley & Wallis on June 15 features this 10in (25cm) Christopher Dresser Linthorpe vase designed with Aztec-style roundels and geometric bands.

Estimate **£500-1000**.

➤ [woolleyandwallis.co.uk](https://www.woolleyandwallis.co.uk)*

This Charles Oppenheimer (1876-1961) oil on canvas *In the Evening Light* is a view of the artist's house at 14 High Street, Kirkcudbright, where he lived between 1908-31.

He rented the house from fellow artist EA Hornel, who lived next door in Broughton House, and his neighbours included Jessie M King and her husband, EA Taylor, and the crime writer Dorothy L Sayers.

Oppenheimer painted several similar views of his home. One now hangs in Oldham Art Gallery and another in Broughton House itself.

This example forms part of the sale of Scottish Paintings & Sculpture at Lyon & Turnbull in Edinburgh on June 16 where it is estimated at **£15,000-20,000**.

➤ [lyonandturnbull.com](https://www.lyonandturnbull.com)*



Sworders' Fine Interiors sale on June 14-15 includes 90 lots from Bixley Manor, near Norwich, the home of businessman Sir Timothy James Alan Colman (1929-2021) and his wife Lady Mary Colman (née Bowes-Lyon), niece of the Queen Mother.

The great-grandson of Jeremiah James Colman (1830-98), the man who turned Colman's Mustard into an international brand, he became a director of Eastern Counties Newspapers – a company his ancestor Jeremiah Colman (1777-1851) had co-founded in 1844 – and was chairman of the group from 1969-96.

The sale includes these two works by James W Minns (c.1828-1904), the Norfolk sculptor and woodcarver credited with designing the original bull's-head emblem that is still used by Colman's Mustard today. He was also engaged to complete the Jacobean-style staircase, panelling and chimneypieces at Carrow House, Norwich (the Colman family home until the 1880s, when it became offices for the mustard works).

A framed relief carving of a robin perched on a cherry branch, signed and dated *JW Minns Norwich, 1888* is offered with another similar unsigned example with a guide of **£400-600**.

➤ [sworder.co.uk](https://www.sworder.co.uk)*



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Selected works of art and objets d'art, hand-knotted Persian/Turkish carpets, lighting, estate jewellery and silverware, private entries of 18th-21st century oils and watercolours, clocks and watches, porcelain, glassware, good bronzes, taxidermy, mirrors, books, fine period and selected country furniture, etc.

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A large and heavy gilt-bronze sculpture, 64cm wide

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A very fine and extensive early 19th century Spode dinner service hand-decorated in the Kakiemon palette

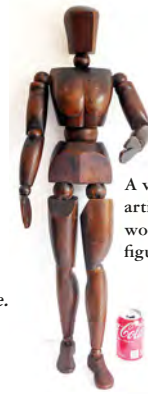
Viewing: Tuesday 14th & Wednesday 15th 8.00am-7.00pm
and sale days from 7.30am until start of sale at 9.30am

www.the-saleroom.com/taylorandfletcher

Enquiries to Martin Lambert Tel: (01451) 821666

Viewing Days & Sale Day Telephones: 01451 821666 07989 357218

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A very large artist's wooden lay figure, 80cm

A large 19th century carved marble figure sculpture, 60cm



A rare Italian 'Jungle Chess Set' by Giuseppe Ronzan & Sons, c.1968



A very large hand-knotted carpet in Ushak style, possibly Donegal Arts & Crafts, circa late 19th century, over 4m

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Lot 396
Jozsef Ripplé-Rónai (Kaposbar 1861-1927, Hungarian) pastel portrait Edit de Lukacs Lessner, 48cm x 38.5cm
£6,000-£8,000
(plus 26.4% BP*)

Mitchells
SINCE 1873
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Antiques & Fine Art Sale

Wednesday 15th, Thursday 16th & Friday 17th June from 10am

A three-day sale of some 1,250 lots to include a rare and historically important harbour scene by William Mitchell of Maryport (1823-1900) incorporating the 'Likenesses Of Well Known Characters Of That Date' listed by name, the first of its type to be sold at this saleroom. Other artworks include a portrait of Sandor Wekerle by Philip de Laszlo (Hungarian 1869-1937) and a pastel portrait of Edit de Lukacs Lessner by Jozsef Ripplé-Rónai (Kaposbar 1861-1927). Paintings by the society artist Augustus Jules Bouvier (1825-1881) are also for sale. Modern artworks include a mixed media composition by Michael Bennett (1934-2016), sold by the artist to the present owner as one of his best ever artworks, and a collection of gouache works by the London artist and illustrator Charles Clixby Watson (1906-1964). Collectors' items include an 1813 cuirassier sabre, a Victorian Royal Naval bicorn hat and a large collection of Tunbridge ware boxes.

VIEWING: Sunday 12th 11am-3pm, Monday 13th 10am-5pm, Tuesday 14th 10am-5pm and throughout each sale day

DAY ONE

- Asian Art
- Ceramics & Glassware
- Jewellery, Watches & Coins
- Silver & Allied Wares
- Table Boxes, Wall Clocks
- Barometers & Mirrors
- Textiles

DAY TWO

- Paintings, Drawings & Prints
- Objects of Art
- Collectors' Items
- Metalware

DAY THREE

- A Single-Owner collection
- Furniture
- Longcase Clocks
- Dining Tables

View catalogue and bid online at
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Lot 789
An early 18th century walnut bureau bookcase with original mirror plates, 208cm x 103cm x 55cm
£800-£1,200 (plus 26.4% BP*)



Lot 1003
A Regency mahogany duet stand
£600-£800
(plus 26.4% BP*)



Lot 367
William Mitchell of Maryport (1823-1900), oil on canvas, "Old Maryport in the year 1834 ...", signed W Mitchell 1887, also 'Likenesses Of Well Known Characters Of That Date ...', 72cm x 123cm in gilt frame
£5,000-£8,000 (plus 26.4% BP*)



Lot 787
A late 17th century walnut kneehole desk, width 79cm
£600-£800
(plus 26.4% BP*)



Lot 394
Philip de Laszlo (Hungarian 1869-1937) portrait of Sandor Wekerle, three times Prime Minister of Hungary, 117cm x 96cm
£4,000-£6,000
(plus 26.4% BP*)



Lot 781
An early 18th century walnut bureau bookcase of small proportions, 200cm x 68cm x 47cm
£600-£800 (plus 26.4% BP*)

* Plus 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

Enquiries to Auctioneers Mark Wise ASFAV or James Forster ASFAV

Mitchells Antiques & Fine Art, 47 Station Road, Cockermouth, Cumbria CA13 9PZ

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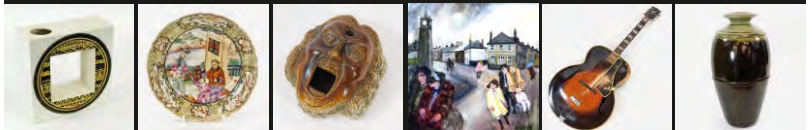


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Lot 142. British National Antarctic Expedition 1901-04, a silver-plated fork engraved 'Discovery 1901', formerly the property of Louis Charles Bernacchi
 Estimate £800-£1,000 (plus 30% BP*)



Lot 286. Montague Dawson (1895-1973), Naval convoy in stormy seas, signed, bottom left, en grisaille and pencil drawing on card, 37 x 52cm.
 Estimate £1,000-£1,500 (plus 30% BP*) + ARR



Lot 9. The photographic archive of Sir Harold Dudley Clayton, (1877-1951), one of a number of lots containing original photographs and negatives
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Morris Ware vase by George Cartlidge for Sampson, Hancock and Sons, c. 1917-1923. £200-£300



Led Zeppelin's first LP, withdrawn due to colour of sleeve. £800-£1000

The time is right for Gwen John

Welsh dealer holding an exhibition on the artist says he has constant requests for her work

by Frances Allitt

Contemplative and yet confronting, *A Young Woman in Blue* is a classic example of Gwen John's work.

The Welsh artist specialised in pictures of women in interiors, creating intimate often quiet pictures that still reflected the personalities of her subjects.

These, and a few of her well-known cat pictures, comprise most of an exhibition on John (1876-1939) at **Martin Tinney Gallery** this summer (June 15-July 16), part of its 30th anniversary celebrations.

A Young Woman in Blue is one of a few oil paintings offered in the show. Fewer than 200 of her oils exist today, many now in public collections, making these rare finds. Regularly pulling in six figures on the open market (the top price according to Artprice by Artmarket is £264,642 for an oil at Sotheby's in 2014), they are available at the show for up to just under £500,000 (works on paper are from £3500-65,000).

It is part of a mission to right the market for John.

"I have constant requests from clients for her work and there seems to be an understanding that she has been seriously undervalued in the context of current values for major 20th century British artists," says Tinney. "With the increasing interest in women artists she is seen as an important figure who, at a very young



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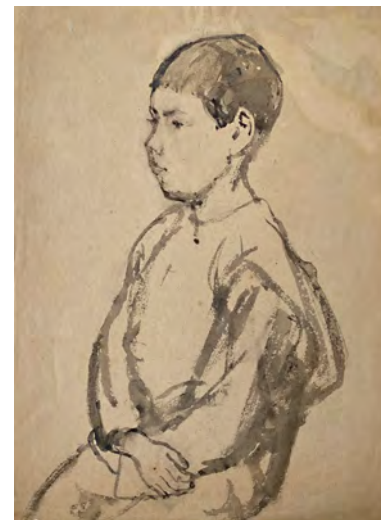
1. *A Young Woman in Blue* by Gwen John, oil on canvas laid on panel, 1914-15, 16½ x 13in (42 x 33cm).

2. *Portrait of Dorelia*, pencil, c.1903, 12 x 9in (30 x 23cm).

3. *Seated (Breton) Boy*, watercolour, late 1910s, 13 x 9in (33 x 24cm).



2



3

age showed her independence by moving to live and work in France."

Her independent spirit was long overshadowed by the men in her life. Her younger brother Augustus John (1878-1961) was regarded as one of the most important artists in Britain

in the early 20th century. Arriving in Paris in 1904, she modelled for Auguste Rodin (1876-1939) and the two were romantically involved for the next 10 years.

She maintained an 'outsider' quality throughout her life. One of the first women to train at The Slade, she came into contact with many of the major proponents of Modernism – Matisse, Picasso, Brâncusi – but remained confident in her style. After viewing a Cézanne exhibition she is said to have remarked: "These are very good, but I prefer my own."

The tide has been turning steadily for John since her death, and Tinney says she commands an international following "particularly among

collectors of work by women artists".

Many of the works in the show are from private owners, some of which are resales from collections Tinney sold to in the first place. He looks forward to the show as a fitting tribute to a Welsh subject for his 30th anniversary.

Other celebratory exhibitions planned for this year include a centenary tribute to Jack Jones (1922-1993), 'the Welsh Lowry', a review of 20th century Welsh landscape artists, a small exhibition by Edward Morland Lewis (1903-43), a pupil of Walter Sickert who died in active service, and a large group of drawings by Augustus John. ■

artwales.com

York teapot served up in Harrogate

Highland Antiques brings a 19th century silver teapot from York to the second *Pavilions of Harrogate Decorative Antiques & Fine Art Fair* of the year.

Although date stamped for 1838, it still has a duty stamp for William IV (1765-1837) along with the York town mark. It is the work of James Barber and William North and remains in good condition with light bruising on the spout.

Despite the assay office having once been central to the city – the assay mark was incorporated into the city arms in 1701 – it was closed in 1858. Silver from York remains highly collectable and this teapot is available for £2995.

With stands sold out well in advance, the fair runs from June 10-12. Regular exhibitors include local businesses **Sutcliffe Galleries** and **Walker Galleries** as



well as **Garret & Hurst Sculpture**, **Highland Antiques**, **J Dickinson Maps and Prints** and **JA Yarwood Antiques & Fine Art**. Newcomers this year are **Kath's & Teeks** and **Malcolm Eglin Antiques**, while **Carnes Fine Art** returns after some years away.

John Newton Antiques, a specialist in porcelain, 20th century silver overlay and eastern European studio pottery, has traded at the fair for nearly 40 years.



Far left: modelled here by **Highland Antiques' Mike Wilson**, this silver York teapot by James Barber & William North, 1838, is available for **£2995**.

Left: from **Sew Antiques**, this rare silver and enamel sewing set for Aspreys with import marks for 1977 is priced **£455**.

The firm's Michael Lines says it is "an eagerly awaited event for customers and trade buyers. Even the comfortable friendly coffee shop within the fair has its own regulars. I always laugh when the show opens because many visitors call out 'see you in a while Michael – just going for a coffee & cake!' Once refreshed, good sales are abundant."

cooperevents.com



Chuffed at scratchbuilt steam success in Battersea

An engineer's scratch-built working model of a steam locomotive, c.1940, in brass, steel and copper was one of the highlight sales at the last *Decorative Antiques and Textiles Fair* in Battersea.

Running from May 4-8, the event was one of the few fairs offering general antiques (as well as decorative items) taking place in London during the first half of the year, and as such attracted dealer **Mark Goodger** to return after more than a decade away. He offered the model for £14,500 and sold it to a new private buyer.

Other antiques sales included a group of five English 19th century ship dioramas of tea clippers which went to a UK private client from the stand of **Chalet White** and an early 19th century wall map ticketed at £12,000.

Louis XVI girandoles

Among the biggest ticket sales was a set of four Louis XVI period gilded girandoles, probably made in Lombardy c.1800, which **Vagabond Antiques** sold to a new young UK private buyer. It had a ticket price of £32,000.

The dealership also sold a 19th century statuary group of Apollo and the Muses with a ticket price of £48,000. This followed the sale of 12 hand-printed panels by Arthur

Sanderson, offered at £18,250, which sold from **L&V Art and Design** on opening day (see *ATG* No 2542).

Organiser Darren Hudson said: "The fair brought business to dealers, many of whose shops have gone quiet since the end of February, and some were very pleased with significant sales over the weekend."

Look back

Mirrors reportedly sold well around the fair. **Geoffrey Stead** sold a number of antique examples, and **M Goldstein** parted with a late 19th century arched architectural pair.

Dealers also relayed good sales for textiles. **Su Mason** found a buyer for a 19th century bed hanging, offered for £5500 (her most expensive item), and an Art Deco velvet embroidered hanging went to a young private buyer from dealer **Hannah Whyman**.

The fair attracted the usual clutch of trade buyers and decorators including Kathryn Ireland, Robert Kime and Suzy Hoodless.

After several years of clashing with Easter dates, the fair will now return to a six-day run from spring 2023 with its May dates now secured for the future.

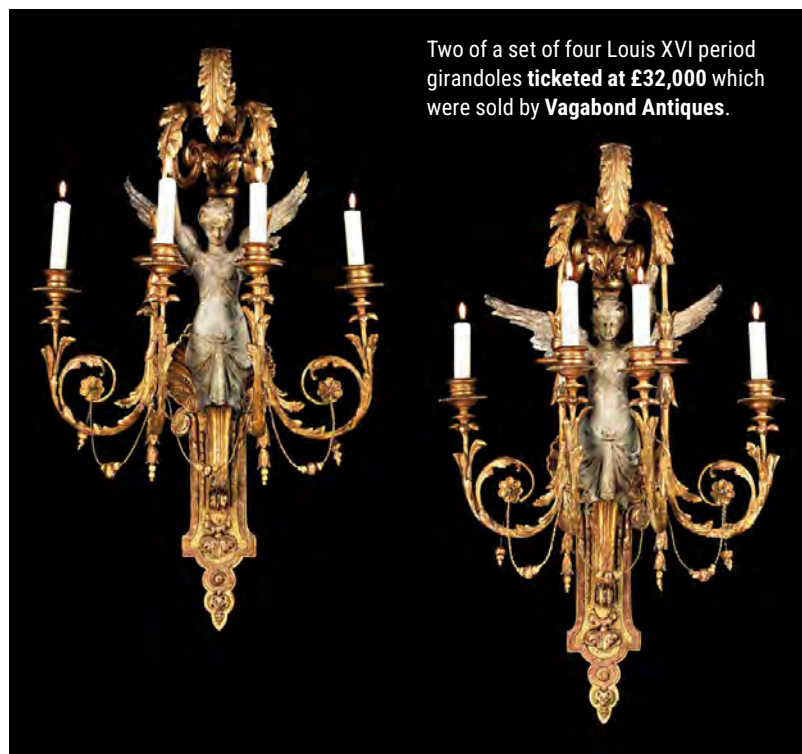
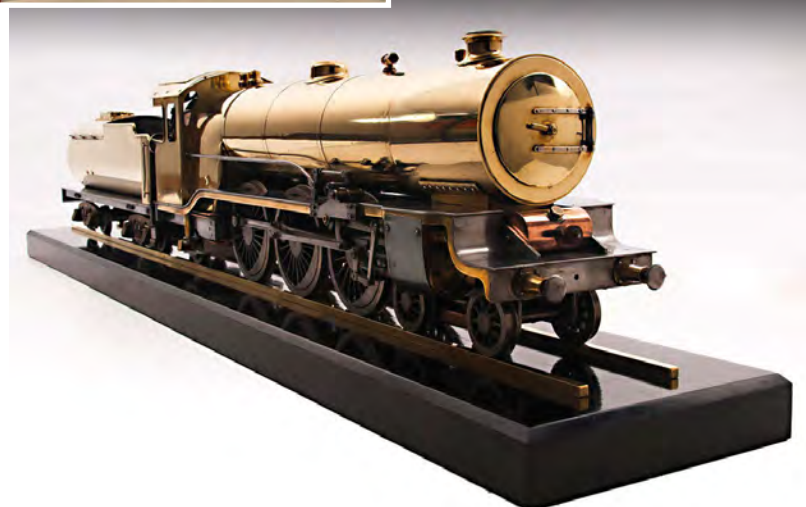
The next instalment is the autumn fair, running from October 4-9.

➔ decorativefair.com



Left: the stand of **Chalet White**, which sold the five 19th century ship dioramas, which were offered for £12,000.

Below: **Mark Goodger** sold this scratch-built steam engine, ticketed at £14,500.



Two of a set of four Louis XVI period girandoles ticketed at £32,000 which were sold by **Vagabond Antiques**.

5 Questions

Charles Wallrock of **Wick Antiques** is one of the founders of **2Covet** and exhibits next month at **Masterpiece London**.



➔ wickantiques.co.uk

The quality was outstanding. I was over the moon to be successful in the bidding and immediately started my research.

It was signed **Peake** and dated 1895 so we had something to go on. It turns out that **Peake** was called the **Grinling Gibbons** of his time and won a medal at the *Paris Exhibition* of 1900.

As a resident of Lambeth, he was sponsored by the Archbishop of Canterbury, which led to friendship with King Edward VII. Although not the most expensive piece I have ever bought, this item is so beautifully carved it just draws you in.

1 How did you get your start?

I used to go to local auction houses as a child as my parents were avid buyers and collectors. When my eldest brother set up as a dealer in Brisbane, I was inspired by helping him to pack shipping containers.

2 Have you noticed any collecting trends in the past year?

At long last English furniture is becoming more popular, which is good news as it has been undervalued for many years. It is heartening to see home-produced pieces being appreciated once more.

3 What is one great discovery you have made?

I saw a framed carving lying on a table in an auction house and it spoke to me.

4 What challenges does the trade face?

Where do you start? The cost-of-living crisis is drastically reducing disposable income. The huge rise in container charges and the never-ending burden of paperwork has made transporting goods internationally a nightmare.

The war in Ukraine has already caused massive disruption and made people worried for the future.

5 Real ale or espresso martini?

Champagne – preferably English.

If you would like to be featured in 5 Questions, please contact francesallitt@antiquetrade gazette.com

Build your own hall of frame

A group of more than 1000 original antique frame moulds from the studio of craftsman and frame maker **John Tanous** have been put up for sale, writes *Laura Chesters*.

Carl Wenstrom, director of John Tanous, said: "The original frame component moulds in various materials including soapstone, wood, plaster and rubber are beautiful and some are more than 100 years old.

"We would like to sell them and hope we can find a new owner."

The firm is selling the group of 1250 moulds with an asking price of £5000.

Co-director Tanya Wenstrom added: "We prefer to sell the carvings as one lot, but we are keen to find a new ongoing home for them."

Fulham firm

The framing business of John Tanous began more than a century ago, just off Fulham Road in London.

In the early 20th century it was one of the top gesso composition frame makers in London, servicing major museums, galleries and artists including Augustus John and John Lavery.

Among its biggest projects was the reframing of more than 200 pictures for the Christopher Wood retrospective exhibition organised by the Redfern Gallery in the 1930s.

By 1937 the family firm split into two businesses (John Tanous and Tanous Fine Art Frames) and the John Tanous business eventually focused on making bespoke furniture for interior designers and commercial clients (making its last frames in 2003).

Run by husband and wife Carl and Tanya Wenstrom with a team of more than 10, the firm is based



1



1. Some of the frame moulds John Tanous is selling.

2. The John Tanous shop in Fulham which operated a café from the ground floor.

3. Carl and Tanya Wenstrom who run John Tanous.



2



3



“**The original frame component moulds are beautiful and some are more than 100 years old**”

in the Sussex countryside. Tanya said: "Picture framing skills, such as gilding, were adapted to manufacture furniture, mirrors and curtain pelmets.

"In 2009 the operation moved to premises in Sussex and a greater focus was made of producing high-end craftsman-built bespoke furniture."

As part of clearing its archive John Tanous also sold more than 100 frames through Parker Fine Art Auctions in Farnham, Surrey, in April.

The framing firm **Tanous Fine Art Frames** continues to trade in Fulham.

tanousframes.com

johntanous.co.uk



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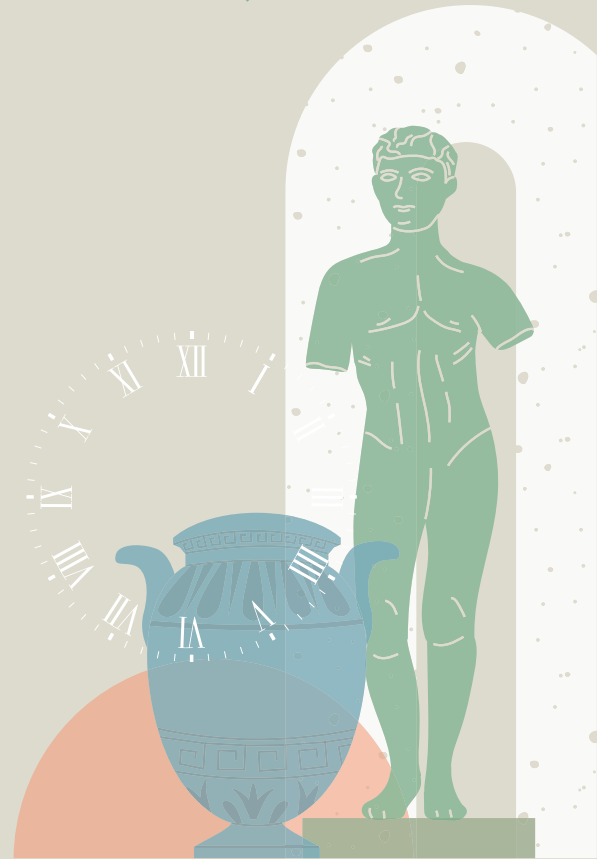
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Georgian on our mind: end of an era at St James's art community

The upper floors of this elegant London brick building have housed notable names over the years, as dealers *Oliver Forge* and *Brendan Lynch* describe

Alas: the end of an era at Georgian House in Bury Street, St James's.

On April 8 with a heavy heart the last of the art dealers closed the door on Georgian House for the last time and one of the London art world's most treasured establishments has gone.

It was built in the 1920s for army officers and after had a brief spell in the 1950s housing a raffish gentlemen-only club [the Georgian Pussy Club].

But for at least half a century this red-brick building was the home to art dealers, collectors, eccentrics, entrepreneurs, photographers, art conservators and the occasional retired actress.

Over the decades inhabitants included Sir Jack Baer, Sir Hugh and Lady Leggatt, Jane Abdy, Naji Asfar and Gawain McKinlay, Nicholas Bagshawe, Robert Brandt, Joost van den Bergh, Peter Glidewell, Loyd Grossman, Derek Johns, Max Rutherford, Christopher Davidge and Amrita Jhaveri, Fabian Stein, the late Christopher Wood and us – Oliver Forge and Brendan Lynch.

The extraordinary range of expertise covered all areas of the art world, from ancient classical civilizations, China, Egypt, India, Japan and up to the 20th century. There were also jewellery and Old Master paintings, prints and drawings all contained in one building.

Chain-smoking porter

Entering through double doors into an elegant checkerboard marble hall – presided over by the colourful, bibulous and chain-smoking resident porter John Gregory, Georgian House's guardian of 20 years [see



“

For at least half a century this building was the home to art dealers, collectors, eccentrics, entrepreneurs, photographers, art conservators and the occasional retired actress

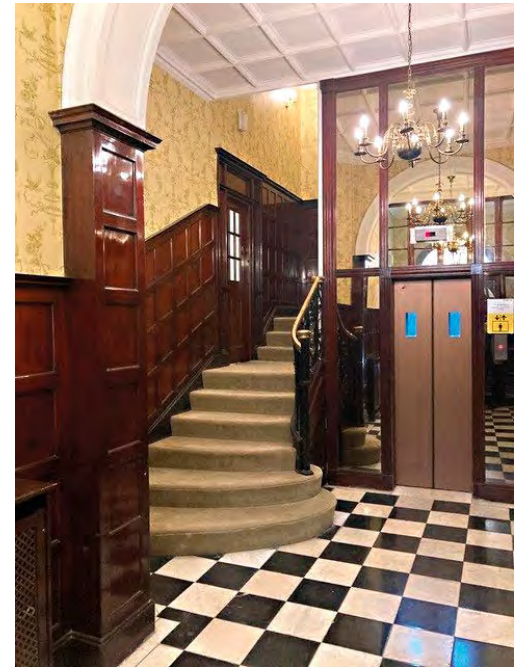
obituary, ATG No 2527] – you might encounter museum curators and directors, such as Marion True from the Getty Museum, Christopher Brown from the Ashmolean and leading lights from the British Museum and V&A, as well as maverick collectors such as George Ortiz and Sam Josefowitz.

The revered art critic and Francis Bacon scholar David Sylvester might be there, or the painter and dress designer Diana Scarisbrick. Min Hogg, the late, great editor of *World of Interiors* magazine or perhaps the actor Julian Sands and the legendary

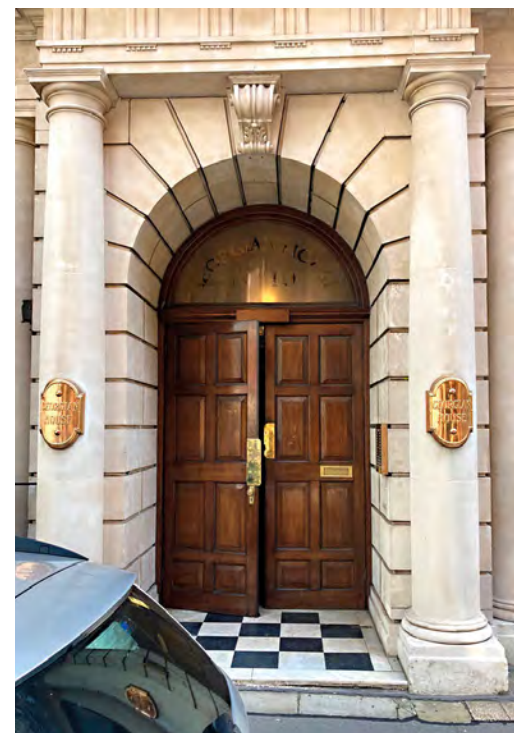
Paul Simon. Royalty included the Ottoman-born Princess of Berar, wife of the 7th Nizam of Hyderabad, and seasonal princesses from Brudwan and Bikaner and even, on the rare occasion, Princess Alexandria.

You might see paintings crated up waiting to go to Maastricht or *Masterpiece* or a group of porters standing around a large marble sculpture pondering if it would be wise to send it up in the small, unpredictable cage-like lift.

But sadly no more. Now,



Above, above right and right: views of the Georgian House exterior, the checkerboard entrance hall and doorway to the flats on upper floors. The shops on the ground floor are not part of the redevelopment.



rather like a great ship being decommissioned, the modernisers have moved in and soon it will be just another residential block of flats and a little piece of St James's history will have disappeared forever.

ATG says: it should be noted that the businesses mentioned above have moved on naturally and many have continued to operate. Forge and Lynch, which moved in 1998, is now dealing from Pall Mall.

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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."

Talent torn apart by tragedies

Two paintings sold in German auctions were produced by artists killed in wartime

by Jonathan Franks

£1 = €1.19

Paintings by Stanislaw Kubicki rarely make it to auction, so the appearance of the 4ft 11in x 4ft 2in (1.51 x 1.26m) panel *Aufsetzender Storch II* (Landing Stork II) at Lehr (22% buyer's premium) in Berlin on April 30 caused something of a stir.

Of German-Polish origins, Kubicki is considered to be the most accomplished representative of Polish Expressionism.

He was equally at home in the artistic circles of Berlin and in 1931 he presented 36 pictures of people, animals, plants and towns in his characteristic deconstructed style at an exhibition in the German capital. The painting of the stork, which he executed at the behest of his wife and fellow painter Margarete Kubicka can be seen in this context.

Soon afterwards the couple fled to Poland, where Kubicki later joined the Polish resistance. He was captured by the Gestapo and died at their hands in 1942.

His German wife managed to survive; she lived and worked in Berlin until 1984. The painting in Berlin came from her legacy and was expected to bring €80,000.

An Austrian museum had hoped to make a purchase, but at €130,000 (£109,245) it was outbid by a Polish collector. Kubicki's *Self Portrait*, an oil on cardboard from 1911 from the same source, changed hands for €36,000 (£30,250).

Bizarre scene

While the €50,000 hammer price for the rare bracket clock by the celebrated London clockmaker



Joseph Knibb made the headlines (ATG No 2543), the highest price of the May 7-8 sale at Schloss Ahlden (25% buyer's premium) was achieved for one of the few known paintings by Walter Spies.

Born in Moscow in 1895, he spent much of his working life in Berlin. By his own account, he never painted more than three or four paintings a year because he was too busy doing other things.

Many of these involved the film director Friedrich Wilhelm Murnau, the maker of the classic horror film *Nosferatu*, who became Spies' partner in 1920. The colour scheme of his paintings was greatly influenced by the lighting of Murnau's films.

The 1ft 11in x 19in (58 x 47cm)

oil on paper *Transformationakt* (Transformation Act) on offer was painted soon after 1920 and is one of the artist's earliest works.

It depicts a somewhat bizarre set of musicians in the orchestra pit and a dancer on stage as Carmen. At the same time, she is seen preparing for her performance behind a paravent. The figure was probably inspired by Pola Negri's role as the femme fatale in Ernst Lubitsch's film of the same name.

In the late 1920s Spies travelled to Bali where he stayed for the rest of his life. However, even in the island paradise in 1938 he was arrested for 'unmoral behaviour' and spent eight months in prison.

He was later interned as a hostile



Above left: *Aufsetzender Storch II* by Stanislaw Kubicki – €130,000 (£109,245) at Lehr.

Above right: *Transformationakt* by Walter Spies – €300,000 (£252,100) at Schloss Ahlden.

alien and in 1942 was deported, along with 400 others, on a freighter bound for Bombay. The ship was sunk by a Japanese plane and all on board perished.

The painting in the sale, which had been owned by various descendants of Murnau, was sold to a German collector for a lower-estimate €300,000 (£252,100). ■

Porcelain displays skills of a Polish master



This Vienna porcelain tea bowl and saucer from the 1720s is painted en camaieu by Ignaz Preissler (1676-1741), the Polish decorator considered a master of the *hausmaler schwarzlot* technique. Working in a workshop in Breslau, he decorated porcelain blanks from both the Vienna Du Paquier and the Meissen factories, typically adapting printed sources for inspiration.

Here the tea bowl decorated with a stag hunt follows an engraving by Aegidius Sadeler II (1570-1629) while the scene to the saucer, Diana discovering the

pregnancy of Callisto, copies an engraving by Pieter Jansz Saenredam from 1599.

They came for sale at Lempertz (25% buyer's premium) in Cologne on May 20 as part of the collection of *hausmaler* porcelain formed by the art historian Dr Annedore Müller-Hofstede who died in 2017. The pair was previously owned by the porcelain collector Paquita Kowalski-Tannert (1890-1970). Estimated at €8000-10,000, it took €21,000 (£19,000) from a German collector.

Roland Arkell



An exceptional English chronometer

This English deck chronometer is Molyneux No 1326 – made by the London maker Robert Molyneux in c.1830.

The silver case is hallmarked for 1829 while the signature *Molyneux & Sons, 44 Devonshire Street* indicates it was made sometime between 1830, when Molyneux's sons joined him in the business, and 1832 when the firm moved to new premises at 30 Southampton Row.

The major part of Molyneux's business was concerned with precision watches and chronometers.

Exactly when he came to London is not known, but in his early years he had been a keen student of Thomas Earnshaw. By c.1800 he had started up in business on his own at Devonshire Street and must have quickly gained a fine reputation, as in 1805 he was asked by the Board of Longitude to adjudicate on inventions made by both Earnshaw and John Arnold.

Generally, a deck watch was used as a secondary timepiece, to be wound and synchronised daily with the ship's official clock. Its prime requirement was



isochronism, the consistency of timekeeping.

This fine chronometer, very much in the manner of Earnshaw, was in exceptional condition with matching numbers to the dial and movement, original blued steel



Above: English deck chronometer by Molyneux with original case left – €31,000 (£28,000) at Cortrie.

hands and the original box with ivory panel reading *Deck Watch Molyneux No.1326*. It came for sale at **Cortrie Special-Auctions (20% buyer's premium)** in Hamburg on May 15 with a guide of €3000-6000 but sold for €31,000 (£28,000).

Roland Arkell

Peacock chair struts to five figures

Inspired by British Windsor chairs, the Danish designer Hans J Wegner created his so-called *Peacock chair* in 1947.

He adapted the form of the original, using the flattened wooden slats on the back of the chair to create a distinctive form, reminiscent of the display of the exotic bird.

In 1953, he decided to upgrade the chair and developed an upholstered version, which he first presented at the *Cabinetmakers Guild Exhibition* in Copenhagen of that year.

Although the oak chair with its leather back, armrests and fabric covering was much admired, the production proved to be difficult and expensive. As a result, only few such lounge chairs were actually made.

One of them came up for sale at **Schops Turowski (24% buyer's premium)** in Krefeld on May 7 with a starting price of €5000. After extensive bidding, a Scandinavian collector saw off his competitors at €30,000 (£25,210).

Müller punch bowl

The starting price of €1800 for a rare punch bowl, made of nickel-plated metal and glass by the German designer Karl Müller in Burg Giebichenstein also left the bidders plenty of scope. Until now, only one other example of this design from 1928 was known and that is in a Munich museum.

The hammer fell at €15,500 (£13,025); the successful bidder was a German collector.



Right: Hans J Wegner *Peacock chair* – €30,000 (£25,210) at Schops Turowski



Above: punch bowl by the German designer Karl Müller – €15,500 (£13,025).

Majorelle arrowhead table points to top-quality Art Nouveau

The latter years of the 19th century and the first of the 20th marked the most productive era of the French designer Louis Majorelle, who is often called the master of Art Nouveau furniture.

Many of his pieces had floral decorations such as his *Nénuphars* (water lilies) series, which he presented at the *Exposition Universelle* of 1900, followed three years later by the *Orchidée* desk.

On the occasion of the *Salon des Industries du Mobilier*, held in Paris in 1905, Majorelle added a further floral motif to his repertoire: the flowering plant *Sagittaria sagittifolia*, known as arrowhead.

A table *Aux Sagittaires* was the highlight at **Quittenbaum (25% buyer's premium)** on May 11 in Munich. While the form of table is known from the *Orchid* series, the combination with bronze arrowhead decorations, which adorn the legs of 4ft 1in x 2ft 11in (1.24m x 89cm) mahogany and lemonwood table, could previously be found only in contemporary illustrations.

After an exchange of bids between the French trade and a German collector, the latter outpaced his competitors at the upper estimate of €70,000 (£58,825).



Above: *Aux Sagittaires* table by Louis Majorelle – €70,000 (£58,825) at Quittenbaum.



Porcelain plaque inspired by Hofmann

Twenty-five finely decorated porcelain plaques, several from the legacy of a German aristocratic family, are being sold by Wendl in Rudolstadt in its summer auction on June 23-25.

Measuring 2ft x 20in (60 x 50cm), the motif *Christ in the Temple* is the largest.

The scene in which the 12-year-old Christ is surrounded by numerous elders in temple at Jerusalem is sometimes also known as the *Dispute in The Temple* or *Christ among the Doctors*. It is based on the work by Heinrich Ferdinand Hofmann, who painted the first of many religious motifs in 1854, after the death of his mother.

Over the years, numerous other idealised scenes from the life of Jesus followed, among them *Christ in the Temple* from the 1880s.

Hoffmann's works were internationally popular; the monthly periodical *The Sunday Strand*, published from 1900 onwards, described him as the most influential contemporary German painter.

He created altarpieces for churches in Germany and other parts of Europe.

In 1925, the philanthropist John D Rockefeller Jr purchased land in New York, where the Riverside Church was built. After its completion, he acquired four works by Hoffmann for the church interior, an indication of the artist's fame.

One of these was a copy of *Christ in the Temple*, which was executed in Hoffmann's studio under the artist's supervision. The original belongs to the Galerie Neue Meister, part of the State Art Collections in Dresden.

It served as the inspiration for the KPM Berlin porcelain version, which is known in various sizes, but none larger than the one now being sold in Thuringia with a **starting price of €3600**.

👉 auktionshauswendl.de

Alice Baily loved both art and music

In 1923, soon after the Swiss avant-garde artist Alice Baily painted her 2ft 2in x 20in (65 x 50cm) canvas *La cantatrice*, it was bought by the collector Friedrich Trüssel at an exhibition in Bern.

Since then, it has passed by descent to the present owner, who has consigned it to Kornfeld in Bern for the sale on June 17. Music was an important part of Baily's life and was often reflected in her art.

Numerous depictions of musicians and singers can be found in her oeuvre. After spending several years in Paris, Baily moved to Lausanne in 1923, where she lived for the rest of her life. In 1936 she completed a series of murals for the town theatre, a task that so exhausted her that she succumbed to tuberculosis and died two years later.

When Trüssel bought *La cantatrice* in 1923, he paid SFr1100. The expected price now is **SFr100,000**.

👉 kornfeld.ch



Just what the doctor ordered

Numerous pieces in the Asian art sale at Lempertz in Cologne on June 11 come from the collection of the German doctor Ludwig Jansen, who began collecting works of art in the early 1970s.

He was particularly fascinated by Indian and south-east Asian sculptures which he sometimes brought with him from the extensive journeys he undertook with his wife. He found other pieces at auctions or bought them from dealers.

Among the lots now for sale is a 3ft 1in (95cm) high Indian stone stele of Parshvanatha, carved in the 9th or 10th century, most probably in the central province of Madhya Pradesh. Following the tradition of Jainism, Parshvanatha was a so-called tirthankara, which translates literally as ford-maker. That means that he was a spiritual teacher who made a way for others to follow so that they might reach enlightenment. It is generally acknowledged that Parshvanatha was a historical figure, who lived in the 9th or 8th century BC.

The sculpture on offer portrays an episode from his life according to the teachings of Jainism. After he had saved two snakes from a fire, they became his protectors when he was attacked by his enemies. After a week of assaults, his foes recognised Parshvanatha's superiority and gave up the fight.

Jansen, who died in 2020, acquired the figure at a Lempertz auction in 1973. It now has a guide of **€10,000-15,000**.

👉 lempertz.com



Buddhist deity forges ahead

Among the numerous sculptures for sale at Nagel's June 13-14 auction of Asian art in Stuttgart is the ferocious figure of the Tibetan Buddhist deity Dorje Legpa in the incarnation of Damchen Garwai Nakpo, or the Lord of the Forge.

His name translates as 'oath-bound benign thunderbolt' and

he was one of the protectors of Buddhist teachings. He is depicted riding side-saddle on a billy goat whose horns are twisted together. The deity has flaming hair and a crown of five human skulls. He is carrying his two attributes as a blacksmith: a long-handled hammer and a pair of bellows.

This 18th century Chinese figure was cast in copper alloy and then fire gilded. It is far less drastic than other versions, in that the base is formed of lotus flowers, whereas other examples show the goat riding through a lake of enemy blood.

Estimate **€25,000-35,000**.

👉 auction.de



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D. Chiparus (1886-1947)
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Déjeuner, Meissen 1763-73
 painted by Johann Georg Loehnig



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 h. 30,5 cm

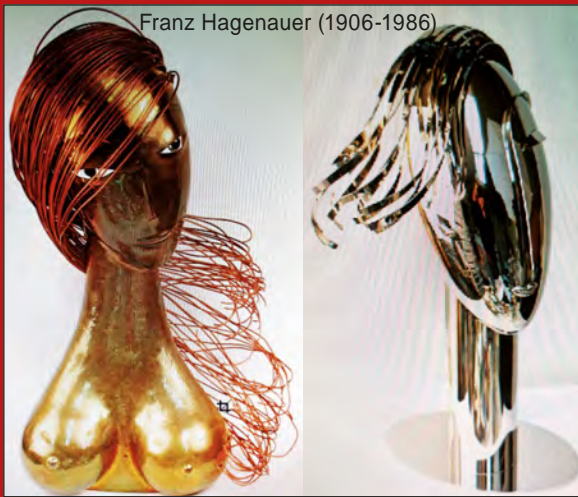


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Cabinet, Mexico 18. cent., walnut with inlaid ivory



Franz Hagenauer (1906-1986)

Brass, polished, h. 61 cm

Metal, polished, h. 39 cm



Riot stick, China 1899-1901, l. 86 cm



David Teniers (1610-1690), oil on canvas, 83,5 x 121 cm



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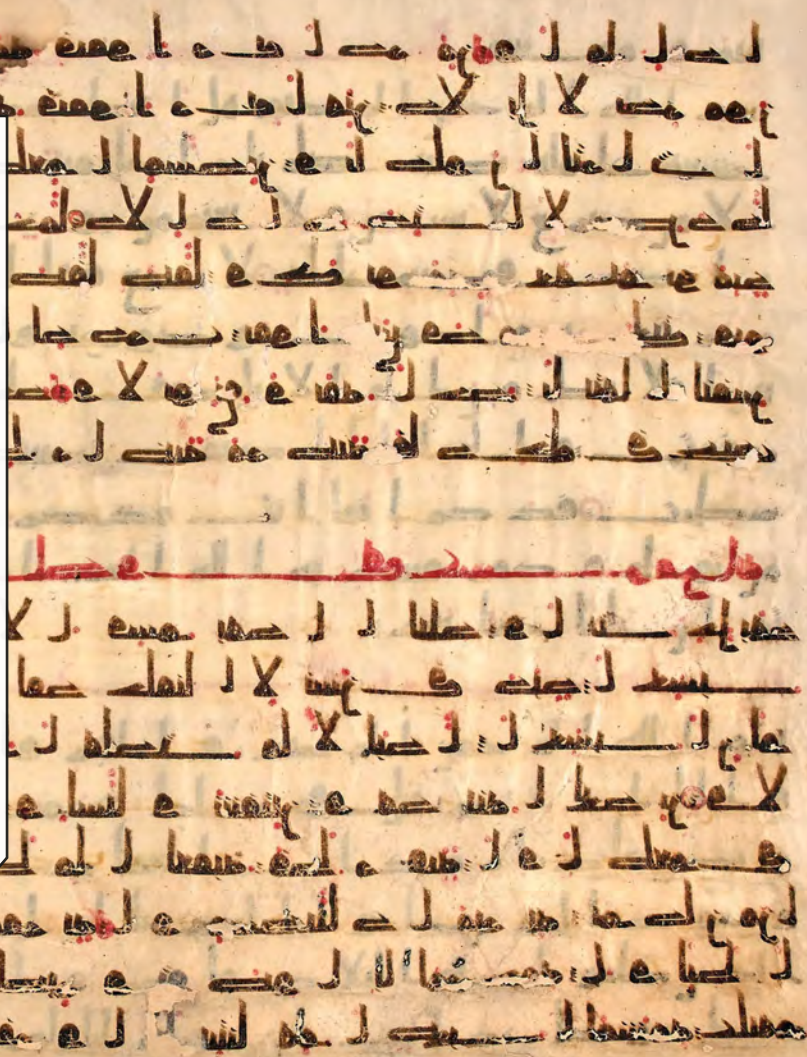
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Ideas to get into the swing of it

With Wimbledon on the way at the end of the month we look at options for memorabilia

by Joan Porter

The annual Wimbledon Championships are the oldest in the world and were first held on June 9, 1877, advertised as a 'lawn tennis meeting, open to all amateurs'.

Women were not allowed to play in this initial meeting but 22 men turned up and paid 'one pound, one shilling' to take part.

Nowadays some 500,000 spectators are the norm but 145 years ago 200 people watched the first matches played with wooden rackets and hand-sewn flannel balls.

Tennis antiques and ephemera has many collectors today and here we look at a couple of sources plus one dealer who creates stylish lamps from old rackets.

Almanacs popular

Within walking distance of the All England Tennis Club in Wimbledon is the **Tennis Gallery** co-owned by tennis historian and author Richard Jones with his wife Chris since 1999.

He has been a lover of lawn tennis memorabilia since first visiting the Lawn Tennis Museum in Wimbledon in 1977, for which he spent three years from 2016-18 on a project to catalogue the museum's scrapbooks.

The gallery offers posters, books, almanacs, magazines, postcards and programmes, guides and yearbooks. "The lawn tennis almanacs are popular, as are the old official Wimbledon posters," says Jones.

👉 tennisgallerywimbledon.com

Good sport

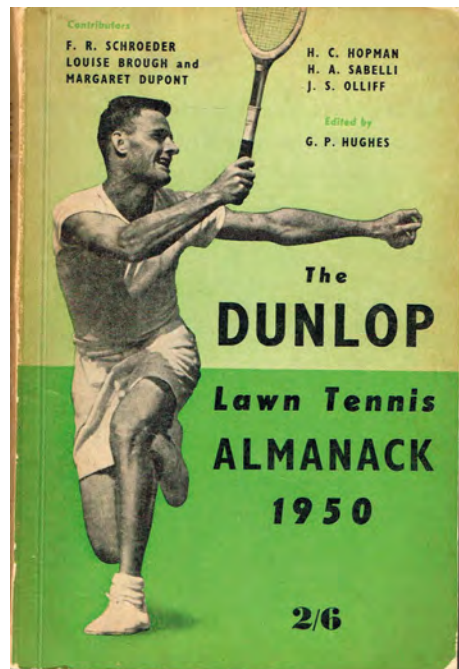
Well-known dealer Manfred Schotten has owned **Sport Antiques**, a specialist shop selling sporting antiques in Burford, Oxfordshire, for 40 years.

The shop is crammed with vintage decorative pieces including wooden tennis rackets, croquet, rugby, curling, skiing, hunting, shooting, golf, snooker, fishing and the rest.

👉 sportantiques.co.uk

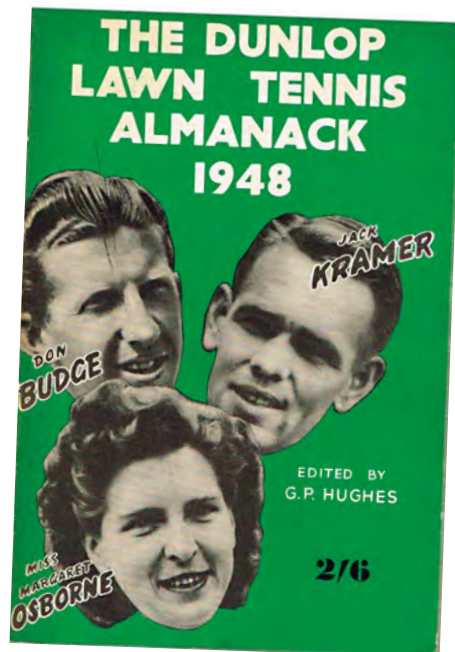
Reackets reused

The motto of former deep-sea diver Guy Chevenix-Trench's company **Antiques by Design** is 'Reclaim, Recycle, Reuse'. Those words are strongly embodied in the special one-off objects he creates from diving of a different sort: into skips, plus finds



Left: this *Dunlop Lawn Tennis Almanack* 1950 showing the US player Ted Schroeder, Wimbledon singles champion in 1949, on the cover is priced at **£75** from the **Tennis Gallery** in Wimbledon. The Dunlop almanac series ran from 1939-58.

Right: the 1948 version, priced **£85**.



Above: if tennis itself is too strenuous for you try this rare c.1900 table-top French swing ball game set in its original box priced at **£650** at **Sport Antiques**. This comes with two long-handled rackets, a pole and a ball on a string which players have to whack around the pole or thwart that move.



Above: this very rare china Tennis Tea set by George Jones & Sons, dating from 1880, is available for **£3400** from Sport Antiques. George started the company around 1864 as George Jones; it became George Jones & Sons in 1873. It operated the Trent Potteries in Stoke-on-Trent which was renamed Crescent Potteries in 1907.



Left: this quirky warped old tennis racket priced at **£245**, shade extra, has been turned into an unusual lamp by Guy Chevenix-Trench of **Antiques by Design** whose speciality is recycled lighting.

in scrapyards, fairs and markets and auctions.

Nothing seems to escape his inventive designer's eye, especially when it comes to recycled lighting of which there are hundreds of examples on his website.

Lights made from old fairground speakers, clarinets, guns, snow shoes, skis, hunting boots, car jacks and chicken coops fill the pages.

Sports items are a favourite. What about a cricket bat and ball standard lamp or a light attached to a rugby

ball or canoe chandelier? Tennis gets some play, for example with rackets as loo-roll holders (£95) and mirrors (£65).

Usually a regular standholder at the *Decorative Antiques and Textile Fair* in Battersea, Chevenix-Trench has had to give this up temporarily because of back trouble but he does have an outlet at **The Old Cinema** antiques showroom in Chiswick, west London. ■

👉 antiquesbydesign.co.uk
👉 theoldcinema.co.uk

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jos-events.co.uk

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sunburyantiques.com

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Tel: +44 (0)1689 854924. Toys,
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srptoyfairs1.wordpress.com

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stagsheadevents.co.uk

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birminghamarmsfair.com

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Time and place mysteries

I am hoping that someone may be able to solve a chair 'mystery'.

It was most recently from the collection of Bernard Nevill at Philip Webb's 'West House' (designed and built for artist George Price Boyce in 1868-69), also known as being the set for 'Uncle Monty's House' in the 1987 film *Withnail and I*.

The chair has Gothic Revival/Aesthetic Movement detailing flowing into the organic, sweeping and rounded forms that evolved under Art Nouveau with features in the style of Charles Bevan or Bruce Talbert.

Among a wide range of suggestions received so far, one is that it could be as early as from the 1830s, continental Egyptian Revival, from a cathedral or even possibly for military ceremonial use. It has certainly divided opinion.

Any thoughts appreciated and gratefully accepted.

Andrzej Wroblewski (a collector of things curious...)



Left: the chair which had been in the collection of Bernard Nevill. It was sold for £1700 hammer at Bellmans' auction on February 22.



Can anyone help, please, or point me in the direction of someone who can?

This is a bit way out, but have you ever heard of William John Gardus of Whaddon, Buckinghamshire? He lived in this village in 1861 and died in 1877. He is reputed to have been a watchmaker. I have seen a photograph of his work.

Do we know how many watches Gardus made? Do any exist today?

And what is the history of this man who was born in Chelsea, Middlesex, but now London, in 1801?

How many men, roughly, were there making pocket watches in England c.1860?

John Mortimer
 Editor, *Whaddon Quarterly*

Obituary – Jan Van Den Bosch

It is with great regret that we announce the sudden death of Jan Van Den Bosch on Saturday, May 7, at the age of 88 near his home in Crouch End.

Many will remember Jan as a dealer in Arts & Crafts/ Art Nouveau silver and jewellery, dressed in black with long hair, beard and glasses.

However, when a young man Jan had a brief claim to fame as part of the skiffle group The Vipers. From then on he held a variety of jobs including being the executive director of the Anglo American Theatre in Paris.

After gaining his MSc and teacher's qualifications he settled on teaching mathematics at West Ham college.

In the late 70s Jan, with his future wife Carole, started dealing on an outside stall, then with an large inside unit, at Camden Lock when Camden Lock was one of the great London antiques markets.

Originally this was to obtain finances to pay for the refurbishing of newly purchased derelict house in Crouch End. However, helped with Carol's knowledge of art, they both soon developed a serious interest in art and antiques and moved to open a shop in the Georgian Village, Camden Passage, where they dealt in Clarice Cliff, Gallé, Daum, and a variety of early 20th century items.

Soon Martinware, Elton ware, and William de Morgan joined the stock and the Arts & Crafts/Art Nouveau seeds



Left: the late Jan Van Den Bosch. Jan, with wife Carole, moved to Grays antiques centre (right) in 2008 when tenants in The Mall, Islington, were asked to leave by the landlord.



were sown. The stock then focused mostly on furniture, jewellery and silver, Archibald Knox and Charles Robert Ashbee being particular favourites.

Over time the shop moved around Camden Passage, ending up in the Mall and a large shop with Jan's and Carole's very impressive knowledge of the Arts & Crafts/ Art Nouveau movement.

Eccentric side

The final move was to a shop in Grays antique centre where Jan could often be found snoozing in his chair, a sci-fi book resting in his hand.

Jan was fundamentally a very lovely man, often viewed as a bit of an eccentric – but then that was an image he encouraged. When he was locking the shop door at the end of the day, he would be asked 'are you off Jan?', and he would reply 'I've been off for years!'

He always would engage deeply and share his passion

for Arts & Crafts silver and jewellery. His knowledge was unparalleled. Always happy to help, he would chat with potential clients for 30-40 minutes and enthuse about this designer or that maker, but by this time the visitor would completely forget what they had come into the shop for!

Often this chat would involve the 'Van Den Bosch bounce'. Jan would bob up and down and almost do a little jig as he spoke, so excited to be telling a story. Many clients caught this enthusiasm, as well as a few dealers.

Jan always said he was the front man and Carole was the brains behind the business. But really they were inseparable as a team. Jan will be greatly missed.

The funeral, for close friends and family, will be held at Eden Valley Woodland Burial Ground, Edenbridge, at 11am on Thursday, June 9. A wake will be held in Crouch End, at a date to be decided.

From John Harvey



Jan would bob up and down and almost do a little jig as he spoke, so excited to be telling a story

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France or Italy, probably 18th century.

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