



ANTIQUES TRADE gazette

THE ART MARKET WEEKLY

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Trade views 'are business meetings'

Christie's has defended its policy of holding trade-only viewings of its sales, saying they comprise 'business meetings' rather than public viewings.

Under a strict 'by appointment only' system, dealers (but not members of the public) were allowed to view at King Street in the run-up to the Apter-Fredericks sale of English furniture on January 26.

A number of auction houses – some of them criticised by local authorities for allowing trade viewings – had questioned how this was permitted under lockdown rules.

Auction houses are currently closed to the public in England, though staff who cannot do their jobs from home can work on premises. Click-and-collect and delivery services are permitted.

Government guidance for 'business events' in England states: "Meetings for work, training or education purposes

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Wallace Collection archive stays open after closure u-turn

Following an internal consultation – and a public outcry – the Wallace Collection in London has announced its library and archive service will remain open to the public.

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The Cartier Tonneau Curvex wristwatch, with movement still functioning, sold by Fellows on February 15 for **£12,000** had a presentation inscription to Captain AD Thomson dated May 1, 1915. The lot also included medals awarded to Thomson and his family such as an India General Service Medal (Punjab Frontier 1897-98) and a Légion d'Honneur (Third Republic).



A 'tool' watch from 1915

Although the elegant lines of the Cartier Tonneau Curvex wristwatch are the antithesis of today's macho tool watch, many were used by soldiers in the First World War.

The example in 18ct yellow gold offered by Fellows in Birmingham on February 15 was engraved to the back *AD Thomson, 152 Inf Bde, 51st High Div, 1/5/15.*

Bought from Cartier's London store in October 1914, it was given as a gift (perhaps by the military) shortly before Thomson left for the Western Front. A captain, he served in the Argyll and Sutherland Highlanders who were rushed to France in May 1915.

Showing only a few signs of trench life, it had been worn just twice since it was purchased by the vendor from the Thomson family in 1994 – a £1000 deal that included Great War and earlier campaign medals awarded to Thomson and his father.

Offered as a single lot with a guide of £6000-8000, they took £12,000 (plus 23% premium) from a phone bidder.

The Tonneau, named for its distinctive barrel shape, was the second wristwatch model created by Louis Cartier. Following on from the Santos (the first made for Brazilian aviator Alberto Santos-Dumont in 1904), the Tonneau launched in 1906.

Typically, these early Cartier watches have movements marked for the European Watch & Clock Company – a partnership that united Cartier with Edmond Jaeger and the Swiss firm of LeCoultre.

Roland Arkell



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Roman mosaic fragment will stay in the UK

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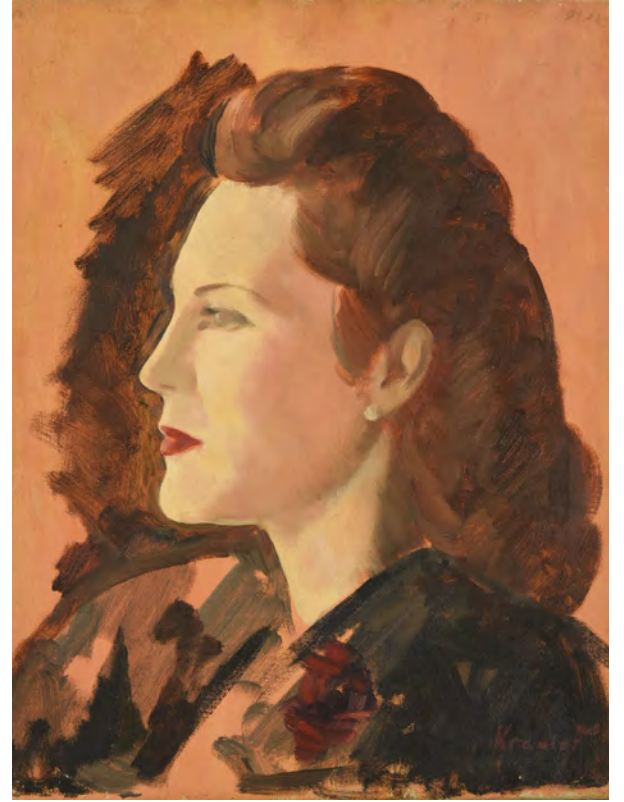
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Frederick (Fred) Cecil Jones RBA (1891-1966)
"Scarborough"
 Signed, inscribed and dated 1950, mixed media, 46.5cm by 62.5cm
 £2,000-3,000



Jacob Kramer (1892-1962)
"Miss Joyce Heron", head and shoulders portrait sketch in profile
 Signed, inscribed with the sitter's name in pencil, oil on canvas,
 50.5cm by 40cm (unframed)
 £300-500



Frederick (Fred) Cecil Jones RBA (1891-1966)
"York"
 Signed, inscribed and dated 1943, mixed media,
 27cm by 42cm
 £400-600



Frederick (Fred) Lawson (1888-1968)
"Lee Gap" Fair
 Signed, inscribed and dated Sept. 17th 1927,
 pencil and watercolour, 23.5cm by 25cm
 £600-800



Sonia Lawson RA, RWS, RWA (b.1934)
Tending the rabbits
 Signed, mixed media, 14cm by 22cm (unframed)
 £200-300

A Yorkshire View

Saturday 6 March, 9.30am • Online auction

A private collection of pictures principally of Yorkshire and Northern interest built up over nearly fifty years from the 1920s to the 1960s by Mr George G Hopkinson. The collection includes paintings by Frederick (Fred) Cecil Jones, Fred Lawson, Philip Naviasky, Jacob Kramer, Sonia Lawson and Janet Rawlins.

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Wallace archive stays open

Continued from front page

More than 10,000 people had signed a petition challenging an earlier decision to close the resource and make two members of staff redundant.

Last week, Dr Xavier Bray, director of the collection held in Hertford House, Manchester Square, said: "I am very pleased to confirm that the library and archive will remain open as before to any researcher, academic, art historian or member of the public. It has been heartening to hear so many voices who find [them] a valuable resource."

However, he stressed the need to address the financial realities posed by a year in which visitor numbers had fallen by 95%. "These are unprecedented times. Like

many institutions, the Wallace Collection has suffered a precipitous drop in our self-generated income. We will have to make difficult decisions in the future to ensure our financial sustainability."

Members of the art and antiques trade had voiced their concern over the proposed closure of the archive that contains about 30,000 books and periodicals relating to the museum collection plus the papers of the collection's founders.

Kathryn Singer, the British Antique Dealers' Association's director of strategy and operations, said: "Libraries and archives such as those at the Wallace Collection hold invaluable resources for research and education and public access to them is

enshrined in many of the Wallace Collection's values.

"It is our belief that every opportunity must be taken to ensure that the archive is still accessible to the public, particularly to those whose profession depends on properly understanding the objects they handle."

Although closed since March 2020 because of the pandemic, the collection's library and archive will reopen as soon as it is safe to do so. As before, its opening hours will be from Tuesday to Friday, 10am-5pm by appointment.

Recently Christie's has closed public access to its King Street archive of auction catalogues, a favourite resource of scholars, dealers and museum professionals for decades.

Roland Arkell

Christie's defends dealer viewing

Continued from front page

should not take place unless the event cannot be delayed, where it cannot reasonably be conducted from home, and if social distancing can be maintained and the venue can demonstrate it has followed Covid-19 guidance."

Office workers should "work from home where possible", "reduce face-to-face meetings" and "remind visitors to wear face coverings".

A Christie's spokesperson told ATG: "Christie's isn't holding views in the usual way but is undertaking business meetings where reasonably necessary, as permitted by current government guidelines, under Covid-secure protocol.

"A one-to-one view with a representative from the trade is a business meeting and so

permissible." The auction house stressed that "Christie's legal team can only advise Christie's".

As reported in ATG No 2477, dealers were given the opportunity to view the Apter-Fredericks sale by appointment but, under Covid-19 restrictions, no members of the public could attend.

Accordingly, the lots in the sale came under the legal provisions that give 'consumers' (a private buyer rather than a dealer) the right to cancel a purchase within 14 days of receipt without giving any reason.

Christie's terms and conditions for online sales state that this 'right to cancel' is available 'if you are a consumer and habitually reside in the European Union and the seller is not a consumer'.

Roland Arkell

Roman mosaic to remain in Dorset after fundraising success

by Tom Derbyshire

A Roman floor panel sold at auction in 2018 and then to an international buyer will be reunited with two other fragments from the same mosaic after a successful fundraising appeal to keep it in the UK.

The 3rd or 4th century panel with a central image depicting a leopard attacking an antelope was unearthed by a team of archaeologists at Dewlish House, Dorset, in 1974.

The site had been known since 1740 when a storm uprooted a tree trunk to reveal

tesserae from a villa floor.

The 7ft 9in x 6ft 3in (2.37 x 1.9m) fragment was offered at Duke's auction in Dorchester on September, 2018, consigned 'from an important local collection'.

Institutional interest emerged but it finally sold to a dealer for £30,000 against an estimate of £10,000-20,000.

After the panel was then sold to an international collector, Dorset County Museum, also in Dorchester, launched a £150,000 appeal to save and display it.

The panel had been subject to an export bar that was due to expire on October 16 last year,



Above: the Dewlish Roman mosaic arrives at Dorset County Museum after a **£150,000** purchase to stop it going overseas.

but an extension was granted to this January after the museum made its intentions known to buy the mosaic.

The purchase was completed

after nearly 100 donations from supporters, including £50,000 from the Arts Council England/V&A Purchase Grant Fund, £40,000 from Art

Fund, £30,000 from the Headley Trust, and £10,000 from the Association for Roman Archaeology.

The panel will go on show to the public in new galleries at the museum as part of a £16.1m redevelopment opening later this year.

Dr Jon Murden, Dorset County Museum director, said: "I'm delighted that, once cleaned and conserved, it will take pride of place within the restored historic stairwell at the museum – alongside other internationally significant Roman mosaics that are already in our collection in Dorchester."



Above: George Cross medal group to Lt TE Waters (left) – **£280,000** at Dix Noonan Webb.

George Cross record broken again by London saleroom

The world record for a George Cross has been broken by a medal awarded to a courageous British soldier who died in captivity during the Korean War.

Lt TE Waters of the West Yorkshire Regiment was attached to the 'Glorious Glosters' – 1st Battalion, Gloucestershire Regiment – when they made a heroic stand against overwhelming Chinese

forces at the Imjin River in 1951.

After being severely wounded, Waters was captured and imprisoned in the foul conditions of the notorious Kangdong Caves. He died having refused to accept medical treatment, better food, and other amenities in exchange for his participation in Communist propaganda.

The posthumously awarded

GC and two other medals were being sold on behalf of his family, who are based in Bristol, and was expected to fetch £140,000-180,000 at Dix Noonan Webb's auction in London on February 17.

Instead, it was bought by a private collector for £280,000 (plus 24% buyer's premium) after competition between three phone bidders.

The previous record for a GC was also achieved at DNW for the honour awarded to Special Operations Executive secret agent Violette Szabó – one of only four GCs to women – at £260,000 in 2015.

The GC is the equivalent of the Victoria Cross but awarded for gallantry not in the face of an enemy/in battle.

Tom Derbyshire



Laurence Stephen Lowry RBA RA (1887-1976) *"People in a Park"* Signed and dated 1971, oil on board, 14cm by 34.5cm
£60,000-90,000

Modern & Contemporary Art

Saturday 6 March, 11am • Online auction



Banksy (b.1973) *"Trolleys"* Signed and numbered 510/750, with the publisher's blindstamp, Pictures on Walls, London, screenprint in colours, 2007, 56cm by 76cm
£40,000-60,000



Beryl Cook (1926-2008) *"Virgo"* Signed, inscribed verso and dated March 1988, oil on board, 55cm by 45.5cm
£18,000-25,000

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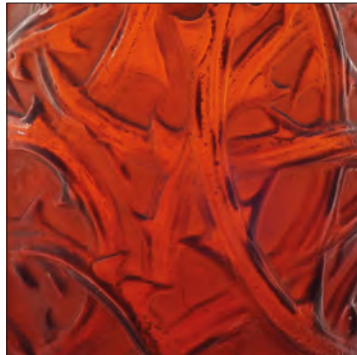
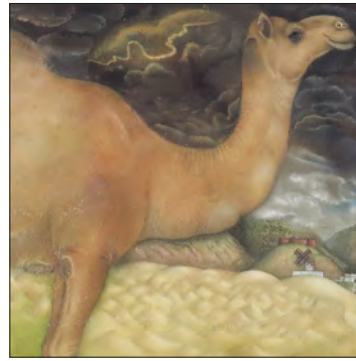


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£1,800-£2,200 and £600-£800 (+BP*)



A large Japanese Meiji Period cloisonné enamel koro.
£1,000-£1,500 (+BP*)



A large Japanese Meiji Period embroidered silk textile of a sea eagle.
£600-£800 (+BP*)



A large Japanese Meiji Period carved sectional ivory katana/sword.
£500-£600 (+BP*)



A Japanese Meiji Period Komai iron and mixed metal damascene cigarette case.
£200-£300 (+BP*)



A large early Islamic Hispano-Moresque lustre water basin.
£500-£800 (+BP*)



A large Rajasthan Indian pichwai painting.
£500-£1,000 (+BP*)



A pair of 19th century Indian carved ivory figures.
£500-£600 (+BP*)

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A Rare Wedgwood Fairyland Lustre Imps on a Bridge -
The Roc Centre W1050 Lincoln Plate, 27cm
£1,000-1,500



Marcel-André Bouraine
(French, 1886-1948):
Girl with Hoop, A Bronze Figure,
circa 1925, 45cm
£1,000-1,500



David Roberts (b.1947):
A Large Coil-Built Raku Vase,
50cm high
£300-500



An Art Nouveau Leaded Glazed Mahogany
Inlaid Display Cabinet,
121cm wide, 40cm deep, 190cm high
£700-1,000



Stan Dodds (1928-2012):
An English Oak
Heraldic Unicorn Carving,
24.5cm high
£2,500-3,500



Workshop of Robert Mouseman Thompson (Kilburn):
An English Oak 1976 Rectangular Wall Plaque,
42cm wide, 3cm deep, 30cm high
£1,500-2,500



Workshop of Robert "Mouseman" Thompson (Kilburn):
An English Oak Mr Toad, 27cm high, and
an English Oak Anthropomorphic Mouse, 26.5cm high.
£2,000-3,000 (each)

20th Century Design

Saturday 6 March, 9.30am • Online auction
To include a Private Collection of "Mouseman"

Browse and bid online at www.tennants.co.uk
(1.5% Internet bidding surcharge)

Pick of the week

'Greatest enemy of the East African slave trade'

The handwritten journal of Colonel Christopher Rigby, recording his success in securing freedom for thousands of slaves in east Africa, was the highlight of a collection of his papers sold in London.

It made £45,000 against an estimate of £10,000-15,000 in Bonhams' (27.5/25% buyer's premium) Travel Exploration sale in Knightsbridge on February 10.

A further hand-written autobiographical journal giving an account of Rigby's family, his career in Persia, Zanzibar, and India, his travels in Europe and other important family events sold for £28,000, having been estimated at £4000-6000.

Both sold to the UK trade via phone bids. Consigned from a UK private source, the 16 Rigby lots overall made a £113,230 hammer total.

Colonel Rigby (1820-85) was appointed British Consul on Zanzibar in July 1858, a post he held until September 1861. His journal, which he wrote up every day, covers this period and time in London until 1863. He was candid



Left: Colonel Christopher Rigby (1820-85) whose journal sold for **£45,000** at Bonhams on February 10.



in his words. "The trade in slaves to the Gulf is carried on in the boats of the Northern Arabs... If pursued by British cruisers, they do not hesitate to throw the slaves overboard to avoid the seizure of their boats..."

He describes a slaver ship as "a filthy stinking vessel all equipped to embark slaves, the slave deck down the hold quite full of water casks and firewood... 20 new swords, 11 guns, leg irons etc..."

In a memoir of his life, Rigby's daughter said he "should be remembered as the first and greatest enemy of the East African slave trade". Rigby wrote one that on one day he had been busy "writing out Certificates of Emancipation... at the rate of 300 a day... up to 2700 slaves..."

Zanzibar was the centre of the East African slave trade. Although the British protectorate signed the first

of a series of anti-slavery treaties in 1822, the region was insufficiently policed (the Royal Navy allowed only four ships to patrol a huge area of sea) and the local sultans lukewarm on the project.

During his tenure, Rigby's found himself in the centre of succession battle between brothers Thuwaini bin Said and Majid bin Said. Problems he had to deal with included a "...harbour full of pirate boats... very troublesome... slaves were being actively shipped all night...", and tackling Sultan Majid bin Said on the matter: "...talked seriously about the Northern Slave Trade & the little check given to it here... this system cannot continue..."

It was not until 1873 that the Anglo-Zanzibari treaty finally abolished the slave trade in the sultan's territories, closed all slave markets and protected liberated slaves.

Tom Derbyshire



Precious metals

On Friday, February 19, Michael Bloomstein of Brighton was paying the following for bulk scrap against a gold fix of:

£1773.75 €1464.16 £1267.34

Gold

22 carat: £1121.07 per oz
(£36.05 per gram)

18 carat: £917.24 (£29.49)

15 carat: £764.36 (£24.58)

14 carat: £713.41 (£22.94)

9 carat: £458.62 per oz
(£14.75 per gram)

12 Month High: ▲ £18.32

12 Month Low: ▼ £14.15

Hallmark Platinum

£24.98 per gram

Silver

£16.10 per oz for 925 standard hallmarked

12 Month High: ▲ £17.65

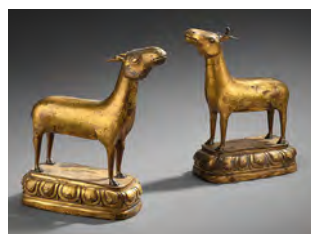
12 Month Low: ▼ £8.60

Christie's Spain shuts two offices

Christie's has closed its existing offices in Madrid and Barcelona and will now operate from a premises on Calle Serrano in Madrid, about 2km north of its previous address.

Christie's, active in Spain since 1973, will maintain three long-standing specialists: María García Yelo, a director of the Impressionist and Modern Art department, Beatriz Ordoñas, director and head of Post-War and Contemporary art Iberia, and 19th century and Old Master picture specialist Adriana Marín Huarte.

A spokesperson said: "Christie's is looking beyond the current global pandemic to embrace a more flexible approach to working location long term."



Above: Tibetan gilt-bronze repoussé deer sold to the Asian Civilisations Museum by Forge and Lynch.

Other regional outposts are expected to follow suit.

Deer deal agreed with museum

Dealers Oliver Forge and Brendan Lynch have agreed a deal to sell two Tibetan gilt-bronze repoussé deer to the Asian Civilisations Museum in Singapore. The price paid was in excess of £50,000.

The mid 18th century stag and doe, each 14½ x 9in (37 x 23cm), have provenance to Robert Strauss of Stonehurst Estate in Ardingly in West Sussex from the 1950s. They were then inherited by the owner who then sold them via Forge and Lynch.

Deers hold particular significance in Buddhist art as they recall the first sermon of Gautama Buddha, in the Deer Park at Sarnath.

Yeo appointed by Clevedon saleroom

Clevedon Salerooms has welcomed Chris Yeo to its team. Yeo will be "playing an important part" in cataloguing the quarterly specialists sales, as well as meeting the public to deal with a broad spectrum of



Above: Chris Yeo has joined Clevedon Salerooms.

valuation enquiries.

He studied Fine Art Valuation at Southampton Institute, gaining a masters degree. Subsequently he joined Dreweatts, working in several departments, and most recently has worked as a freelance consultant and curator, most notably at The Ken Stradling Collection in Bristol.

Yeo is also well known to many from his appearances on BBC's *Antiques Roadshow*, where he is part of the 'Miscellaneous' team.

LAPADA teams up with Game Fair

Dealer association LAPADA has agreed a deal with the organisers of *The Game Fair* in 2021 to allow dealers to show at the event in Warwickshire this summer.

The event, which celebrates the "great British countryside", will host a LAPADA Pavilion at the event from July 23-25 at Ragley Hall.

The Game Fair is an outdoor event, taking place in a series of marquees and pavilions and is expected to be able to go ahead this summer.

Exhibiting in the Pavilion is exclusively available to LAPADA members and interested parties can book via ryan.watson@thegamefair.org

Drouot takes digital control

The Drouot Group is now the sole shareholder of the online art auction platform Drouot Digital. On February 11, the group announced it had bought the 49% stake in the site from digital developer NextStage AM. The platform, launched in 2016, caters for more than 250 middle-market auction houses in France.

"Taking full control of the site should make it possible to increase synergies between Drouot Digital and the group's other activities and help it become a multi-service platform open to all," said Drouot Group chairman Alexandre Giquello.

Right: a National Trust conservator handles a painted and gilt chair from a set of nine at Petworth House in West Sussex.



Conservation funding boosted

National Trust's conservation team has received a funding boost from US charity The Royal Oak Foundation. The charity, founded in 1973, has given £3m.

The gift will help conservation of some of the National Trust's most significant collections for the next five years, funding major work mainly based at the charity's specialist Conservation Studio at Knole in Kent which opened in 2017.

Among those items to be

conserved will be an oil painting of Sir John Maitland, from Ham House, in need of structural work.

X-rays have revealed that underneath is a concealed, unfinished portrait of a woman, believed to be Mary Queen of Scots.

Also to be restored is a set of nine chairs at Petworth House in West Sussex. The chairs were probably purchased in 1636 by Algernon Percy, 10th Earl of Northumberland (1602-68), for his house in London.

The charity was launched to raise awareness of the National Trust by inspiring support from the US.

Slippers and brandy supply bulldog spirit

Velvet evening slippers and a brandy glass once belonging to Sir Winston Churchill (1874-1965) are coming to auction at Bellmans in Sussex next month.

The items are both monogrammed. The midnight blue velvet evening slippers from the 1950s with the initials WSC are stamped *N Tuzcek* (a Mayfair shoemaker) and are estimated at £10,000-15,000. Churchill's c.1960 brandy balloon, with large tulip-shaped bowl decorated in white enamel with monogram WSC, is signed *E Pope* and is estimated at £7000-10,000.

They will be offered at a March 9 sale for the first time since they were purchased by the owner at a Sotheby's Political Sale in 1998. They had been entered by Churchill's family.

Items from the two-times prime minister enjoy strong demand at auction. Julian Dineen, specialist in charge of the sale at Bellmans, said: "Both his paintings and personal property have risen considerably since that 1990s Political Sale. It is only the second opportunity to acquire these wonderful Churchilliana and we therefore expect there to be significant interest."

On December 16, 2020, Sotheby's New York sold Churchill's 1940s leather briefcase which was hammered down at \$28,000.

Laura Chesters



Left: Winston Churchill slippers and brandy balloon on offer at Bellmans' auction on March 9.



Most read

The most viewed stories for week February 11-17 on antiquetrade gazette.com

- 1 Second Martinware pottery jug from Ealing theft returned**
- 2 A Tompion pocket watch and *Jaws* poster are among six lots to watch at auction**
- 3 Georgian silver teapot with Wedgwood connection stars in our pick of five auction highlights**
- 4 Liverpool FC memorabilia on offer as Melwood training centre comes to an end after 70 years**
- 5 EU proposes ban on import and export of antique ivory**



In Numbers

1.2m

The number of objects the Victoria and Albert Museum has made available digitally. The museum said its newly launched *Explore the Collections* scheme brings together data, stories, images and content about the vast collection in one place.

Bid Barometer

Online buying: realised prices at auctions on thesaleroom.com

TOP SELLING LOTS

Bertolami Fine Art, London, February 16

Rolex Daytona 6265 first series wristwatch with 'mille righe' pushers, c.1971.

Estimate: £46,000-65,000

Hammer: £47,500



John Nicholson's, Haslemere, February 17

Sayed Haider Raza (Indian 1922-2016), *Germination*, 2001, acrylic on canvas, signed and inscribed verso, 3ft 4in (1m) square.

Estimate: £40,000-60,000

Hammer: £40,000



Auction Zero, London, February 12

Emerald and diamond ring with 2ct untreated Colombian central stone, with GIA report.

Estimate: £12,000-18,000

Hammer: £15,000



HIGHEST MULTIPLE OVER TOP ESTIMATE

Bishop & Miller, Stowmarket, February 12

Ming-style Chinese porcelain blue and white ewer, 14in (35cm) high.

Estimate: £150-250

Hammer: £5200



Kings Russell, London, February 16

Indian miniature of a nobleman and musician, 18 x 15in (41 x 37cm) with frame.

Estimate: £80-120

Hammer: £11,500



Reeman Dansie, Colchester, timed sale closing February 14

An avenue of trees, oil on board, in the manner of Thomas Churchyard (1798-1865), 10 x 7in (26 x 17cm).

Estimate: £30-40

Hammer: £7900



Source: Bid Barometer is a snapshot of sales on thesaleroom.com for February 11-17, 2021. '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

Little means a lot on offer

Bidders eager to compete for market-fresh material from a Warwickshire manor

by Terence Ryle

Until its sale last year, Newbold Pacey Hall had been the seat of the Little family since the house was built by William Little in c.1780-90.

And it was the lure of market-fresh material from this Warwickshire manor that drew virtual bidders to **Golding Young & Mawer (24% buyer's premium)** in Grantham on January 27-28.

All 1000 lots came from the house and, despite the lockdown conditions, 98% of them got away a hammer total of £366,000. Auctioneer Colin Young had provided a global valuation to the family of up to £250,000.

Smaller item surprises

It was the smaller idiosyncratic items which brought the surprises.

One was a collection of seven glass and unmarked gold locket containing locks of hair and named for Edward IV, William III, George II, George III, Queen Charlotte, Ernest King of Hanover and The Duke of Wellington.

Samples of hair from Wars of the Roses monarch Edward IV were collected after his tomb was rediscovered in March 1789 during the restoration of St George's Chapel, Windsor. When the lead coffin was opened, tufts of long brown hair were found near the skull, with shorter hair of the same colour on the neck of the skeleton.

The collection was offered together with an account of another royal exhumation in an overlooked vault at Windsor – that of Charles I on April 1, 1813 – as penned by the royal physician Sir Henry Halford who witnessed the occasion. Pitched at £1500-2500, it sold at £8600 to a familiar client of the firm who usually collects sculpture.

Nelson's final journey

The Littles were sufficiently well connected to secure a permit admitting William to the January 1806 state funeral procession taking Lord Nelson from the Admiralty to St Paul's Cathedral. It was the biggest such event London had seen.

In a 7½ x 10½in (19 x 27cm) frame, the engraved permit was signed by Isaac Head, Garter King of Arms, bore a black wax seal and was numbered 117. Estimated



Highlights from the contents sale of Newbold Pacey Hall held by Golding Young & Mawer on January 26-27.

1. William & Mary cabinet on stand – **£9800.**
2. Victorian brass scratch-built live-steam loco – **£1500.**
3. Regency paper scroll workbox – **£2800.**
4. Pair of glazed plaster figures of scholars – **£7500.**
5. Glass hookah pipe base – **£6000.**
6. Collection of seven glass and unmarked gold lockets containing locks of royal hair – **£8600.**
7. Heavy baluster ale glass, c.1700 – **£2600.**



Samples of hair from Edward IV were collected after his tomb was rediscovered in 1789 during the restoration of St George's Chapel

at £800-1200, it went at £2700 to a lady bidding from Germany against a distant family member as underbidder.

A candidate for eye-catcher of the morning was a 14in (36cm) long Victorian brass scratch-built live-steam brass loco, probably the latest thing on the rails when made. It brought a 15-times estimate £1500 from a collector.

More comprehensively demolishing the estimate was a solitaire board with a cursory £40-60 estimate. Some 19th century rarities among its marbles attracted specialist

collectors, one of whom took the board at £2000.

While the £40-60 catalogue estimate on a pair of plaster figures of scholars with black basalt glaze was a printing error – they had been valued by another firm at £200 last year and auctioneer Colin Young was hoping for £200-300 – they also lit up the sale.

Standing 21in and 20in (53cm and 51cm) high, the figures, depicted in 18th century dress leaning on classical pillars, sold to a known 'collector of unusual sculpture' at £7500. The name Humphrey Hopper



Top-sellers among the contents of Newbold Pacey Hall were two Grand Tour oils on canvas by Jacob More (1740-93). Born in Edinburgh, More moved to Rome in 1773 and lived there for the rest of his life, painting landscapes such as *The Falls of Tivoli* and *The Roman Campagna*.

Pitched at £20,000-30,000, each sold to the same London dealer a fraction under hopes. *The Falls of Tivoli*, pictured **above**, with figures of a fisherman, his companion and a dog in the foreground, took **£19,500**. *The Roman Campagna*, with cattle and figures in foreground, took £19,000.

(1767-1844), a London sculpture and monumental mason of some repute in his day, has been mooted by some as explaining the interest but Young confessed: "The only thing monumental I noted was the price."

Little things – those with direct links to the house and family – meant a lot. A Regency rolled paper scroll workbox decorated with sprigs of flowers, insects and butterflies and the hinged lid bearing initial *L* for Little was, said Young, "my absolute favourite in the sale".

He estimated the 10½in (27cm) wide box at £400-600 and was delighted when it sold to an interiors consultant at £2800.

Ornate cabinet

Best of the furniture was a japanned cabinet on giltwood stand – the type of object that adorned many European country houses in the late 17th and early 18th centuries.

Decorated in gilt and silver with flowers and buildings, the cabinet enclosed a fitted interior of 12 similarly decorated drawers embellished with birds and figures. The stand was carved with putti, scrolls and flowers.

Measuring 5ft 5in (1.62m) tall and estimated at £3000, it sold to a private Midlands bidder at £9800.

Among the most viewed lots was a 3ft 3in (1m) wide Regency gilt and ebonised console table in the manner of the influential London cabinetmaker and designer George

Smith (1756-1826). With a shaped, simulated marble top, it more than quadrupled the high estimate at £3400.

A George III mahogany secretaire bookcase with an associated top tripled mid-expectations at £3200, while a pair of 6ft 10in (2.08m) wide George IV chaise longues with carved rosewood frames took £3600 against a £1500-2500 estimate. All went to private buyers.

Clocks and glass stars

Topping the horology was a George III longcase signed *Barraud, Cornhill, London*. With an eight-day four-pillar movement, in a (2.15m) tall mahogany case with arched hood, it was pitched at £1500-2000 and went to a West Country clocks dealer at £6500.

Two glass lots went well above hopes. A 5¾in (14.5cm) heavy baluster ale glass, c.1700, with spiked gadrooning to the bowl, a 'tear' to the stem and a conical folded foot went to a UK collector at £2600, 10 times the top estimate.

A lot catalogued as a 17th century Venetian campana-shaped flask was more probably a Mughal hookah pipe base (some were imported from Venice, others made in Bihar).

The 6½in (17cm) tall vessel featured flower heads in hexagonal reserves and scrolling bands created by applying metal beads. It was estimated at £300-500 but sold to a London specialist at £6000. ■

Walk this way

With all 80 lots getting away – 79 of them to a single UK collector – a collection of walking sticks from the late 17th to the early 20th centuries totalled more than £40,000 at **Charterhouse (25% buyer's premium)**.

Topping the Devon vendor's collection offered in Sherborne was a 19th century malacca stick with ivory handle carved with Mary Magdalene and disciples at Christ's removal from the Cross.

Estimated at £2000-2500, the 3ft 1in (94cm) long stick sold at £5000.

Ecclesiastical in that it was carved with a nun and monk, but unsuitable for a family stick stand let alone a visit to church, was a stick with snakewood shaft and carved ivory handle which was catalogued as erotic.

This was putting it mildly, but the saucy depiction had its appeal and the 2ft 11in (89cm) stick pitched at £800-1000 made £2400.



Left: Mr Punch walking stick – **£4000** at Charterhouse.

Below: 19th century malacca stick – **£5000**.

The ever-popular Mr Punch popped up more than once led by the late 18th/early 19th century folk art example shown here. With polychrome hat and sulphur eyes, he went on the lower estimate at £4000.

The sticks offered at the 900-lot January 7-8 sale came in a variety of woods with handles of ivory, plated silver and hardwoods carved with a full menagerie of beasts, birds and human figures.

They attracted bids from the US, China and Belgium as well as the UK but, apart from the very first lot (a £120 ivory dog-handled cane), on which he was the underbidder, all went over the phone to the one determined UK enthusiast.



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Scott says sorry to fellow explorer with a cigarette box

An Edwardian silver cigarette box engraved with the facsimile signature Captain Falcon Scott may well have been a piece the Antarctic hero handed to a fellow explorer he had offended.

At Nesbits (19% buyer's premium) in Portsmouth on February 3 it sold to the London trade at £5200 (estimate £4000-6000). Marked for John Evans, London 1902, the 8in (20cm) box was engraved *AB Armitage In Remembrance 1901-04*, along with the official expedition crest of a penguin on a glacier.

Albert Armitage, a veteran merchant seaman and Royal Naval Reserve officer, was an experienced polar sailor. He had served with Fridtjof Nansen in the Arctic and was second in command and navigator under Scott during the 1901-04 *Discovery* expedition.

He fell out with Scott, however, and Armitage was not placated by



Left: Scott of the Antarctic's silver cigarette box gift – £5200 at Nesbits (inscription detail below left).

Right: six early 19th century Scottish provincial silver table spoons made in Elgin – £2600 (detail of the Elgin marks also shown below right).



Scott's published account of the episode in 1905. The two men met only once thereafter and it seems probable that this was when Scott gave Armitage a gift.

A similar box inscribed to Ernest Shackleton – and thus combining the two greatest British names in Polar exploration – took a premium-inclusive £35,600 at Christie's in 1999. Dated 1904, it followed

a similar falling out between the two men on the *Discovery*.

The Elgin marvels

Other silver to catch the eye at Portsmouth were two lots of fiddle pattern cutlery with desirable provincial Scottish marks, a set of six table spoons and a toddy ladle marked *CF Elgin* with a representation of the town's former cathedral and its patron saint St

Giles. The maker was Charles Fowler who operated from c.1809-24.

All Elgin silver is rare and as an added interest, Fowler usually marked his material simply *ELN* (rather than the town name spelled out in full) and did not always use both the St Giles and the cathedral wall mark. Such things matter.

The spoons made a 10-times top-estimate £2600; the ladle taking £560 from the same buyer.

Terence Ryle

Local history hero

The **Cotswold Auction Company** (22% buyer's premium)

February 9 Books and Collectables auction in Cheltenham included a single-owner collection of antiquities from Lionel Walrond (1927-2020).

He was born to tenant farmers, but on leaving school he eschewed agriculture for history and archaeology. He had discovered three Roman mosaic floors in south Somerset before his 18th birthday.

Walrond collected local and historical artefacts, setting up his own museum in a converted Second World War army Nissen hut. He moved to Stroud in 1955 to take up the post as curator at the Lansdown Museum, which he held for 37 years.

Included in the auction of generally affordable antiquities was this 10in (25cm) Egyptian painted terracotta canopic jar with lid (top), representing one of the sons of Horus from the 1st millennium BC.

The label, seemingly in Walrond's hand, reads *Mummy Jar and Cover, dedicated to Maesthi (Man Headed God) son of Horus, held stomach and large intestines. Hieroglyphics erased either for reuse or by enemy that occupier may not go to heaven 9-3-48.*

Proving the most desirable of the 17 Walrond lots in the sale, it was estimated at £300-500 but sold for £2400 to a bidder on thesaleroom.com.

Roland Arkell



Mug celebrates Stephenson

This 4¼in (12cm) Liverpool creamware transfer-printed frog mug was produced by the short-lived Herculaneum factory c.1830-33 shortly after the famous 1829 Rainhill Steam Trials.

To the exterior is George Stephenson's *Rocket*, the only one of five locos to complete the mile course, and his *Northumbrian*, a second model which was actually used when the Liverpool and Manchester Railway line opened a year later. The interior, as well as a crouching frog, shows carriages, scenes of Liverpool and the Braithwaite & Ericsson loco *The Novelty*. It had been the fastest engine at Rainhill but broke down.

Only a handful of these rare mugs have appeared for

sale in recent years. Damaged examples sold for £420 and £950 when Mallams dispersed the Captain Hugh Vivian collection of railway ceramics in 2014, while another took £1400 at Peter Wilson in Nantwich in November 2008.

Bringing considerably more was this well-preserved example offered at **Tennants** (20% buyer's premium) in Leyburn on January 8.

Pitched at £500-700, it sold at £2200.



Seventy-five mirror bids appear in the frame

On a day when furniture and antiques proved to be particularly popular, the surprise star of **Fellows'** (23% buyer's premium) 740-lot online sale on January 25 was an Italian 19th century pier mirror, left.

At 6ft 9in (2.07m) tall with a carved pierced foliate-scrolled giltwood frame decorated with birds, swags and cherubs, it was a large and good-quality example in

the revivalist taste. However, it had suffered over the years. The foxing to the plate was a positive (an original glass is placed at a premium) but heavy wear to the gilding and splits and losses to the frame would require attention.

However, no fewer than 75 bids were placed – attracted by the £500-800 estimate – and it eventually sold at £16,500.

Both Wedgwoods and Darwins

This silver teapot has London hallmarks for 1792 and a maker's mark for silversmith Michael Plummer who worked out of Gutter Lane, London, from 1791-95.

However, of equal importance is an inscription to the base dated July 1898 that states it belonged to Elizabeth 'Bessie' Allen, wife of Josiah Wedgwood II (the son of the English potter Josiah Wedgwood), and was later owned by their daughter Emma Wedgwood, who married her first cousin Charles Darwin.

Their son Leonard Darwin appears to have commissioned the inscription.

At **1818 Auctioneers** (20% buyer's premium) in Cumbria it sold for £2000 (estimate of £300-500) as part of a timed online sale that closed on January 31.



Roland Arkell

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‘King’s Bible carried to the block’

Lot sold for £160,000 is reputed to be that taken by Charles I to his execution in 1649

by Ian McKay

Bound in blue velvet, richly embroidered and embossed with gold and silver lace, a 1637 Bible said to have been carried by the hapless Charles I before he was beheaded sold a far higher than predicted £160,000 in London.

Part of a December 17 sale at Bonhams (27.5/25/20/13.9% buyer’s premium), it is said to have been given by Charles to William Juxon, then Bishop of London, who in 1649 officiated and delivered the last rites to the king. However, it has long been known as the ‘Stonewood Bible’, after the family into whose possession it later passed.

The embroidered decoration of the binding features the familiar Prince of Wales feathers and crown motif, circled by the royal motto and surmounted by a large crown, initially flanked by the initials C and P. The latter has been altered to R, perhaps suggesting that at some stage the Bible had been given by the Prince of Wales to his father.

English rose and Scottish thistle emblems appear at the lower corners of the binding.

Fabled edition

Another binding that played a part in a lot’s success was that made for a 1687 edition of *Aesop’s Fables*. With texts in English, French and Latin, this edition was self-financed and largely produced by and for Francis Barlow, after



1



2



3

1. Bible said to have been carried on the scaffold by King Charles I before he was beheaded – **£160,000** at Bonhams.

2. Sold for **£9000** was an 1842 first (variant second issue) of William Blacker’s *Art of Angling, and Complete System of Fly Making, and Dying of Colours*. Illustrated with six engraved plates and containing 32

actual flies, it was still in the original gilt lettered, red morocco wallet-style binding.

3 & 4. The fine binding made for a 1687 edition of Francis Barlow’s famous illustrated edition of *Aesop’s Fables* that sold for **£19,000** in the Knightsbridge sale, and the so-called ‘indecent’ plate, often lacking but still present in this fine copy.



4

whose originals the many engraved illustrations were made.

Barlow’s *Aesop* was first published in 1666, but most copies were destroyed when his London shop burned down in the Great Fire that year.

This second edition, however, is considered the culmination of Barlow’s book illustration work and was the first to contain the 31 principal plates illustrating Aesop’s life, and the quatrains by Aphra Behn engraved in place of Thomas Philpott’s original captions within the

110 half-page illustrations. Complete with the the so-called ‘indecent’ plate that is often missing and in a contemporary black morocco binding by a craftsman known only as ‘Barlow’s Aesop Binder’, it sold at £19,000.

Bid to £65,000 was a presentation copy of Benjamin Franklin’s *Experiments and Observations on Electricity*... Untrimmed in rebeked contemporary boards, this was a fourth edition copy of 1769, but one inscribed “from the author” in Franklin’s hand.

A group of 15 lots focused on England’s South African wars included the manuscript first draft of an account of the famous 1879 engagement with Zulu forces at Rorke’s Drift (see *News*, ATG No 2474).

It was one that Lieutenant John Chard, VC made for Queen Victoria.

Estimated at £15,000-20,000, it sold at £140,000, while many of the 14 lots from the same family collection raised far higher than predicted sums and a further £240,000. ■

Perry claims Florida and takes on slavers before his Japanese fame

Covering a period of around nine months, from July 1821 onwards, a naval logbook kept by Matthew Perry offered in New York on November 24 covered a very eventful period in this distinguished mariner’s career.

Part of a Doyle (25/20/12.5% buyer’s premium) sale, where it made \$42,000 (£31,580), it details events on the first cruise of the *Shark*, Perry’s first independent command. Much of the log is concerned with routine matters – sailing directions and winds, the sick list, water and provisions, punishments – but matters of greater import are also recorded.

Perry is much better remembered nowadays for the key part he later played in the opening up of Japan, but here are recorded events on two voyages of earlier years.

Having sailed to Liberia to deliver the newly appointed US Commissioner to that colony, and exasperated by frustrated attempts at deterring or detaining French slave



Left: the framed lid of an early Apple computer, signed by both Steve Jobs and Steve Wozniak – **\$33,000 (£24,810)** at Doyle.

traders, he returned to the US to re-provision in January 1822.

There followed a cruise against pirates in the West Indies, but he first sailed to Key West in Florida, where he

formally took possession of the territory from Spain and raised the Stars and Stripes on Thompsons Island.

The region had been ceded to the US by the Adams-Onís Treaty in 1819, though it seems an enterprising American businessman had already purchased Key West from a Spanish official in St Augustine.

Perry then turned his attention to the pursuit of pirates in Mexican and Cuban waters.

Both men Woz here

Sold at \$33,000 (£24,810) was a very different lot: the framed lid of an Apple II plus computer signed by both Steve Jobs and Steve Wozniak – the latter simply as ‘Woz’. After Jobs stepped down from the company in 1985 and founded NeXT, he and Wozniak had a falling-out and Apple material signed by both men is exceptionally rare, said Doyle.



Right: a spread from the 'Coats of Arms Trick't...' section of a manuscript sold by Crow's for £4200.



Coats of arms guide

A manuscript volume sold for £4200 was the main attraction of a January 20 sale held by **Crow's (22% buyer's premium)** of Dorking which included a great deal of historically interesting matter.

It was suggested that 'Coats of Arms Trick't...', an indexed collection covering 120 leaves, might date from the late 18th century, though some of the content could well be earlier.

A book label shows that it once belonged to William Constable (1721-91), a distinguished naturalist and scientist, a Fellow of the Royal Society and member of the Fine Art Society. He was a notable collector of works of art, coins, scientific instruments, natural history specimens, and much more besides.

His family's ancient East Yorkshire home, Burton Constable Hall, is run nowadays as a museum by a charity whose mission is to safeguard the house, its exceptional collections and the surrounding parkland for future generations.

An online search for William Constable revealed that in 1966 Hull City Museum was presented with some 200 objects from his renowned cabinet of curiosities.

British and Irish book auctions

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Far left: the 1941 first issue of the *Captain America* comic – **\$320,000 (£235,295)**.

Left: copy of *Daredevil* #1 of 1964 – **\$85,000 (£62,500)**.

Captain America socks it to Hitler

A near-mint copy of the first *Batman* comic*, published in 1940, was sold for \$1.85m (£1.36m) on January 17 in a three-day sale held by **Heritage Auctions (20% buyer's premium)**, as reported in *News, ATG* No 2477. However, that Dallas sale contained a great many other high-priced comics and comic artworks.

Bid to £320,000 (£235,640) was what the saleroom, never shy of a superlative, called a "sensational copy of one of the most sought-after Golden Age comics of all!". Published in 1941, this was a copy, graded CGC 8.5, of the very first issue of *Captain America*. It features a Joe Simon/Jack Kirby cover image of this new superhero "socking it to Adolf Hitler" just a few months before the US entered the Second World War.

Issued by Marvel Comics in 1964, a copy of *Daredevil* #1, graded a near-perfect CGC 9.6 and delivering "the

senses-shattering premiere issue of 'The Man Without Fear!', sold at \$85,000 (£62,590). The cover again featured artwork by Kirby, this time in collaboration with Bill Everett, the artist responsible for the inside pages artwork.

Also sold at \$85,000 was Alex Raymond's original artwork for a *Flash Gordon* Sunday paper comic strip of 1936. This was a feature conceived as a rival to the popular *Buck Rogers* strip and in the Heritage cataloguer's view, offering artwork far superior to that produced for Buck and featuring better story lines, the latter co-written with Don Moore.

* *Batman* had actually made his very first appearance in *Issue No 27 of Detective Comics in March 1939, and in a November 2020 sale Heritage had sold a copy of that debut outing of the 'Caped Crusader' for what proved a short-lived record \$1.26m.*

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 £10,000 to 15,000 (plus 24% BP*)



782: Thomas Mercer, no. 1260, a rare coromandel eight-day table chronometer
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71: A fine pair of Chinese Republic period famille rose shoulder ed vases with slender two-handled necks
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257: A George I silver kettle on stand
 £3,500 to 4,500 (plus 24% BP*)



235: A fine Edwardian silver and enamel shoot marker
 £1,000 to 1,500 (plus 24% BP*)



21: R Lalique, an opalescent Danaides glass vase
 £800 to 1,000 (plus 24% BP*)



355: A large good quality Victorian silver punch bowl
 £3,000 to 5,000 (plus 24% BP*)



33: A large 19th century William Schiller & Sohn majolica tobacco jar
 £1,000 to 1,500 (plus 24% BP*)



55: A late 19th century Royal Vienna tray
 £600 to 800 (plus 24% BP*)



687: A fine quality giant repeating lapis lazuli inlaid carriage clock with calendar and moonphase
 £3,000 to 5,000 (plus 24% BP*)



688: James McCabe, Royal Exchange, London, no. 2787, a fine mid-19th century patinated bronze giant English double fusee repeating carriage clock
 £10,000 to 15,000 (plus 24% BP*)



690: William Whittingham, London, a Charles II ebonised basket top-bracket clock
 £5,000 to 8,000 (plus 24% BP*)



692: Henry Hindley, York, a rare mid-18th century ebonised bracket clock
 £8,000 to 12,000 (plus 24% BP*)



699: Robert Smith in Long Acor, a late 17th century 11inch walnut Marquetry longcase clock
 £6,000 to 8,000 (plus 24% BP*)



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 £10,000 to 15,000 (plus 24% BP*)



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Previews *Our weekly selection from salerooms*

Only a handful of copies are known to exist of *The Eagle* No 1 promotional issue.

Issued in the spring of 1950, the eight page promo – lacking the 'Dan Dare, Pilot of the Future' header that appeared on the first full issue of the comic – was distributed to schools and churches up and down the country to publicise the imminent launch of the weekly on April 14.

In fine condition, this copy is estimated at **£400-500** at the Comic Book Auctions sale that closes online on February 28.

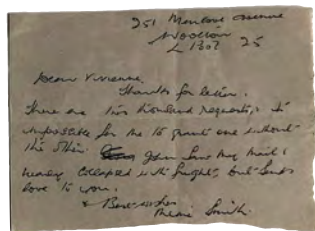
compalcomics.com*



This rare majolica tobacco jar and cover by Wilhelm Schiller & Sohn takes the form a saddled camel ridden by two figures with an attendant alongside. It stands an impressive 20in (51cm) high.

At a three-day sale at Hutchinson Scott in Skipton, North Yorkshire, on March 4-6 it is guided at **£1000-1500**.

hutchinsonscott.co.uk*



This note sent in December 1963 to a Beatles fan was penned by Mary Elizabeth Smith from The Mendips, Menlove Avenue, Liverpool. Smith is better known as Aunt Mimi and the address the childhood home of her nephew John Lennon.

Sent to a Miss V Stoker of 54 Pirton Road, Hitchin, it dates from the moment of the Fab Four's meteoric rise. Deluged with similar requests, Aunt Mimi was unable to grant a request for Lennon's autograph.

The note reads: 'Dear Vivienne. Thanks for letter. There are two thousand requests, it's impossible for me to grant one without the other. John saw my mail & nearly collapsed with fright, but sends love to you, Best Wishes Mimi Smith.'

It has been consigned to auction at Cuttlestones in Wolverhampton on March 19 by the original recipient who rediscovered the note during a lockdown clear out.

Estimate **£200-400**.

cuttlestones.co.uk*



Plymouth Auction Rooms expects this Art Deco baguette cut sapphire and diamond ring to bring **£1000-1500** on March 17.

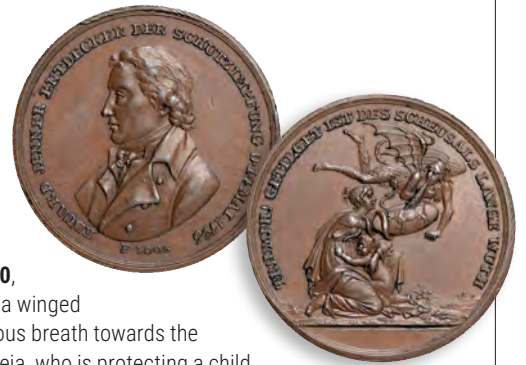
The ring, purchased by the vendor's father at local jewellery firm Manchester House in the 1950s, is unmarked but its sculptural asymmetric design is in the style of Cartier.

plymouthauctions.co.uk*

The Baldwin's of St James's auction of historical and commemorative medals on March 17 features this topical issue. It is a small portrait medal of Edward Jenner (1749-1823), the pioneer of the smallpox vaccination, struck in Germany by Friedrich Wilhelm Loos in 1796.

The medal, estimated at **£100-150**, has a powerful scene on its reverse: a winged and scaled demon blows his poisonous breath towards the crouching figure of the goddess Hygeia, who is protecting a child. On her shield is the image of a cow – a reference to Jenner's use of cowpox against smallpox and the origin of the word vaccine.

bsjauctions.com



This George III silver table snuff box by Phipps and Robinson, London 1814, is engraved to the cover with a plan of the battle of Talavera in the Peninsular War. It shows the position of the British, French and Spanish forces with the sides of the box engraved with a key to the plan.

The snuff box is expected to bring **£500-800** at Duggleby Stephenson in York on February 25.

dugglebystephenson.com*

The sale of Jewellery, Watches, Antiquities and Objects of Vertu at Dix Noonan Webb in London on March 16 includes this amethyst rivièrè necklace.

It was formerly the property of the artist Marie-Louise, Countess Manvers (1889-1984) who painted under the name Marie-Louise Pierrepont. It is being offered for sale by a descendant with an guide of **£1500-2000**.

dnw.co.uk*



A mahogany apothecary's box believed to date from c.1870 is offered at Hansons in Etwell, Derbyshire, on February 24.

Its hinged cover lifts up to reveal a purple velvet lined interior fitted with slots, trays and pigeon holes for storing glass bottles and other medicinal items. It has a maker's mark for New Bond Street manufacturer Savory & Moore.

Measuring 14in (35cm) high, it is estimated at **£400-600**.

hansonsauctioneers.co.uk*



* [BID LIVE AT thesaleroom.com](https://thesaleroom.com)

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Send your previews three weeks in advance of sale to editorial@antiquetrade gazette.com

The Graham Cutts treen collection will be sold by Wilkinson's in Doncaster as part of a sale on February 27-28.

A host of novelty 18th and 19th century snuff boxes includes this 4¼in (12cm) example carved in the form of a recumbent cow with inset black bead eyes and a hinged lid to the base.

Estimate **£700-800**.

► wilkinsons-auctioneers.co.uk*



This Laurence Stephen Lowry (1887-1976) limited edition print, *St Mary's, Beswick*, is guided at **£800-1200** at Bolton Auction Rooms on March 15. Signed in pencil bottom right, it is also numbered 317/500.

► boltonauction.co.uk*



Dawsons in Maidenhead conducts a first dedicated Jewellery, Watches & Silver auction on March 11, where this Victorian gold and garnet pendant in the Etruscan revival style is expected to bring **£150-250**.

► dawsonsauctions.co.uk*



Tennants' 20th Century Design sale in Leyburn on March 6 includes this Clarice Cliff lotus jug decorated in the *Fantastique Bizarre Trees and House (Alpine)* pattern.

Estimate **£600-900**.

► tennants.co.uk*



An online sale of Affordable Art held by Mallams in Oxford closes on February 28.

Estimated at **£60-100** is this late mixed-media work by John Bratby (1928-92).

Titled *Aphrodite Girl Belly Dancer*, it is signed and dated February 3, 1991, and measures 23 x 15in (57 x 38cm).

► mallams.co.uk*



This Murano glass, silver and enamel salt and pepper are both signed for Vittorio Angini. At Jacobs & Hunt in Liss, Hampshire on February 26 the 1950s pair is guided at **£350-400**.

► jacobsandhunt.com*

A single-owner collection of silver and Judaica will be dispersed on March 17 by Roseberys London.

It includes this matched pair of 13in (32cm) high Victorian amphora-shaped silver ewers made by the Barnard family. One hallmarked for 1847 is engraved with chariot scenes between palmette bands, the other depicting Hermes and a female dressing scene assayed in 1856.

Estimate **£2000-4000**.

► roseberys.co.uk*

The book *Artistes Juifs de l'Ecole de Paris 1905-1939* (2015) is the definitive work on Jewish artists working in Paris in the pre-war period.

It was written by Nadine Nieszawer and members of the Princ family, whose collection of works will be sold by Bonhams London on March 3. *L'Ecole de Paris 1905-1939*:

The Jewish Artists auction includes this oil titled *Nude* by the Czech painter Georges Kars (1882-1945). Kars – born Karpeles – arrived in Paris in 1908 where he struck up a close friendship with Suzanne Valadon.

Estimate **£10,000-15,000**.

► bonhams.com*



The Fine Clocks & Horology sale at Gardiner Houlgate in Corsham, Bath, on February 25 includes this Victorian gilt brass strut clock. In the manner of Thomas Cole, the silvered chapter ring and the movement is signed for the Bond Street retailer Hunt & Roskell.

Estimate **£1500-2500**.

► gardinerhoulgate.co.uk*



Glossary

If you are new to the art market you may find this list of terms frequently used in *Antiques Trade Gazette* helpful.

A longer list of art market terms appears at antiquetrade gazette.com/glossary

After

When a work of art or an object is described as 'after' a known artist or maker, this means it was created as a copy by an unidentified artist of a named work by a known artist.

Artist's Resale Right

Living artists and the descendants of artists deceased within the last 70 years are entitled to receive a resale royalty each time their work is sold. The charge applies to the sale of original works of art made via transactions conducted by both dealers and auctioneers.

ATG

Antiques Trade Gazette, the weekly newspaper and associated website.

BADA

The British Antique Dealers' Association (BADA) is a trade association founded in 1918.

Buyer's premium

A charge made by the auctioneer to the buyer as a percentage of the hammer price. This fee is usually subject to VAT.

CITES

The United Nations Convention on International Trade in Endangered Species of Wild Flora and Fauna (CITES) controls the trade in endangered species. Its regulations cover 'parts and derivatives' of endangered species as well as live specimens and encompass a range of materials found in antiques and taxidermy such as ivory, tortoiseshell, and furniture fashioned from some tropical hardwood.

Consign

When a vendor agrees to sell a work via an auction house, they are said to have 'consigned' a work for sale. Also see 'Vendor' below.

Contemporary

A contemporary artwork is an object or picture made by a living artist. However, an auction titled as 'Contemporary art' will often also feature works by artists working in the second half of the 20th century but now deceased.

Decorative art

This term refers to three-dimensional antiques including ceramics, glass, silver and furniture, that serve a decorative as well as functional purpose. In this way, it is different to 'Fine art' and 'Works of art'.

Estimate

The price or price range displayed alongside the catalogue description of an item in an auction, indicating the value at which the auctioneer believes the lot might sell. In *ATG* we often use 'guide', 'expectations' or 'hopes of' to mean 'estimate'.

Fine art

The term 'Fine art' refers to visual art produced primarily for aesthetic purposes. It generally comprises paintings, watercolours, drawings, photography and sculpture. However, many auction houses describe some of their sales as 'Fine Art Auctions' simply to distinguish them from 'General sales' to imply the lots on offer are of higher value.

Fresh to market

An item that comes to sale having not been offered recently at all is said to be 'fresh to the market'. Such objects are sometimes referred to as 'unseen', meaning that potential buyers are unlikely to be familiar with them, and they tend to have greater appeal due to their 'freshness'.

General sales

A general sale is an auction usually offering lower-value lots – often from house clearances and held weekly.

Hammer price

The price at which a lot is knocked down at an auction. The auction house will then add buyer's premium and other charges on top of this amount.

IACF

International Antiques and Collectors Fairs is the company that organises large fairs that take place regularly at Newark, Shepton Mallet, Ardingly, Newbury and Alexandra Palace.

International

In *ATG* 'international' refers to markets outside the UK and Ireland.

Knocked down

In *ATG*, we often say a lot was 'knocked down' at a certain price. This represents the level to which the lot was bid when the auctioneer knocked down their gavel (ie the hammer price – see above).

LAPADA

A trade association for UK antiques dealers formed in 1974. It was previously called the London and Provincial Antique Dealers Association and now it retains the LAPADA acronym as its title.

Mid-century

A term referring to objects made in the middle part of the 20th century, particularly 1950-70.

Modern

The modern art market comprises objects and pictures that stylistically represent a departure from traditional conventions regarding form and academic approach. It generally covers 20th century works that contrast with Old Masters and Victorian paintings for example.

NAVA

The National Association of Valuers and Auctioneers is a professional self-regulating trade association for valuers and auctioneers across property, fine art and chattels.

Premium-inclusive price

The hammer price plus the buyer's premium due on an item sold at auction. This figure does not include VAT or other buyer's fees added by the saleroom.

Private buyer

Bidders at auction and collectors who are not dealers or 'trade' buyers are referred to as private buyers.

Private sale

A private transaction brokered by an auctioneer between two (often undisclosed) parties. This type of sale contrasts with a public auction where bidding can be viewed and prices are available.

Provincial/regional

'Provincial' auctions or the 'regional' market refer to sales taking place in locations around the UK as opposed to at the major London auction houses of Christie's, Sotheby's, Phillips and Bonhams. When *ATG* uses these terms, we generally include sales in Edinburgh and the mid-market salerooms in London.

Provenance

This term refers to the history of ownership of an object. An item with a long and documented history to a prestigious family or well-known collector, for example, would be said to have good provenance and therefore be more desirable.

Regional

See 'Provincial' above.

Reserve

The price agreed between the vendor and auctioneer, below which the auctioneer will not sell the lot. Some vendors agree to sell at 'the auctioneer's discretion' – for example when it is difficult to set a reserve due to the type of lot being sold.

Saleroom

The room where an auction takes place is referred to as 'the saleroom'. The phrase can also be used as a general term for auctions, for example: "The painting was making its third saleroom appearance in three years."

Selling rate

The percentage of lots in an auction that sold on the day or days when the auction was held. This figure usually provides a good indication of the market's reaction to the items in the sale, although sometimes where reserves are set at low levels (as the vendor is keen to sell the items for example) this might not be the case.

Single-owner sale

A single-owner sale refers to an auction that comprises solely items from one source. It is often a prominent collection which is deemed significant enough to form a separate event with its own catalogue. Examples have included Christie's sale of the Yves Saint Laurent collection in Paris in 2009 and the auction of the collection of David and Peggy Rockefeller in New York in 2018.

Sleeper

A sleeper is an object that is undervalued at the time it is offered for sale. Experts that are on the look-out for sleepers at auction are sometimes called sleeper spotters. While some sleepers pass through auctions unnoticed, others are spotted by two or more parties and may make a spectacular price over estimate.

SoFAA

The Society of Fine Art Auctioneers and Valuers (SoFAA) was formed in 1973 to represent fine art and antiques auctioneers and valuers in the UK.

Stall out

This term refers to dealers taking a stand and setting up at a fair.

TEFAF

TEFAF stands for 'The European Fine Art Fair'. It is an organisation that runs some of the world's leading art and antiques fairs: *TEFAF Maastricht*, which takes place annually in March, and *TEFAF New York* held twice a year in the autumn and spring.

thesaleroom.com

The website thesaleroom.com is an online global auction platform which allows visitors to search and browse auction catalogues and place bids over the internet in real time. It is wholly owned by Auction Technology Group, the parent company of *Antiques Trade Gazette*, and provides some of the data used in *ATG* each week.

The trade

Dealers. An object sold at auction to 'the trade' is one that was purchased by a dealer.

Vendor

The seller who consigns an object or collection to an auction or dealer.

Verso/recto

Terms referring to different sides of a picture. Verso refers to the back, while recto refers to the front. For books, the right-hand page of an open book is called the recto, while the left-hand side is known as the verso.

Vetting

The process that takes place at a fair to ensure items offered are suitable for the event. This usually relates to the checking of items to make sure they are properly attributed, described and dated. Some fairs also apply a dateline, meaning that objects are vetted to ensure they are of the requisite age to be exhibited.

Vintage

A term referring to both objects and fashion to describe the style or quality of the item. A piece of vintage fashion is likely to have been made by a designer at least 20 years ago, while a 'vintage' piece of Lalique glassware or Gillows furniture implies it is a high-quality or rare item in the maker's trademark style.

In the car market, a vintage car refers to a model no longer in production, typically made between the First World War and Second World War.

With wine, 'vintage' applies to grapes grown and harvested in a single specified year.

White glove sale

An auction in which all of the lots are sold (ie a 100% selling rate) is called a 'white glove' sale.

Works of art

In the art and antiques market, a 'work of art' is a specific category comprising small three-dimensional objects which have artistic quality. They are different from fine art and decorative art (see above). Small sculptures, Art Deco figures, wall plaques and enamel objects are examples of 'works of art'.

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Special forces

An increasing number of auction houses are now holding specialist sales dedicated to Post-war and Contemporary art with demand at primary market level driving secondary buying opportunities, as *Alex Capon* reports



The Post-war and Contemporary art market might have its critics who say that it remains obscure and over-valued, but few would argue that the sector lacks energy or opportunity.

The latter factor – the chance to cash in from an area that is not beset with the regular supply issues that affect other sectors of the art market – has attracted more dealers and collectors into the field, and an increasing number of auction houses are now staging specialist sales.

Demand at auction often tends to follow or lag behind what is going on in the primary market, where ‘new’ names are emerging all the time and some more established artists gain extra recognition because of a particular exhibition or sale of a notable collection or even an individual work.

If, as some believe, the market has been over-inflated for many years now, so far it does not seem that the current global pandemic is going to be the event that finally bursts the bubble.

Indeed, in terms of auctions during the last year, the market appears to have adapted as well as any other to the realities of online buying and selling.

Although a slow-down in consignments of top-end material has been evident, at the mid-market level a few auctions that have taken place so far in 2021 have indicated that even larger numbers of online bidders are registering to take part in events.

With many buyers – as well as potentially new participants – likely to have built up savings during the various lockdowns, more investment money seems likely to pour into this sector as the world recovers.

Here we focus on a few sales that demonstrated the current levels of appetite in the sector and look ahead to a selection of upcoming events.

Among the auction houses that stage regular dedicated sales of Post-war and Contemporary art is **Lyon & Turnbull (25% buyer's premium)**. The firm started stand-alone sales back in 2006 and they now take place three times a year.

Its latest sale in this category included works by some well-known auction favourites such as **Terry Frost (1915-2003)** and **John Bellany (1942-2013)**. Arguably the best competition and most notable prices came for artists whose names may be less prominent on the market, but who could prove to be canny investments.

The sale was held live online from the firm's Edinburgh rooms on January 27 with bidding on the phone, via the internet or by commission. In all, 86% of the 209 lots sold for a premium-inclusive total of £630,000. Some 1167 bidders registered for the sale, of which 1076 were online – a huge number for any sale but especially so for an auction of this size dedicated to a single category.

Charlotte Riordan, head of the sale at L&T, said: “In these uncertain times, with a new long-term lockdown announced in the build-up to the sale, we're delighted to see that the current trend for buoyancy within the art market seems to be continuing. There was a strong performance within the sale all around.”

The top lot was an £80,000 **Jack Vettriano (b.1951)** – see story on the facing page – which made a strong sum in the current climate, though by no means the artist's highest price.

Gray on Brown

A scattering of works by other artists sold a bit further down the price scale did manage to set individual auction records.

Among them was a mixed-media work by **Alasdair Gray (1934-2019)**, an artist who has a large body of fans thanks to his fame and importance as an author as well as a visual artist (his celebrated novel *Lanark* was published in 1981).

While over the years some followers of Gray's written work have become collectors of his art, he has gained some extra attention since he died two

years ago. Supporters place him as a key figure in a ‘renaissance’ of Scottish literature and art in the late 20th century, centred around his native Glasgow.

Snakes & Ladders dated from 1972 and featured various media on brown paper, including tiddlywinks.

It was one of a series of nine creations made by Gray relating to poems by his friend Liz Lochhead. They were originally devised for a project by Malcolm Hossick, a BBC producer, titled *Film sequence with Liz Lochhead*. Gray's artworks and Lochhead's poetry would be used to tell the story of a doomed love affair with the images acting as flashbacks or memories.

Despite the filming part of the project falling through in the end, the works created by Gray were regarded as significant pieces in his oeuvre. The nine works seemingly left his possession but were





1. John Byrne self-portrait *Ceci n'est pas un auto-portrait* – **£16,000** at Lyon & Turnbull.
2. *Snakes & Ladders* (film sequence with Liz Lochhead) by Alasdair Gray – **£13,000**.
3. *Sea Wall, Arbroath* by Ian Fleming – **£7500**.
4. *Figure study* by Stephen Conroy – **£15,000**.

2

later reunited for the first time in an exhibition held at the Sorcha Dallas Gallery in Glasgow in 2008. None have appeared at auction before, making the L&T offering a rare opportunity for collectors.

Lochhead's poem to which this work pertained reads: "We played this childish game. You need sheer freakish luck to win. Snakes and ladders is the name. Home and dry is everybody's aim."

Measuring 4ft 2in x 3ft 11in (1.27 x 1.2m), Riordan said it was "the largest and most important work by Gray to appear on the secondary market to date".

It came to auction having been owned for many years by "a private individual in Gray's social circle" and was pitched at £6000-8000. After good competition, it was knocked down at £13,000 to a private collector based in Scotland, setting an auction record for the artist.

The previous high was the £7500 for *Homage to*

Bill Skinner which sold at Bonhams Edinburgh in November 2018.

Ian Fleming artist not author

Another work that drew admirers and set an auction record for a Glasgow artist was *Sea Wall, Arbroath* by **Ian Fleming (1906-90)**.

Dating from 1950, the 2ft 2in x 2ft 5in (67 x 74cm) signed oil on canvas was at the more realistic and representational end of the spectrum for a painter whose work was sometimes more experimental. It was painted while he was warden of the Patrick Allan-Fraser College of Art at Hospitalfield, Angus, with nearby Arbroath providing artistic inspiration.

Riordan said: "We've always considered him an underrated artist in that he doesn't fetch as much as you'd expect someone of his calibre. This piece really represents his work at its best – it is a particularly successful and well-executed example."

Bidders agreed. Estimated at £800-1200, it was keenly contested by both private buyers and members of the trade before it was knocked down at £7500 to an international client. The price was double the previous auction high for the artist (source: Artprice by ArtMarket).

Also commanding attention was a striking painting by **John Byrne (b.1940)** – a self-portrait titled *Ceci n'est pas un auto-portrait*. The name is a clear allusion to the famous painting *Ceci n'est pas une pipe* by the Surrealist René Magritte, to whom this work was a homage.

In 1967, when Byrne was a struggling artist in his late 20s working as a carpet designer in a factory, he penned a letter to his hero, addressing it simply 'Magritte, Brussels' and dispatching it, probably with little hope, in the post. Extraordinarily, the letter found its way to Magritte, who touchingly took the time to write a supportive response and message of solidarity.

Regarded as a key work from the artist's oeuvre, the 2ft 7in x 2ft 4in (78 x 72cm) oil and

Vettriano at a four-year high

Back in 2004-6, a boom occurred in the prices for **Jack Vettriano (b.1951)** and a host of works made six-figure sums at auction. These included his most famous work *The Singing Butler*, which sold for a staggering £660,000 at Sotheby's in April 2004, still a Vettriano auction record.

But since the 2008-09 art market crash, only five works by the former miner have sold for £100,000 or above and these days any work that gets close to that amount is a notable result.

The latest came at the **Lyon & Turnbull** Post-war and Contemporary art sale when *Fish Teas*, a 23½ x 19¾in (60 x 50cm) signed oil on canvas, drew interest from multiple private buyers against a £30,000-50,000 estimate and sold at £80,000 to an international buyer.

Depicting a smartly dressed man smoking on a seafront promenade and a woman in a 1950s style dress, it had the strong sexual undercurrent present in so many of Vettriano's compositions and was conceived in his unmistakable blunt-edged style with strongly contrasting use of light and shadow.

It dated from a period close to the highpoint of his career (the late 1990s-early 2000s) and these 'cinematic' subjects appear to be a particular favourite of collectors. A possible commercial boost may have come from the saltire flying in the background – despite this work selling overseas, a large proportion of Vettriano collectors are Scottish.

"You don't see many of this quality and this 'type' on the market any more; the last similar example was in 2018," said L&T's head of sale Charlotte Riordan. "Its relative scarcity certainly helped."

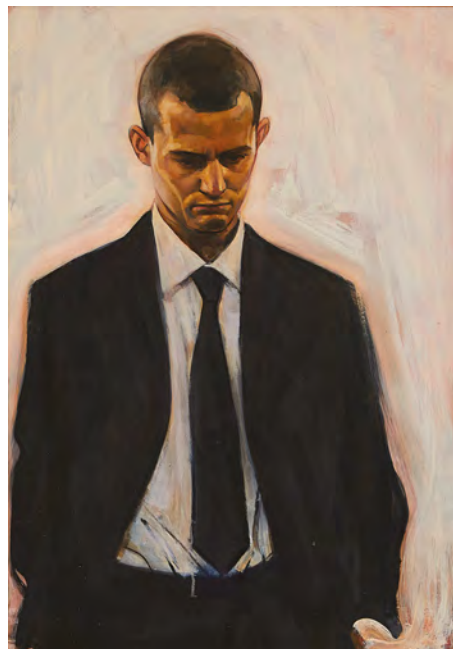
She added: "The steep level of competition could be a sign that the artist's market is potentially climbing back up to the heady prices he commanded 10 years ago."

Although prices still have a long way to go before reaching comparable levels, this was Vettriano's highest auction price for four years.



Above: *Fish Teas* by Jack Vettriano – £80,000 at Lyon & Turnbull.

4



Continued on page 24

Continued from page 23

mixed-media work from 2003 featured on the front cover of the artist's monograph *John Byrne: Art and Life* by Robert Hewson (2011) and was included in the Byrne retrospective at the Scottish National Portrait Gallery.

Self-portraits are a common subject for the artist and they tend to focus on themes including passage of time and the artist's inner mental state.

"He's been well-loved and sought after for a long time in certain pockets of the market," said Riordan. "The quality of Byrne's work really speaks for itself and more and more people are becoming aware of him. Stronger and stronger examples are also finding their way on to the market."

This one came to auction from a private collection where it had been for some time. Estimated at £10,000-15,000, it sold for £16,000 – the joint second-highest sum at auction for Byrne and behind only a depiction of The Beatles that made £17,000 at Great Western Auctions of Glasgow in December 2012.

As well as curatorial attention thanks to the solo show at the SNPG, the artist has been exhibiting with the Fine Art Society for a number of years now (the most recent one-man show was last year). "Byrne's market continues to go from strength to strength," said Riordan.

Conroy bought at last

Elsewhere at L&T, a figure study by **Stephen Conroy (b.1964)** was among the other works drawing interest. As with many pictures by the Helensburgh-born artist, it depicted a male figure silhouetted against a colourful (typically pink) ground with a photographic quality about it.

Signed and dated 2000 on the back, the 2ft 9in x 23in (84 x 59cm) oil on board came from a private source and was estimated at £5000-7000.

Conroy has commanded attention from some big players in the Contemporary art market – two large works made £70,000 and £72,000 at Christie's back in 2007. This smaller example at L&T drew a decent competition before it was knocked down at £15,000.

The buyer was a private collector from the US who has admired the artist's work for many years, since first viewing exhibitions at the Marlborough Gallery over a decade ago. "They are delighted to finally own one," said Riordan. ■



Above left: *Dying Volcano* by Aubrey Williams – £10,000 at Grand Auctions.



Above right: an Abstract work by Sir Richard Franklin Bowling – £10,000.

Abstract works take ten grand

An Abstract painting by **Aubrey Williams (1926-90)** offered at **Grand Auctions (20% buyer's premium)** in Folkestone at the end of last year set another auction high for the Guyanese artist.

The record for the painter who was born in Georgetown, Guyana's capital, but who helped found the Caribbean Artists Movement in London in the 1960s, was bettered three times last summer.

It was then broken again at the December 14 sale in Kent when *Dying Volcano*, a 3ft x 3ft 4in (92cm x 1.02m) signed oil on canvas from 1964, sold at the low end of its £10,000-15,000 estimate.

The catalogue described it as a 'one of the most important pictures by Aubrey Williams to come onto the open market'. The buyer was believed to be from the UK.

Making the same price against the same estimate

was a smaller work by fellow Guyanese painter **Sir Richard Franklin Bowling (b.1934)**, known as Frank Bowling.

The 9¼ x 15¼in (24 x 39cm) acrylic on card (laid on canvas) carried an inscription on the back *Blowing towards England. For Nancy and the grandchildren, as ever. FB.* Nancy was the landlady of a pub in west London where she came to know the artist. Following her death, it remained with her husband who until recently had it hanging in his flat and had decided to consign it to auction.

Although larger and brighter canvases by the artist who studied alongside David Hockney and RB Kitaj in the early 1960s can make far more, this was a decent sum for a small work sold outside the main London rooms. It went to a US buyer.

Large loch scene

Another auction house staging regular sales of Scottish Contemporary art is **McTear's** of Glasgow, whose next auction in this category takes place on February 28.

Among the 286 lots is a large view of Loch Dunvegan by **John Cunningham (1926-98)**.

The Lanarkshire-born artist and academic, who became a senior lecturer at the Glasgow School of Art in 1967, worked in a range of styles but his most fresh and vibrant paintings attract a good following both in galleries and at auction.

The 20in x 3ft 4in (51cm x 1.01m) signed oil on canvas at McTear's is estimated at **£4000-6000**.

► mctears.co.uk



Richard Eurich RA (1903-1992), *Hole in the wall*, £8,000-12,000

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Lot 56. Rudolf Belling, (German, 1886-1972)
Cubist Composition
 £3,000-5,000
 (plus 27% BP*, ARR)



Lot 379. Paul Feiler (German, 1918-2013)
Untitled, 1963
 £1,500-2,500
 (plus 27% BP*, ARR)

Lot 59. Salvador Dali (Spanish, 1904-1989)
Hommage à Terpsichore (La Danse), conceived 1977
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Arty eccentricity of Aynhoe Park

James Perkins, the co-founder of rave music promoter Fantazia, kept an eclectic collection of Contemporary art at Aynhoe Park in Oxfordshire.

Together with his wife Sophie, he remodelled the 17th century Grade I-listed Palladian country house after buying the property in 2006 and filled it with an outlandish assembly of art, taxidermy, curiosities and pieces of 'statement' furniture.

Having run the venue as a deluxe entertainment destination patronised by the great and the good of business, film, fashion, art and music, the Perkinses decided to sell the house last year and to move on to a new project (Parnham Park in Dorset).

They consigned the works from Aynhoe to Berkshire saleroom **Dreweatts (25% buyer's premium)**, which held a 676-lot of the collection in Oxfordshire on January 20-21.

Led by a triceratops skull that made £245,000 and with some notable prices for Perkins' own taxidermy creations (see *Pick of the Week*, ATG No 2477), the auction raised a total of over £4.1m.

The 58 picture lots included some Old Master portraits but also some hotly contested pieces of Contemporary art which contributed a decent slice of the total.

Mural marauder

Among them was an oil on mirror by **Abdullah Qandeel (b.1988)**, a Saudi Arabian artist who was arrested in 2014 for painting murals in the penthouse suite of the Columbus Hotel in Manhattan.

His energetic large-scale Abstract paintings have become commercially valuable (buyers are said to include the Saudi royal family and Charles Rockefeller). Works have been sold at exhibitions in Jeddah, Monaco and New York but not many have appeared at auction.

Although the secondary market is still developing, his auction record stands at \$224,000 (£149,990) for an oil on linen titled *The Race* sold at Sotheby's in Doha, Qatar, in April 2015.

The work at Dreweatts, *Self Prophetic Vanity* from 2019, measured 3ft 10in x 2ft 6in (1.18m x 76cm).

While not as large as *The Race*, it was a colourful and bold work painted on a mirror, an unusual medium but one which certainly had a striking effect – no doubt part of the attraction for the Perkinses.

This was seemingly the first time a work by the artist had appeared at a UK auction, although judging by the demand that emerged it may well not be the last.

Estimated at £10,000-15,000, it drew international bidding but was eventually knocked down at £48,000 to a UK buyer.

Chairman Puig

Another sought-after name at the sale was Spanish artist **Agustí Puig (b.1957)**, with all five works on offer selling at or above top estimate to different UK private buyers and raising a combined £50,000.

Pick of the bunch was *One Chair*, a 4ft 11in x 4ft (1.5 x 1.22m) mixed media on linen laid to board which had some typical features – juxtaposed figures, built up layers of paint, basic earthy



1



2

3



The Saudi Arabian artist was arrested for painting murals in the penthouse suite of a Manhattan hotel

1. *One Chair* by Agustí Puig – **£16,000** at Dreweatts' Aynhoe Park sale.

2. *Self Prophetic Vanity* by Abdullah Qandeel – **£48,000**.

3. *Gdansk 16*, a signed giclee print by Stik – **£80,000**.

colours and singular lines and scratching out pointing to his work as a printmaker (the Catalan artist famously worked on the poster and postage stamp for the 1992 Barcelona Olympic Games).

Estimated at £4000-6000, it sold at £16,000 – the highest price at auction for Puig so far. Here again, the artist has a more developed dealer-based primary market, but the results of the five lots at Dreweatts suggested the secondary market may be starting to emerge more markedly.

Magic Stik

The top-selling piece of Contemporary art at the sale was a signed giclee print by **Stik (b.1979)**, the London-based graffiti artist whose output consists of stick-like figures made up of six lines and two

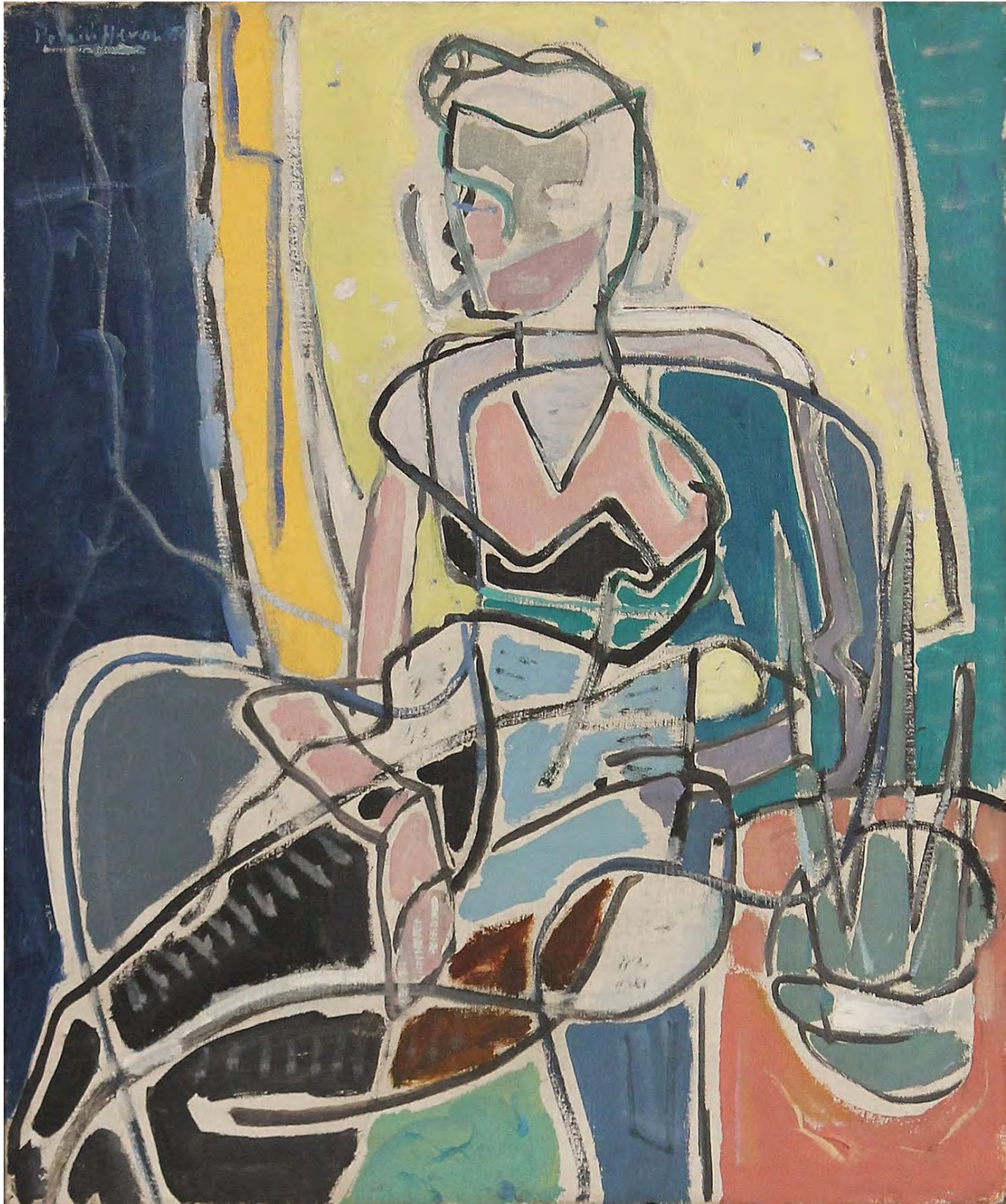
dots. His work emerged on the streets of Hackney in the early 2000s, a time when the 'first wave' of street artists to gain the attention of the wider art market was appearing. Stik prints have now become highly tradeable commodities.

As with Banksy prints, the market is beset by fakes and reproductions, but this 6ft 2in x 4ft 10in (1.88 x 1.47m) print, which was signed and stamped, had been acquired directly from the artist and came with a certificate of authentication from the artist's studio.

Estimated at £40,000-60,000, it drew bidding from art agents and members of the trade but was eventually knocked down at £80,000 a private collector. The price was one of the highest auction sums for Stik.

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An L of a good Blackburn group

The largest contingent of works by British abstract painter **John Blackburn (b.1932)** ever to come to auction will be offered at **Cheffins** of Cambridge on February 25.

The 23 pictures have come from two sources, one of which is the John Ady collection which has yielded seven Blackburn paintings as well as works by other artists.

Ady had left the works to Kettle's Yard when he died in 2019 – he met Jim Ede, creator of Kettle's Yard, in 1958 and the pair enjoyed a lifelong friendship. They are now being sold at Cheffins on behalf of the Cambridge gallery and, overall, the 36 lots from the collection are estimated to raise around £35,000.

Having been a collector of Abstract art throughout his life, Ady formed close friendships with many artists including Blackburn. Among the works on offer at Cheffins is a large mixed media on board titled *The Small Cream Square* which Ady had acquired from Lemon Street Gallery in Cornwall. Dating from 2010 (reworked in 2012), it measures 4ft x 22in (1.22m x 56cm) and is estimated at £2000-3000.

The Ady lots also include a **Paul Feiler (1918-2013)** Abstract oil on canvas, *Horizontal Yellow* from 1964, which is estimated at £12,000-18,000.

The other Blackburn pictures at the Cheffins sale have come from London-based collector Peter Simpson. Among them is *White L on Black*, a 4ft (1.22m) square oil on board from the mid-1960s which Simpson acquired directly from the artist. It has an estimate of £2000-3000.

👉 cheffins.co.uk



Above: *White L on Black* by John Blackburn, a work from the Peter Simpson collection estimated at £2000-3000 at Cheffins.



Left: *Horizontal Yellow* by Paul Feiler, a work from the John Ady collection which is being sold on behalf of Kettle's Yard in Cambridge. It is estimated at £12,000-18,000 at Cheffins.

Right: *Spiral head* by Eileen Agar, one of the works from the collection of Allen and Beryl Freer, estimated at £1000-2000 at Chiswick Auctions.

Agar heads the Freer collection

A large group of works from the collection of Allen and Beryl Freer has been consigned to **Chiswick Auctions**.

Comprising 20th century British paintings, drawings, prints, ceramics, furniture and books, the sale follows the white-glove auction of 79 lots from the couple's collection at Christie's in January 2020 which raised £2.26m including premium.

The 399 lots on offer in west London on February 25 are estimated between £100-2000 and many are offered without a reserve.

Among the most-represented artists is **Eileen Agar (1904-91)**, with 22 works by the Surrealist painter on offer.

Pictured here is a 13½ x 9¾in (34 x 25cm) pencil and gouache from 1954 titled *Spiral head* which the Freers acquired from the artist herself. It is estimated at £1000-2000.

In an unpublished manuscript about the artist, Allen wrote: "The fantastic heads of mythical personae that she painted must have had their beginnings in the heads carved in the intaglios... They blossomed forth in vibrant colours with their dynamic form and communicated her delight in the design of old stones."

👉 chiswickauctions.co.uk



Abou covers village people



Keys' forthcoming Modern Art and 20th Century Design Sale on February 24 includes a painting by Iraqi artist **Faraj Abou (1921-84)**.

The oil on canvas, *Women of the Village* (64 x 48cm), is signed and dated 1970, and has an estimate of £4000-6000.

The sale also includes works by Colin Burns, Colin Self, Clifford Fishwick, Raymond Leech and Paul Wilson.

👉 keysauctions.co.uk

Timeless Archipenko and Gormley studies

A drawing (**right**) by **Alexander Archipenko (1887-1964)** will be among the lots on offer at **Sworders'** sale of Modern British & 20th Century art on April 20.

The Kiev-born artist was an early Cubist painter and sculptor and this 11¼ x 8½in (30 x 22cm) pen, ink and crayon sketch demonstrated the way he continued to experiment in his drawings long after joining the Section d'Or group of artists in Paris in 1912 along with Picasso, Léger and Metzinger.

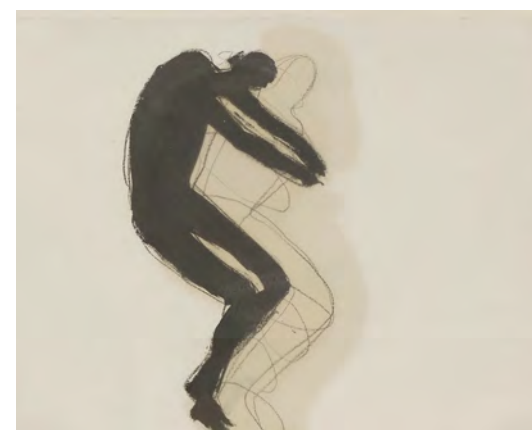
Dating from c.1947 (after Archipenko had settled in New York), the drawing was titled *Uralt*, a German word meaning ancient or timeless. The auction house describes it as 'a typical example of Archipenko's works on paper: an exploration of space and the relationship between objects, exploring intertwined, simplified sculptural female forms'.

Accompanied by a letter of authentication from the Archipenko Foundation, it is estimated at £15,000-20,000.

Among the British works at the sale are two Bridget Riley (b.1931) screenprints on Perspex from 1965, *Fragment 3* and *Fragment 5* which are offered separately with estimates of £15,000-20,000.

A sketch from 1987 by **Sir Antony Gormley (b.1950)** (**far right**) will also be offered. *Figure studies*, 11 x 15in (28 x 38cm), signed and dated on the back, was executed on paper using black chalk, oil paint and linseed oil. It is estimated at £2000-3000.

👉 sworder.co.uk



Slice of Michael Morgan studio life makes £3800

A group of works from the estate of West Country artist **Michael Morgan (1928-2014)** drew bidding at **Atkins Auctions (15% buyer's premium)** of Axminster, Devon, on January 29.

A number of paintings both by himself and other artists had been hanging in his home, where his widow is now downsizing, while a group of sketchbooks, preliminary drawings, blotting pads, book drafts and other items had remained in his studio.

The latter were grouped together as a single lot and estimated at £30-50.

With many of these works signed and dated, the lot drew strong interest against its attractive estimate and was eventually knocked down at £3800 to a collector who knew the artist and had collected his works for some time.

Typical watercolour

The same buyer purchased a small but trademark watercolour titled *Early Snow* which, as is typically the case with the artist's later works, showed a landscape with distant homesteads. Measuring 6½ x 5¾in (17 x 15cm), it dated from 1991 and overshot a £15-25 pitch to sell at £500.

Another purchase by this collector at the same price (against the same estimate) was a watercolour, *Two Cottages*.



Below: Michael Morgan sketchbooks, preliminary drawings, blotting pads, book drafts and other items that had remained in his studio – **£3800** at Atkins.

Below: *Early Snow* by Morgan – **£500**.



Also from Morgan's estate were two **Mary Fedden (1915-2012)** watercolours: a landscape from 1971 estimated at £100-150 that fetched £1700 and one depicting a tabby cat from 2004 that made £3800 (estimate £1000-1500).

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JOSEF HERMAN R.A.



JOSEF HERMAN - LYRICAL FLOWER
LITHOGRAPH 1997
EDITION OF 75
IMAGE: 490 X 650 MM
FRAME: 775 X 690 MM
SIGNED AND NUMBERED
PRINTED BY CURWEN CHILDFORD,
WITH THEIR BLIND-STAMP

PABLO PICASSO



PABLO PICASSO -
DE MEMOIRE D'HOMME III - 1950
ON VELIN PAPER
(FINGERPRINTS WITH INK & CRAYON ON
TRANSFER PAPER, TRANSFERRED TO
STONE)
FIRST LIMITED EDITION OF 300 (1/300)
MOURLOT 187
33 CM X 25.4 CM

WILLIAM SCOTT R.A.



WILLIAM SCOTT R.A. - SCALPAY (ARCHEUS 18)
SIGNED AND DATED FROM AN EDITION OF 65
LITHOGRAPH PRINTED IN COLOURS
1963
IMAGE SIZE 506 X 650 MM
FRAME SIZE 790 X 620 MM
THE FULL SHEET PRINTED TO THE EDGES ON
ARCHES PAPER WITH BLIND STAMP.

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Feeley: from spontaneity to solidity

Exhibition centres on artist's calmer and more stable period following wartime service

by Gabriel Berner

When Paul Feeley (1910-66) returned home after serving as a US marine in Japan during the Second World War, it triggered a fundamental shift in his art.

Turning away from Abstract Expressionism with its gestural brush strokes and impression of spontaneity, he embarked on creating an alternate world that was “calm, stable and symmetrical”.

Speaking in 1964, the artist said: “I began to dwell on pyramids and things like that instead of on jungles of movement and action... The things I couldn't forget in art, were things, which made no attempt to be exciting.”

Brightly coloured patterns of symmetrical, curving shapes inspired by Moorish tile design and classical art dominate Feeley's Post-war works. Big and bold, they are hard to miss – that is unless you're in the UK where the Iowa-born artist's sculptures and Abstract canvases have rarely been shown. Feeley's last solo exhibition was held in London in 1964, two years before his death at the age of 55.

Into space

Now, nearly 60 years on, the artist is getting another solo show in the capital via Cork Street gallery Waddington Custot.

Paul Feeley: Space Stands Still, which the gallery hopes to hold ‘in-person’ from April 20 until June, charts the development of his abstraction over the course of a brief but prolific career, presenting pieces from the 1950s through to those created just before his death in 1966.

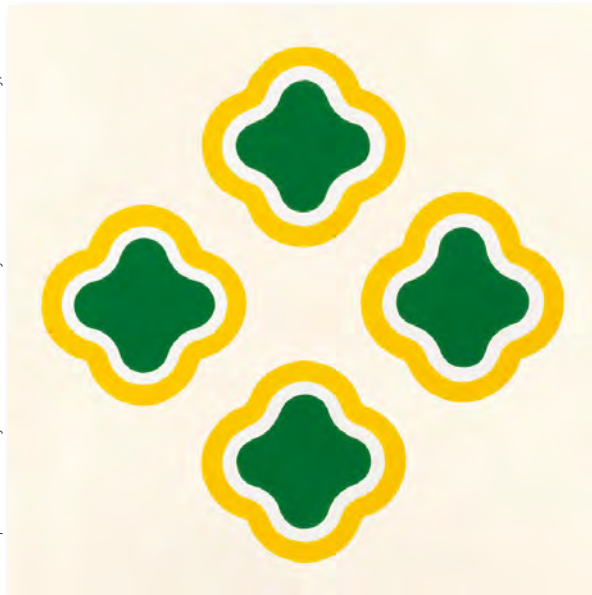
Working with the artist's estate and their representatives at Garth Greenan Gallery in New York, Waddington Custot has selected more than 20 works, including oil paintings and sculptures in wood, to be shown in the UK for the first time.

Prices start from £50,000 to over £200,000 for the major works on canvas.

Jacob Twyford, the gallery's senior director, describes Feeley as “an unsung giant of American Abstraction” and says the desire to show his work has been building over the last five years.

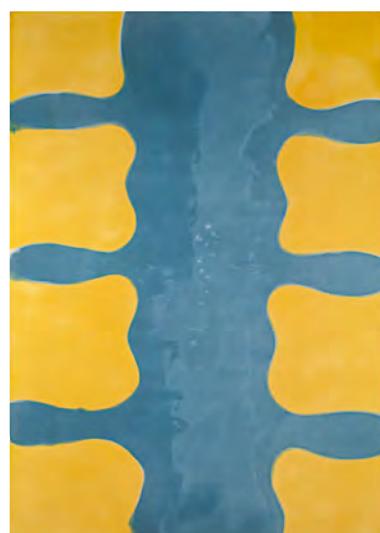
“I was aware of his presence in the

All photos courtesy the Estate of Paul Feeley and Garth Greenan Gallery, New York.



Left: *Alnitah* (1964) by Paul Feeley, oil-based enamel on canvas, 5ft (1.52cm) square, priced **£180,000** + import vat in the UK at Waddington Custot.

Right: *Denebel-Algedi* (1965), oil-based enamel on wood, 3ft (91cm) square, available for **£180,000** + import vat in the UK.



Above: *Tiberius* (1961), oil-based enamel on canvas, 7ft 10in x 5ft 7in (2.4 x 1.71m), priced **£180,000** + import VAT.

Expressionism that overshadowed his reputation as an artist. This has led to a “patchy” secondary market for the artist's works, says Twyford. “Many of his paintings were unsold at the time of his early death and with so few works trading regularly, the market struggles to set a reliable value.”

Auction database, artprice.com, returns just over 50 results, with a top hammer price of \$100,000 achieved at Christie's New York for a wood sculpture from c.1965.

A major retrospective at New York's Albright Knox Art Gallery in 2015 has rekindled interest and Twyford hopes the same will happen on the other side of the Atlantic.

“My personal feeling is that the best of this art has shown that time does not diminish its impact. We are keen to bring Feeley's work back in front of a London audience,” he says.

Broad range

The show highlights the artist's fascination with a broad range of subjects, from history, archaeology and anthropology to psychology, music, mathematics and architecture.

For Feeley, classical culture underpinned them all.

Three works in the show bear the names of Roman generals: *Germanicus* (1960), *Vespasian* (1960) and *Tiberius* (1961). Each exhibits the use of two interlocking colours creating an optical condition that flips back and forth.

This, says the gallery, is Feeley's aesthetic ploy reflecting the “interplay of the contradictory conditions intensely felt in America during the 1960s, between war and peace, joy and sorrow, wickedness and righteousness, masculinity and femininity”.

Another work, *Alnitah* (1964), belongs to a group inspired by the sky, clouds and stars. Named after a star in the constellation of Orion, the canvas features diagrammatical forms suspended in space.

Feeley developed this notion further, moving his imagery from canvas into three dimensions. From 1965 until his death, he created vibrant wooden sculptures by interlocking two or three colourful panels into one undulating form. *Cor Caroli* (1965) and *El Rakis* (1965) are two stand-out examples in the show. ■

➔ waddingtoncustot.com

“

My personal feeling is that the best of this art has shown that time does not diminish its impact

background of my understanding of Abstract American art, but it wasn't until we included a sculpture of his in our 2017 exhibition *Colour Is* that we decided to propose the idea of showing the work in a solo show,” Twyford says.

It was the success of Feeley's academic career – he founded the celebrated art department at Bennington College in Vermont and taught there for nearly three decades – and the dominance of Abstract



Left: *Coral Flower* (2020) by Sandra Davolio – £6250 from J Lohmann Gallery in New York at *Collect 2021*.

Contemporary heavyweights count on digital for now

As the pandemic continues to upend the art market calendar, two heavyweights of the Contemporary art and design fair scene are going digital.

Contemporary craft and design fair *Collect* moves its 17th edition online, while *FIAC*, the Contemporary art event in Paris, launches its inaugural edition of *FIAC Online Viewing Rooms*.

Collect, which was established in 2004 by the Crafts Council, brings together an international group of specialist galleries showcasing works made in the past five years. These creations span many craft disciplines including ceramics, glass, lacquer, art jewellery, precious metalwork, textiles and wood. The fair is usually held in London's Somerset House.

This year *Collect 2021* brings together more than 400 artists presented by 32 galleries, each with an online 'booth' to display artists' work for sale hosted by the online platform Artsy.

Among the items on offer is an 11in

(28cm) high porcelain *Coral Flower* (2020) by Copenhagen-based ceramicist Sandra Davolio (b.1951), priced at £6250 from **J Lohmann** Gallery in New York.

UK participants include Alveston Fine Arts, Cynthia Corbett Gallery, Design-Nation and House on Mars Gallery.

Running alongside the virtual fair, the Crafts Council's own channels will feature free digital and virtual events, talks and tours, running from February 26-March 2. The fair will remain on Artsy until March 26, giving buyers a longer opportunity to purchase work.

Virtual host

FIAC Online Viewing Rooms opens from March 4 (10am CET), and runs to March 7, with a VIP launch from March 2-4.

Powered by technology firm Artlogic, the online platform will host some 200 emerging and established galleries in the fields of Contemporary art and Modern art and design.

The platform allows visitors to discover galleries' dedicated pages, browse artworks and view works to scale with 'View on a Wall' technology, among other features.

Taking part is the **Pippy Houldsworth Gallery**, which presents a series of paintings and works on paper by Jacqueline de Jong (b.1939).

Made in Paris in the 1960s, the works emerged from the Dutch artist's involvement with a network of radical artists during this decade of wider social change. *Untitled* (1964), a 19½ x 14in (49 x 35cm) gouache from the period, is priced around €20,000.

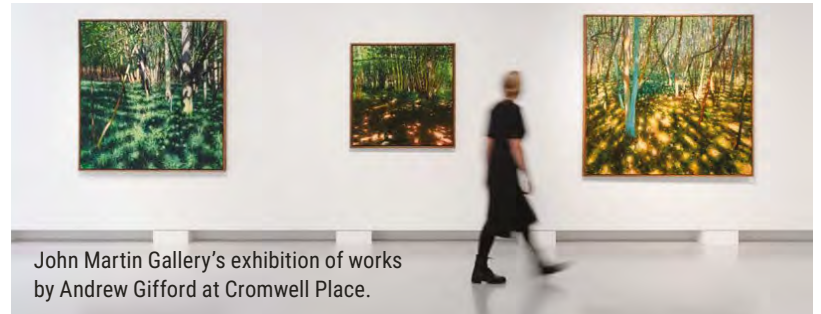
The 47th edition of *FIAC* is scheduled for October 21-24 at temporary venue Grand Palais Éphémère on the Champ-de-Mars in Paris where the fair has decamped to while the Grand Palais undergoes renovations.

➤ collectfair.org.uk

➤ fiac.com



Above: *Untitled* (1964) by Jacqueline de Jong – priced around €20,000 from Pippy Houldsworth Gallery at *FIAC Online Viewing Rooms*.



John Martin Gallery's exhibition of works by Andrew Gifford at Cromwell Place.

Art hub suits flexible approach

Just before England entered a third lockdown, the **John Martin Gallery** squeezed in a solo show of artist Andrew Gifford's (b.1970) work at new art hub Cromwell Place in London.

Alone with Trees, which took place on December 16-19 when London was briefly in Tier 3, featured recent large-scale paintings from the artist's series of Hawthorn trees and of the coppiced woodlands he walked through during the spring and summer of lockdown and other restrictions last year.

Nearly 50 paintings were sold for prices from £6500 to over £50,000.

"I have never had a response to a show like it," said gallery owner John Martin. "It was a particularly poignant exhibition. The solitude, being in woods and just having space for yourself, is something we increasingly didn't have until lockdown."

For Martin, the venue as well as the art was key to its success.

"My experience at Cromwell Place was amazing. For a small first-floor gallery like ours to be able to show in a 200sqm exhibition hall was pretty exceptional. The installation team had the whole exhibition hung in a morning,

which gave us precious hours for visitors to come along."

Costs mismatch

Martin developed the idea for Cromwell Place several years ago to address what he saw as a mismatch between the high rent costs of running a gallery in a desirable location and the fact that the majority of income is generated off site.

The members-only, high-spec complex opened in October 2020 comprising five Grade II-listed townhouses in South Kensington offering 14 gallery spaces, private viewing rooms and a base for socialising and networking throughout the year.

Martin, who has no official involvement in running Cromwell Place, says the hub can help galleries navigate the art market during the pandemic and beyond.

"I think it really demonstrated how incredibly useful it is for a gallery to have facilities that are totally flexible. It's been the lesson for every gallery over the last six months – you can plan shows but cannot rely on dates so just have to be really nimble," he said.

The web shop window

Thousands of items are available to buy from dealers online. Here we pick out one that caught our eye this week.

The artist Julie Held (b.1958) is described as a Colourist, Expressionist and Symbolist who draws inspiration from Titian, Rembrandt, Bonnard, Matisse and Munch.

In her art, she aims to capture a sense of *sehnsucht*, the German word for nostalgia and longing. "My work is mediated through time," says Held. "Subject and content either coincide or diverge, and I use multiple medias to give expression to these concepts in my work."

Outside Inside (2020), a 4ft x 2ft 11in (1.22m x 90cm) acrylic on canvas, explores the idea "of being there and yet not in the throng of things, exasperated by the current isolation and the cessation of normal life".

It is priced at **£5000** from online Contemporary gallery **Crean & Company**.



➤ creanandcompany.com

5 Questions

Christopher Kingzett, a former vice chairman of SLAD and owner of the eponymous dealership in south London, specialises in 20th century British paintings, drawings and sculpture.



makes him the 8th Wonder of The World, Jonathan Clark, the art dealer with the greatest flair in my generation, and James Faber for his idiosyncratic quirky taste in drawings.

5 Real ale or espresso martini?

As Alan Bennett says discussing sexuality: "That's like asking a man crawling across the Sahara whether he would prefer Badoit or Perrier."

➔ christopherkingzettfineart.com

1 What is your area of focus?

Modern British art, particularly Graham Sutherland.

2 What challenges are facing the trade in the coming months?

Still to be standing whenever we get back to normality. A clear disconnect has emerged between online sales which are doing relatively well and virtual fairs which aren't. There is a limit to how long one can harass people on the internet and until such time as there is a return to face-to-face conversations in front of the object it is going to be a real struggle.

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

Telephone number of my IT guy.

4 Who do you admire from the art and antiques world?

Gino Franchi, whose framing



Above: Graham Sutherland's (1903-80) interest in insects such as cicadas, mantises and grasshoppers began after his move to the south of France in the late 1940s. *Sauterelles* (1974) is priced at **£24,000** from Christopher Kingzett Fine Art.

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

Go solo: a selection of dedicated shows

Moses gives it a swirl

Post-war West Coast artist Ed Moses (1926-2018) is the subject of a solo exhibition at **JD Malat Gallery** in Mayfair.

Whiplines, Waterfalls and Worms, which closes on March 10, showcases the artist's work from the last two decades of his life.

Moses's *Samba* (2008), the 6ft x 5ft (1.82 x 1.52m) acrylic on canvas shown here, is priced at **£69,000**.

The exhibition title refers to the 'lines, swirling swathes and crackled layers of paint' displaying Moses' persistent experimentation with form in the field of Abstract art.

Born in Long Beach, California, Moses was among the first generation of artists to be shown at Ferus Gallery in Los Angeles in 1957, where he started the 'Cool School' of artists which included Ed Ruscha, Robert Irwin, Larry Bell and Billy Al Bengston.

➔ jdmalat.com



Castellani surfaces in Old Bond Street

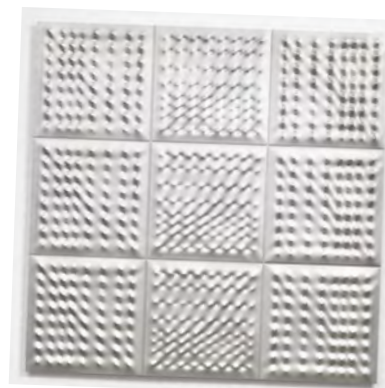
The late Italian artist and member of the ZERO avant-garde group, Enrico Castellani (1930-2017), dedicated his career to exploring the spatial and visual qualities of his distinctive undulating monochrome *superficie* (surfaces).

An exhibition of previously unseen aluminium cast wall sculptures by Castellani opens at **Lévy Gorvy's** Old Bond Street gallery. The gallery says it is the first time the works, which preoccupied Castellani during his later years from 2006-13, have been shown in the UK.

Highlights include *Superficie argento* (2006), a nine-panel work on a 5ft 8in (1.74m) square of cast aluminium that encapsulates Castellani's preoccupation with space and materiality, which is priced at **\$680,000**.

Castellani Sculpture is scheduled to open in March and run until early May but is "subject to the latest guidance", says the gallery.

➔ levygorvy.com



© Enrico Castellani / Artists Rights Society (ARS) New York / SIAE. Photo: Stephen White & Co

Frieze launches 'pop-up gallery' space

Frieze is opening No 9 Cork Street, an initiative housed in two converted townhouses that will accommodate visiting galleries throughout the year with a focus on Modern and Contemporary art.

Each participating gallery will benefit from a fully equipped space, a private viewing room and a range of media, digital and social media services over four-week residencies.

Eva Langret, artistic director, *Frieze*

London, said: "Over the past 12 months we have learnt that the experience of seeing art is irreplaceable, as are the human connections that are so crucial to its appreciation.

"We are always looking for new ways to support our community of galleries, and so No 9 Cork Street is a natural response to the challenges brought about by the pandemic."

Frieze said it welcomes "proposals from commercial art galleries or

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Newcomb full of running

Mary Newcomb (1922-2008) made her name painting pastoral scenes in the Norfolk countryside. Employing tilted perspectives and distorted proportions, she created dream-like works inhabited by farm animals and wandering figures.

Newcomb's world was rural East Anglia, where she managed a small mixed farm with her husband Godfrey Newcomb. A diary entry from 1986 read: "I wanted to say these things and to record what I have seen to remind ourselves that – in our haste – in this century – we may not give time to pause and look – and may pass on our way unheeding."

This 2ft x 2ft 4in (61 x 71cm) oil on board, *Man running through a forest* (1979), features in an exhibition of Newcomb's work at **Crane Kalman Gallery** in London, which opens on March 25 and runs until May 29. One of 30 paintings in the selling show, it is priced at **£38,000**.



Crane Kalman has held regular shows of Newcomb's work since the 1970s and will be assisting Compton Verney Art Gallery in Warwickshire with a large exhibition of the artist's work titled *Nature's Canvas*, from April 2-July 18.

cranekalman.com

Sadequain the stranger

The Pakistani artist Syed Sadequain (1930-87) produced some of his finest work while living in Paris during the 1960s.

Sadequain, The Stranger in Paris is the title of a forthcoming exhibition at **Grosvenor Gallery** in St James's that focuses on the artist's most significant commission while in France.

This was to illustrate the 1966 publication of Albert Camus's philosophical novella *L'Étranger*, a work regarded as the quintessential text of French post-war Existentialism.

Sadequain produced 22 colour lithographs illustrating the story of Meursault, an ill-fated Algerian who is imprisoned after shooting a man on a beach. The commission was a significant event in the artist's career and he worked on it for a number of years.

The exhibition, from March 17-April 3, includes preparatory sketches and watercolours for Sadequain's illustrations of Camus' manuscript, such as this felt pen drawing of Meursault finding a Czech newspaper article in his cell while awaiting trial. The show also includes the book itself with all 22 colour illustrations and a surviving copy of the menu from the gala-dinner held to celebrate the publication.

Prices range from **£2500-35,000**.

grosvenorgallery.com



ventures that show a regular programme of exhibitions, with reduced participation fees available for young galleries".

The first round of applications is now open for projects between October 2021 and July 2022.

Applicants must be a commercial venture and show a regular programme of exhibitions.

Frieze said it would prioritise proposals from galleries who have recently taken part in *Frieze London*, *Frieze Masters*, *Frieze New York* or *Frieze Los Angeles*.

Tom Derbyshire



Above: two townhouses have become No 9 Cork Street, Frieze's new gallery space.

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T S
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THOMAS SPENCER FINE ART 20th Century and Contemporary Artworks



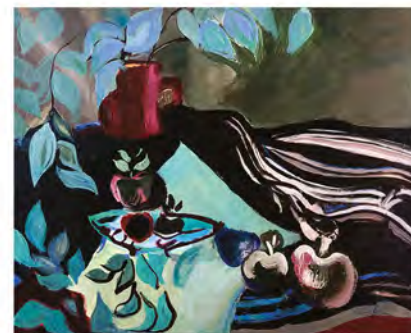
Paul Anderson Morrow



Julian Trevelyan



Mark Burrell



Clement Serveau

www.thomasspencerfineart.co.uk
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Richard Cartwright
Toll the Bells Softly

Online preview at jmlondon.com
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The Nordic Skier, oil on panel, 12 x 22 inches

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MATHIAS & ROGER - BLANCHET

Auctioneers at Drouot

Paris – Drouot – Friday 19th of March 2021

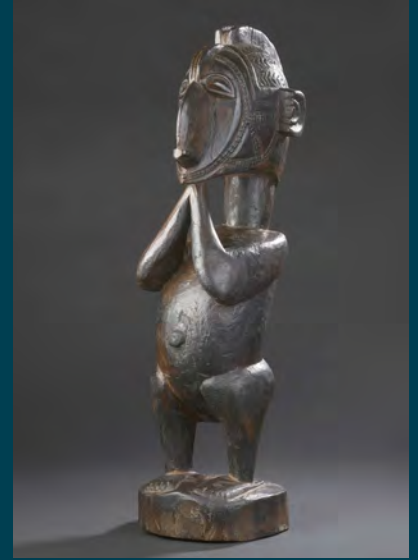
MODERN COLLECTIONS



Pierre-Auguste RENOIR (1841-1919)
Paysage à l'arbre. Oil, 23,2 x 16,5 cm



Alberto MAGNELLI (1888-1971)
Explosion lyrique n°1. Oil on canvas, signed and dated 1918.
130 x 130 cm.



Female statue Baga, Guinea. H. 56 cm
Collected in the years 1898-1905.

Magnelli exhibitions:

- 25th Venice International Biennial Art Exhibition, 1950
- Palais des Beaux Arts, Brussels, 1954
- Eindhoven, Stedelijk Van Abbe Museum, 1955
- Kunsthaus, Zürich, 1963
- Palazzo Strozzi, Florence, June-July 1963
- Palais des Beaux Arts, Brussels, 1972
- Musée National d'Art Moderne, Paris, 1973



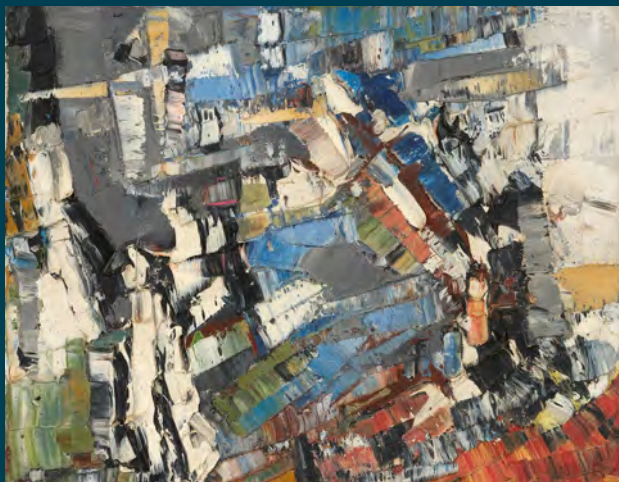
Lucien LOTH
(1885-1978)
Important collection
of about
200 photographs
on Aviation Meeting,
August 1909.



STENBERG Georgii
(1900-1933)
*Composition
non-objective*, 1920
Label n°97.503 of the
Moma NY inventory
on the back



Henri CARTIER-BRESSON
(1908-2004)
35 vintage silver prints,
China, Pakistan, Iran, Burma.



Jean-Paul RIOPELLE
(1923-2002)
Composition abstraite,
circa 1956.
Oil, 33 x 41 cm

Heartfelt work of Joseph Beuys

Legendary yarn explains how this material became a key component of the artist's designs

by Anne Crane & Jonathan Franks

£1 = €1.10/SFr 1.18/\$1.35

According to his own legend, Crimean Tartars kept Joseph Beuys (1921-86) alive by wrapping him in felt after his plane had crashed in the Crimea during a snowstorm in 1944.

The story has long been discounted, but when he later became an artist, felt was a quintessential material for many of Beuys' works.

In 1970 he wore a felt suit for his performance *Isolation unit*, an artistic protest against the Vietnam War. He determined that the warmth of felt could counter the inhumane cold of war.

After the performance in Düsseldorf, he authorised a Berlin gallery with the production of 110 felt suits of the type he wore. Of these 100 were numbered and sold to collectors.

On December 3, Grisebach (30% buyer's premium) in Berlin offered number 26 from this edition with a guide of €50,000-70,000. International bidders proved that the artist is far from out of fashion: the suit was knocked down to a phone bidder



Above left: Josef Beuys' felt suit – €110,000 (£100,000) at Grisebach.

Above right: oil on canvas from 1958 by Elisa Martins da Silveira – €8000 (£7270).

for €110,000 (£100,000), the highest auction price for a suit of this type.



Brazilian dance

More recently, following on from the auction last December of works from the collection of Mario Calabria, the former Brazilian ambassador in East Berlin, Grisebach offered a further selection of 55 works in an online auction from January 29-February 14.

Among the works featured were several by the Brazilian artist Elisa

Martins da Silveira (1912-2001) which made substantially more than their estimates, including an oil on canvas, *Três dançarino* from 1958.

The small painting, which measures 6½ x 9¼in (16.5 x 23.5cm) and is signed and dated on the reverse with brush in grey *Elisa/1958*, made a hammer price of €8000 against a guide of €400-600. ■

Soulages and a presidential provenance

A painting by Pierre Soulages (b.1919) sold on January 23 at Caen Enchères (20% buyer's premium inc VAT) in Normandy featured a particularly notable provenance.

The oil on canvas measuring 2ft 8in x 2ft (81 x 60cm) signed lower right and signed and dated to the reverse *12-56-1-57* was selected and purchased by Léopold Sédar Senghor in the artist's studio in December 1956.

Senghor was a poet, writer, member of the French Academy, a statesman in France and Senegal, and the first president of the Republic of Senegal, from 1960-80.

The artist and his wife were friends of Senghor and his wife Colette. Senghor, who was a strong supporter of Soulages' work, was instrumental in the staging of a retrospective of the artist's work mounted in Dakar in 1974.

The painting offered in Caen had hung in the Senghors' home in Normandy, to where the couple retired from Senegal.

At the Caen auction seven bidders – six on the phones and one in the room – contested the work before the hammer fell at €1.21m (£1.1m), comfortably over the €800,000-1m guide. The buyer was a European collector.



Above: Pierre Soulages painting – €1.21m (£1.1m) at Caen Enchères

Auction Ford focus

Property from the collection of Mrs Henry Ford II is being offered by more than one auction house this year. Christie's has sales in New York on March 30 and London on April 15, and Doyle (26/21/15% buyer's premium) held a single-owner selection in its New York rooms on January 25.

Highlighting Doyle's auction was this Abstract work by the French artist Olivier Debre (1920-99).

Personnage Fonce (Bleu – Bleu Noir) is signed Debre lower right and signed and dated *O Debre/Paris 1958-59* and titled on the reverse.

The 6ft x 4ft 1in (1.85 x 1.25m) oil on canvas, which had a provenance to the Knoedler Galleries New York, was estimated at \$30,000-50,000 but was finally hammered down at \$170,000 (£125,925), the second-highest auction price for the artist.



Above: *Personnage Fonce (Bleu – Bleu Noir)* by Olivier Debre – \$170,000 (£125,925) at Doyle.



Judd's art shapes up with a box and tube

The American artist Donald Judd (1928-94) abandoned painting in the 1960s and devoted himself to producing three-dimensional objects.

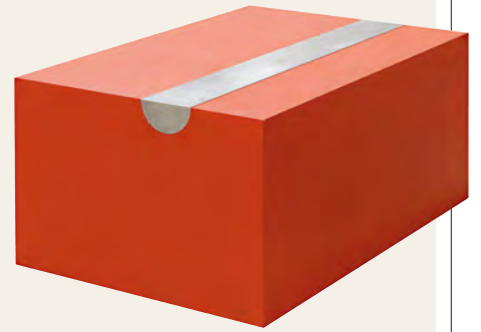
Among his first works were brightly painted plywood boxes, the upper surfaces of which had a semi-circular indentation. The objects were placed on the floor, thus forming a direct connection to the surrounding space.

Some 20 years later, he returned to this form of sculpture, which he developed to actually incorporate a tube or half tube, made of aluminium, in the upper surface of the plywood box.

Lempertz (25% buyer's premium) in Cologne prominently displayed Judd's *Half Solid Tube Piece* from 1990 on the cover of its catalogue of Contemporary art offered on December 8.

The 20in x 3ft 9in x 2ft 6in (50cm x 1.15m x 77cm) box, painted in the cadmium red favoured by the artist, was sold by a Cologne gallery in the early 1990s to a local collector, who consigned it to Lempertz.

On auction day it lived up to its expectations, by selling for the estimated €400,000 (£363,635) and taking the top price of the sale.



Above: Donald Judd sculpture – €400,000 (£363,635) at Lempertz.



Plenty of Christo coverage

It is well known that the death of an artist often leads to an upsurge of market interest and that has certainly happened with the Bulgarian Christo Vladimirov Javacheff, who died last year.

A case in point was a preparatory work from 1987 for *The Umbrellas (Joint Project for Japan and USA)*, a scheme which was finally realised in 1991. It was Christo and Jeanne Claude's only installation that spanned two

continents: 1340 blue umbrellas were set up in Japan and 1760 yellow counterparts in California.

The artists enlisted the help of more than 1800 workers to prepare the installation, which was on show for just 18 days – after years of preparation.

The umbrellas were six metres high and eight and a half metres in diameter.

The two-part coloured drawing with map, which came up for sale at **Koller (25/22% buyer's premium)** in Zürich on December 5, was correspondingly monumental,

measuring 8ft x 15in (2.44m x 38cm) and 8ft x 3ft 6in (2.44 x 1.07m).

Since its inception, it has had only one careful owner, a Swiss collector, who consigned it to Koller.

Bidding started at the lower guide of SFr150,000, but international bidders pushed the price to a substantial SFr330,000 (£279,965).

Left: Christo artwork for *The Umbrellas* – SFr330,000 (£279,965) at Koller.



Above: Henri Michaux painting – €330,000 (£300,000) at Ketterer.

Michaux uses mescaline as his extra inspiration

Among the surprises at the Contemporary art sale at **Ketterer (25% buyer's premium)** on December 11-12 in Munich was the result for a work by the painter-poet Henri Michaux.

Born in Belgium in 1894, Michaux took French nationality in 1955. In the 1920s his painting was influenced by Paul Klee and Surrealists such as Giorgio de Chirico and Max Ernst.

In the late 1950s he began experimenting with hallucinogenic drugs, in particular with mescaline, which influenced both his writing and his painting. He saw the latter as the means to express visually what he could put down in words.

Michaux produced numerous so-called mescaline drawings,

but only very few paintings which reflected his drug-based experiences.

One of these *peintures mescaliniennes*, an untitled 20 x 13in (50 x 32cm) gouache and oil composition, was executed in 1956, the year the mescaline experiments began. For the last three decades it belonged to the family collection of the investment company Haniel in Duisburg.

The estimate of €8000 at Ketterer left the bidders plenty of scope and they rose to the occasion in a big way. After a long battle on the phones, a German collector secured his prize for €330,000 (£300,000). That set an auction record for the artist.

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Collioure, la rentrée de barques, 1922



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Unique Picasso puppet tile

The Madoura pottery founded by Suzanne and Georges Ramié in Vallauris, a village in the south of France renowned for pottery production, was a popular place for many artists in the post-war years. From 1948-55 Pablo Picasso lived in Vallauris and divided his time between painting and creating ceramics at Madoura.

Jean Ramié and Huguette Douly, Suzanne's niece, both worked at the Madoura pottery and were married in 1951. Jean died in 1997 and Huguette in 2020 and their children decided to disperse their parents' collection. As a result Tajan will be selling around 60 lots in an auction in Paris on March 17.

It includes works by Diego Giacometti, Victor Brauner and Marc Chagall, but Picasso's art dominates the auction whether in the form of paintings, graphic works or ceramics.

Among the ceramics is this 6in (15cm) square tile (**above right**, front and back), a unique piece painted with a faun holding two marottes or stick puppets. The tile is signed, dated and inscribed *le 1er.12.56 pour Jean Ramié* to the back and has an estimate of **€80,000-120,000**.

► tajan.com

Appel full of appeal

On March 30 Christie's France is offering a selection of around 70 Modern and Post-war works from an unnamed Parisian collector that have been assembled over four decades.

The collection includes paintings by such familiar names as Raoul Dufy and Serge Poliakoff and artists from the COBRA movement including Karel Appel (1921-2006). Appel's *Child with Green Ball* from 1951, shown here, is one of the works on offer.

The 2ft 7in x 2ft (80 x 61cm), vividly coloured oil on canvas signed *k. appel 51* lower right, has an estimate of **€300,000-500,000**.

► christies.com



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Magnificent antique brooch with Colombian emerald ca. 15,73ct and diamonds ca. 7,475ct, mid 19th century

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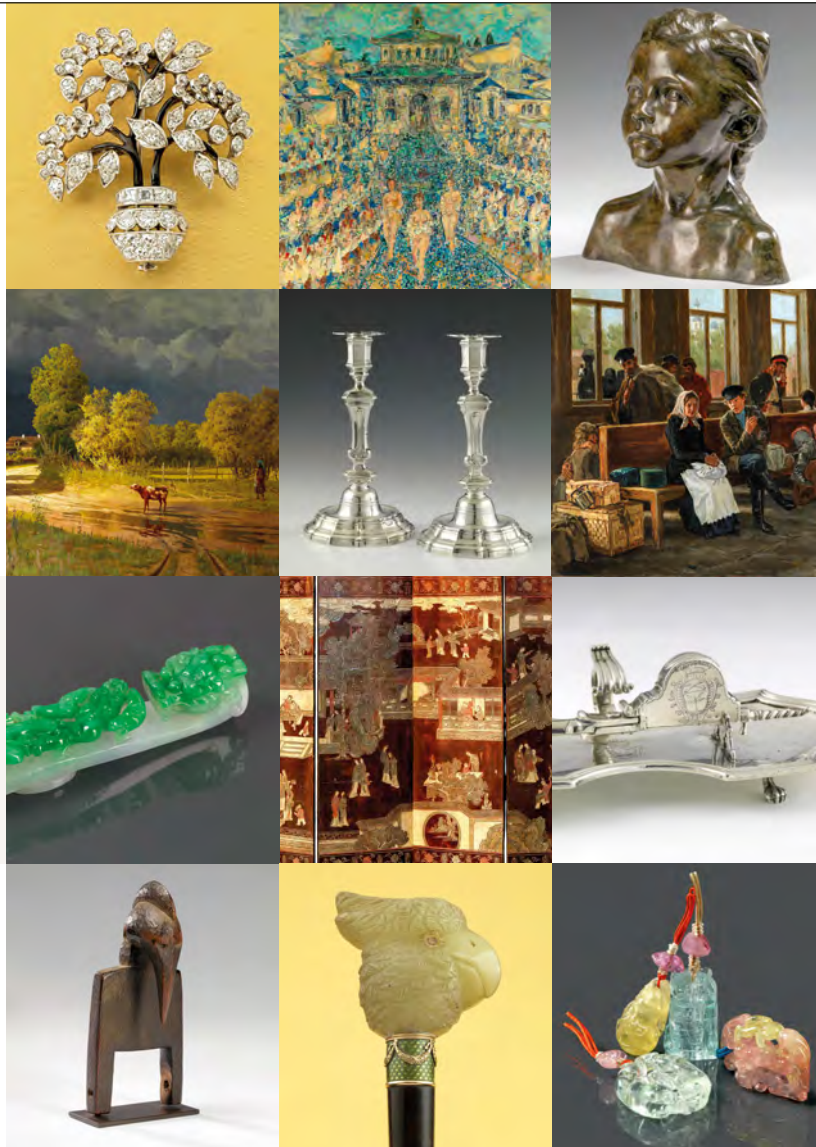
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2 JEAN LÉON GÉRÔME (1824-1904)
'Les misères de la guerre'

3 BARTOLOMEO BULGARINI (,ALSO KNOWN AS
UGOLINO LORENZETTI') (1300/1310-1378)
Crucifixion of christ with Madonna and John
the Baptist

4 FRANCESCO SOLIMENA (,LABATE CICCIO')
(1657-1747) Saint Martin cuts his red
paludamentum (Expert opinion by Professor
Egidio Martini, Venice)

5 MARTEN VAN VALCKENBORCH (ATTR.)
(1535-1612) Urban bustle



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Dealer portal takes over 70-year-old Chelsea fair

by Laura Chesters

Chelsea Antiques Fair is to return later this year under the ownership of an online dealing platform.

Caroline Penman, who has run the venerable event at the Chelsea Old Town Hall since the early 1980s, had recently been looking to sell the event.

She has now agreed a deal for an undisclosed fee with 2Covet.com founders Steve Sly, Charles Wallrock (both dealers) and marketing specialist Zara Rowe.

While coronavirus restrictions remain in place there is no confirmed date for the first fair. However, an event in autumn this year is planned.

'Return to former glory'

Sly, Wallrock and Rowe created 2Covet.com in 2019 as a platform for dealers to sell online.

Sly said: "With the continued threat of Covid on our minds we strongly feel the market will relish smaller boutique events such as the historic Chelsea Antiques Fair. It is a time to return the fair to its former glory years."

The fair would normally run in March but last year's edition was cancelled due to the virus.

The autumn event will host around 30 dealers, initially inviting 2Covet members and former Chelsea exhibitors, across a seven-day event.

Continued on page 5



Caroline Lay (pictured below), art sale manager at David Lay, is the great-great niece of Ella Naper who sat for his painting by Laura Knight. It sold for £105,000 in Penzance on January 28.

So what am I bid for my great-great aunt?

Pick of the week

A nude study by Dame Laura Knight (1877-1970) found plenty of admirers when it appeared at the latest fine art sale held by Penzance saleroom David Lay (18% buyer's premium).

Dating from c.1913, it depicts Ella Naper – the same sitter who appears in the artist's most famous painting *Self-portrait with nude* which dates from around the same

time and is now in the National Portrait Gallery. The auctioneer on the rostrum on January 28 was her great-great niece Caroline Lay, who is art sale manager at the auction house.

The catalogue entry suggested this was an 'early study of Ella Naper that led to Knight's most celebrated work'.

Continued on page 8

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Organisers wait for green light

It's fingers crossed again as new provisional fair and market dates are chalked in

by Joan Porter

At the time of writing, UK Prime Minister Boris Johnson's message on exiting the third lockdown, in place since January 5, was "cautious but irreversible."

A full announcement was due to be made this week (February 22) but here are a few fairs and markets organisers who are making positive plans for the months ahead.

Every Little helps

Jane Alexander of **Dovehouse Fine Antiques Fairs** runs monthly antiques and decorative arts fairs in Dorking and more recently her biannual *Little Chelsea Decorative Arts and Antiques Fair*.

She has pencilled in a provisional spring date of Monday and Tuesday, May 10-11, for a *Little Chelsea* at Chelsea Old Town Hall in London.

"We do have a date for March 28 at the Dorking Halls and if that's not possible, then April 25, dependent on the halls' restrictions," says Alexander.

She keeps in touch with her stallholders via an online monthly newsletter but adds: "While technology has been a lifesaver for many, they have missed the atmosphere and buzz of the fairs which you cannot beat."

Emma Duveen is a descendant of the famous art-dealing Duveen dynasty and usually stands at five high-end fairs every year including the *Petworth Park Antiques & Fine Art Fair* and the *Battersea Decorative Arts & Antiques Fair*. She hopes to be an exhibitor at *Little Chelsea* in May.

Duveen, whose own collecting tastes have moved from antique glassware to English porcelain, lives near Guildford and has been dealing in the decorative arts for 35 years.

"I started when I was 15 and pretended to be 16 when I took a stand at a hotel in Weybridge," she says. Duveen began dealing on Instagram last May. She adds: "Life on Insta takes hours of consistent effort and is no substitute for fairs, although I can see how the two would complement one another. It's a completely different audience and essentially an entirely different business needing new skills."

👉 dovehousefineantiquesfairs.com
 👉 duveenartandantiques.com



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1. A stand at the launch of *Little Chelsea Decorative Arts & Antiques Fair* last year.

2. This c.1860-70 English dome-lidded walnut stationery box with engraved brass straps and original dividers costs £300 from Emma Duveen (@duveenartandantiques on Instagram).

3. Dealer Henry Vaughan pictured in his large warehouse in Oxfordshire, where garden statuary and antiques have been constant bestsellers between lockdowns.

4. Outside stalls at Beckenham Place Mansion during a *So Last Century* fair.

Sunny outlook

Edward Cruttenden of **Sunbury Antiques** is very supportive of his dealers and was thrilled with the response to his virtual *Sunbury Stallholder Showcase* which ran on February 9-10 with around 45 dealers each day.

"We wanted to promote the trader if they had stock or just wanted to show an example of what they sold," he says. "Feedback across the board has been really positive from both traders and buyers alike."

Cruttenden has announced his six Sunday *Wimbledon Homes and Antiques Fair* dates, with the first on Sunday, April 18, as well as his 2021 Kempton Park and Sandown Park dates, subject to regulations.

As a regular trader at Kempton Park, Henry Vaughan, aka **Henry Claire Antiques**, will be at Kempton Park as soon as the antique markets are up and running again.

He is based in Oxfordshire where he operates his decoratives and antiques business from a huge purpose-built building with stock coming in regularly from France.

"At the beginning of lockdowns I did nothing for a month," says Vaughan. "Sat in the garden and did driving for Tesco and Argos. And then I got the government grant which I used for the Oxfordshire building and then it all suddenly got very busy."

👉 sunburyantiques.com
 👉 facebook.com/Henry-Claire-Antiques

Old and the new

"I'm hoping to start real fairs by April, so with my optimist's hat on I've announced two live dates for our vintage markets both at the mansion in Beckenham Place Park, south London," says Alan Old of **So Last Century**, which runs vintage and retro markets in Catford, Croydon and New Cross as well as Beckenham.

"The first is on Easter Monday, April 5, and the second on Bank Holiday Monday May 3. Fingers crossed..."

Old restarted his fortnightly virtual vintage fairs in January during the third lockdown, saying: "There seems to have been renewed interest in them and it's a good sign that dealers keep coming back to participate. Visitor numbers are around 1200."

"I expect this alternative way of holding events will keep growing. I certainly plan to keep ours running for as long as I see demand from sellers and buyers."

So *Last Century's* next Insta fair is on Sunday, February 28, and then March 14 and 28.

👉 solastcenturyfair.co.uk

Making plans

Two more fair organisers making plans are Gary Sheridan of **GNB Fairs** and Gary Halford of **Guildhall Antique Fairs**.

Sheridan says: "I'm currently waiting for confirmations but I think the Suffolk Showground fair will move into April and the Brentwood Centre fair will run at the end of May."

GNB runs fairs at eight locations across south-east England.

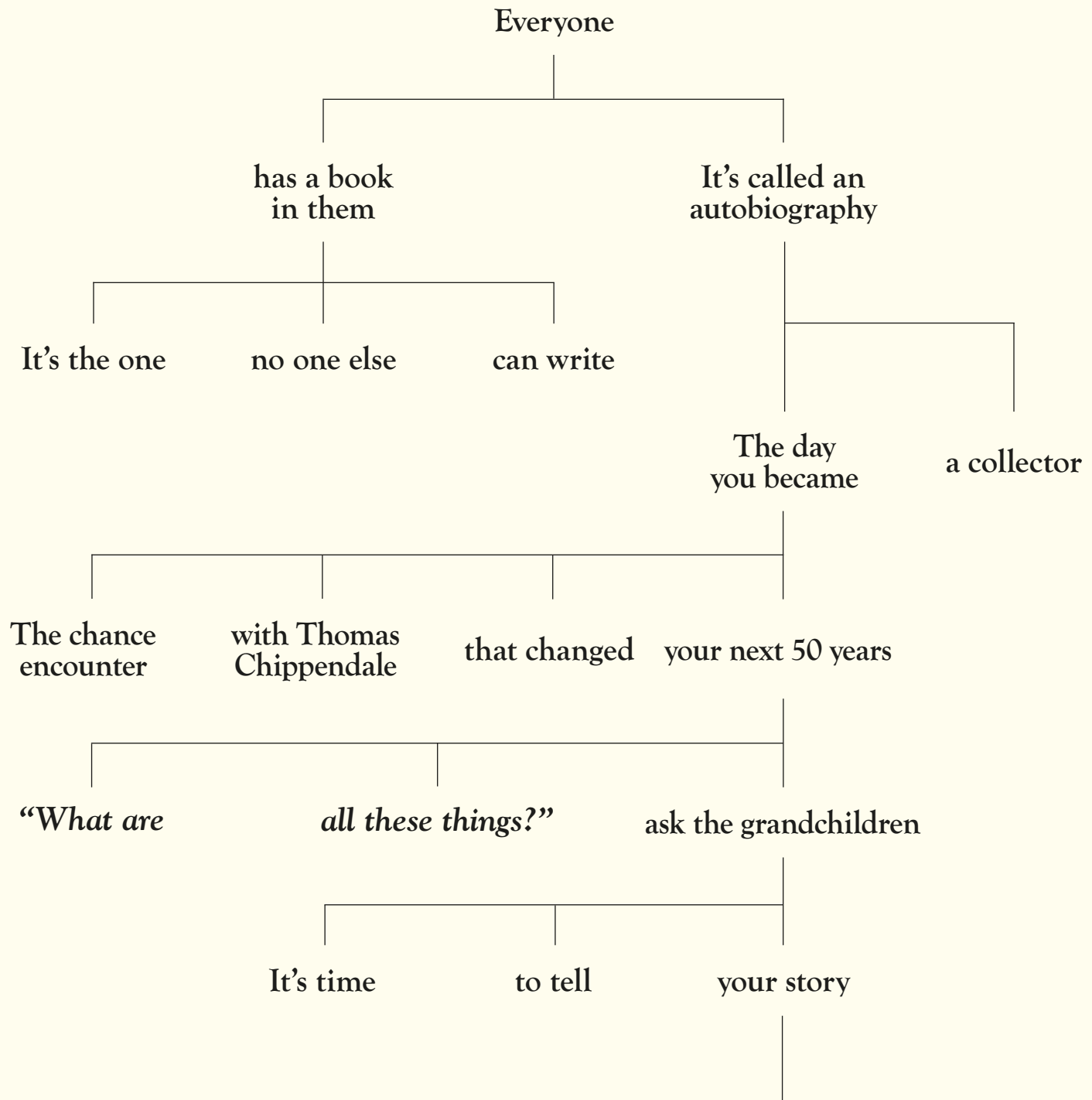
Halford organises fairs at venues in Leicestershire and Rutland, including Hodson Hall in Loughborough and the Rutland Showground.

The organiser's next listed antiques and vintage fair is on Sunday, April 18, in Whitwick, near Coalville in Leicestershire.

Halford says: "Without a fixed venue we have been unable to claim any government support as we live in Wales but work in England."

"We have steered clear of two-day events as the outlay is enormous and we simply can't take further financial risks." ■

👉 gnbfairs.com
 👉 guildhallantiquefairs.co.uk



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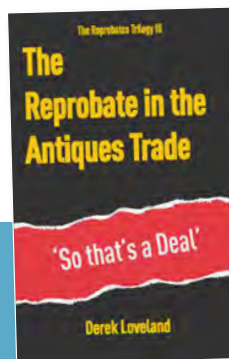
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BOOK FOR SALE



This week's snippet:

"I was now on my way to being a junk dealer in London's Portobello Road market."...

As reviewed in
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Signed by the
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Look to the future for a flourishing trade

MADAM – I am writing in response to the article regarding the EU ban on import and export of antique ivory outside of the EU (*front page, ATG No 2480*).

I am flabbergasted that people with much experience and knowledge would be surprised by this development. It was made very clear throughout Brexit that 'leave means leave.' I find it entirely laughable that many people who likely voted to leave now realise that they are 'unable to have their cake and eat it'.

It saddens me that we now have more barriers and obstacles to overcome, while our counterparts in EU countries will solely be focusing on post-Covid strategies and potentially directing trade away from problematic UK deals to their other 27 options.

I think the energies and efforts of important trade organisations would be better invested in focusing on post-Covid recovery and long-term plans on educational reform.

As a mother of two, I have realised the advantage that being an antiques dealer has been in supporting home

schooling. Many children no longer grow up surrounded by any antiques as modern trends move away from keeping inherited items and many families prefer the modern look.

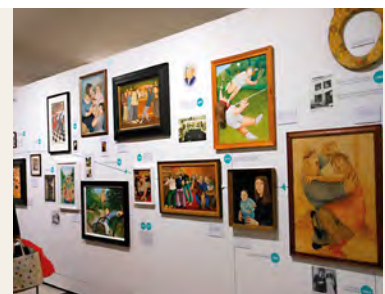
We have the wisdom and resources to create partnerships between dealers and schools across the country going forward to spark children's interest from an early age. Collaboration will hold the key to future survival.

By educating the young now it will ensure the flourishing of the antiques trade. Fighting an ivory ban that will only be imposed by the UK government in a matter of months seems an uneconomical waste of time.

Rosei Frost



By educating the young now it will ensure the flourishing of the antiques trade



How Plymouth did Beryl proud

MADAM – Further to your piece on Beryl Cook at auction (*Art Market, ATG No 2480*), Plymouth put on a magnificent retrospective exhibition at the Council House in 2017 which was co-curated by Beryl Cook's family [*Our Beryl: Beryl Cook at Home*].

It contained pictures, artefacts and a delightful room setting (see photos above). She does indeed deserve another outing at a major institution.

Geraldine Beare

Trade bodies merger plea: one Jeremy for, one against...

MADAM – At the risk of boring your readers with yet another letter from me, I would like to endorse Kay Michie's very sensible suggestion that one organisation representing the antiques trade would be better than two (*Letters, ATG No 2479*).

It is very unlikely that the luxury of having two fairs per year will exist for a long time for all the known reasons. Plus the costs of running two similar organisations would be halved.

Apart from this, having just one such strong organisation will strengthen the pressure group to carry on the campaign to abolish the irrational and unfair, because ARR is levied on the gross value of the retail (the sales invoice factors in essential costs such as framing, restoration etc which are not allowed to be deducted under ARR), plus no reference to whether the painting is sold at a profit or a loss is considered.

It does not apply in Switzerland or the US; it is often avoided because owners of paintings now send them there with the subsequent loss to London auctions and art related businesses. ARR must be abolished!

Jeremy Taylor

MADAM – The merger between the BADA and Lapada has been much discussed. Votes in council of the BADA have always gone against a merger.

At this moment in time I feel a merger will not benefit either association.

Both associations need to concentrate on helping their dealers the best they can, while we are coping with Covid and Brexit.

Jeremy Green
The Canon Gallery

Letters

We enjoy reading letters sent to us by our readers both via email and more traditional methods.

We receive more correspondence to our inbox than we could ever reply to and consequently we are unable to reply to every piece of correspondence we receive.

We do not publish every letter we receive and we cannot enter into correspondence on our decisions on which letters are chosen for publication and which are not.

Letters we do publish may be edited.

It's a country house by Bawden, in Essex, but a puzzle otherwise

Essex auction house Sworders is asking *ATG* readers to help identify the manor house, also in Essex, featured in this Edward Bawden (1903-89) watercolour.

The image of an enigmatic Georgian property with stone portico and demi-lune bay window was painted by the Great Bardfield artist in 1938. It has been exhibited many times, including at the Tate Gallery, the Imperial War Museum and the Fry Art Gallery. However, as the subject is unknown, it goes only by the title *Country House in Essex*.

The painting has been consigned by its owner for sale at Sworders' April 20 Modern British and 20th Century Art auction where it is estimated at **£6000-8000**.

Please contact amyscanlon@sworder.co.uk if you can help.



Left: *Country House in Essex* by Edward Bawden – estimate **£6000-8000** at Sworders on April 20.

Upcoming Auctions

Modern & Contemporary Prints 2 March

Hélène Greiner Collection 10 March

Books & Manuscripts 16 March

Jean & Huguette Ramié Collection 17 March

Old Master Paintings 25 March

Decorative Art & Design 31 March



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