



# ANTIQUES TRADE gazette

THE ART MARKET WEEKLY

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Left: Renaissance burgonet  
c.1555-60 – **£96,000** at  
Thomas Del Mar.

Pick  
of the  
week

## Helmet heads to Philadelphia

A Renaissance helmet sold at a London auction will be reunited with its garniture (set of armour) after being bought by the Philadelphia Museum of Art (PMA).

Estimated at £40,000-60,000 in Thomas

Del Mar's sale on June 30, the south German etched gilt and embossed closed burgonet, c.1555-60, made £96,000 (£120,000 including premium).

Continued on page 6

## Inkstand makes its mark among latest London auctions

by Alex Capon  
& Roland Arkell

The overall performance of the latest London sales of Old Master pictures and 'important' works of art was fairly mixed but the auction houses did at least welcome the return of some big-ticket items.

After a difficult period due to the pandemic, last week's series yielded a more favourable crop of consignments.

In terms of Old Master pictures, Christie's had the pick of the works on this occasion and posted the top lot of the week when a view of Verona by Bernardo Bellotto (1721-80) sold at £9m, even

though the hammer price was some way below the £12m-18m estimate. The price with premium added was £10.6m.

It helped Christie's Old Master evening sale on July 8 to a £45.3m total (including premium) with 46 of the 59 lots selling on the night (78%), a figure that surpassed the £17.2m from Sotheby's equivalent sale the previous evening where 28 out of 49 lots sold (57.1%).

Earlier that day, the Exceptional sale at Christie's generated a premium-inclusive £19.5m from 39 lots (of which 30 sold) and was topped at £7.5m by one of the last few Leonardo drawings in private hands (see story below).

Continued on page 4



Above: the Charles I inkstand by Christiaan van Vianen sold for **£1.6m** at Christie's.



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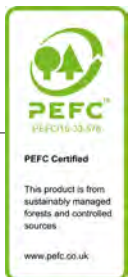
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# WOOLLEY & WALLIS

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## FINE CHINESE & JAPANESE WORKS OF ART

27TH & 28TH JULY 2021

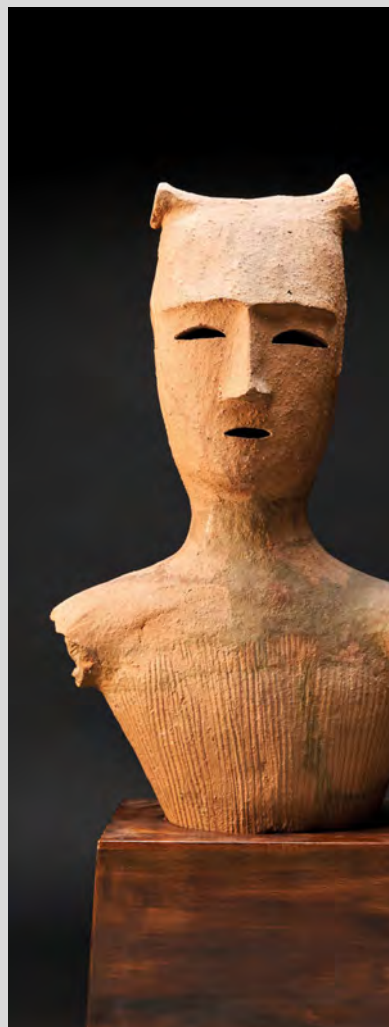
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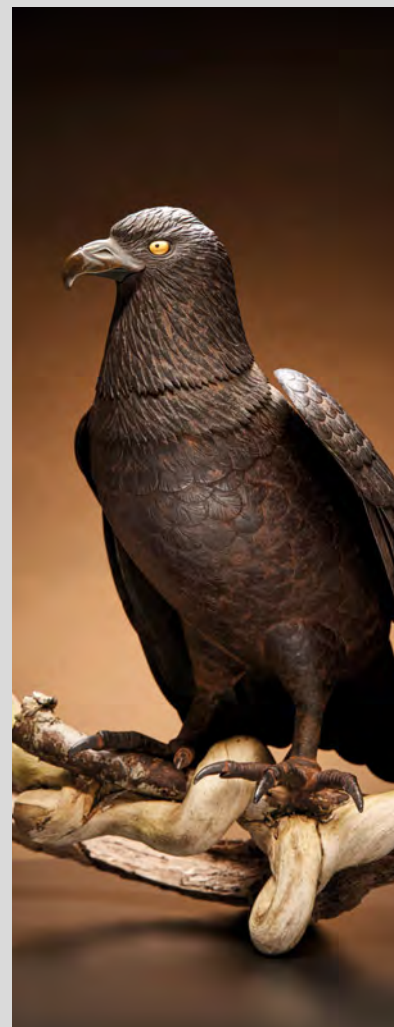
A selection of 18th century Chinese jades purchased from Spink and Bluett  
Provenance: from private collections  
Estimates from £1,500 to £12,000\*



Detail from a set of four plaques by Wang Qi dated 1931  
Provenance: from the collection of Colonel Timothy Van Rees, purchased in Hong Kong c.1968  
Estimate £30,000-50,000\*



A Japanese Haniwa pottery figure, 5th/6th century  
Provenance: an English private collection, purchased from Christie's London, 12th March 1985  
Estimate £6,000-8,000\*



A Japanese iron articulated *jizai okimono* model of hawk, 19th century  
Provenance: from the collection of the late Hubert René Joseph Georges Faure (1919-2020)  
Estimate £25,000-30,000\*

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### Viewing by appointment

#### London (highlights)

Sunday 18th July 11.00am – 4.00pm  
Monday 19th July 11.00am – 4.00pm

2/F 17 Clifford Street, Mayfair, London, W1S 3RQ (by appointment)

#### Salisbury

Saturday 24th July 10.00am – 1.00pm  
Monday 26th July 10.00am – 5.00pm

51-61 Castle Street, Salisbury, Wiltshire, SP1 3SU

[www.woolleyandwallis.co.uk](http://www.woolleyandwallis.co.uk)

\*Visit [woolleyandwallis.co.uk/buying](http://woolleyandwallis.co.uk/buying) for additional charges on final hammer price

WOOLLEY'S LIVE

# Charles I inkstand stars in London sales

Continued from front page

In terms of the decorative arts, the outstanding lot was a tour de force of Charles I silver: the so-called Seven Liberal Arts inkstand. Estimated at £1m-1.5m, it sold to a bidder in the room at £1.6m (£1.94m including premium).

Although it carries the mark of Alexander Jackson (London 1639), it is thought that the chased auricular ornament of scrolls, cartouches and grotesque masks was completed by Christiaan van Vianen (c.1601-67).

The son of the celebrated Utrecht goldsmith Adam van Vianen (c.1569-1627), he worked intermittently in the court of Charles I (and again following the Restoration in 1660). At the time only freemen of the Goldsmiths' Company were entitled to have silver assayed, so it was not uncommon for goldsmiths such as Jackson to submit foreigners' work for hallmarking on their behalf.

The five allegorical scenes (seemingly original compositions rather than based



**Right:** details of the Charles I inkstand by Christiaan van Vianen sold for **£1.6m** at Christie's.

**Left:** Dutch silver standing salt by Adam van Vianen – **£600,000** at Sotheby's.



on print sources) represent Geometry and Arithmetic, Astronomy and Grammar, Music, Dialectic and Rhetoric. The coat-of-arms to the back is that of the MP, post-master general and investor James Craggs (1657-1721).

This celebrated piece has appeared at Christie's on two previous occasions: in 1893 (£446) and again in 1970 when, sold for a world-record £78,000, it was acquired by dealer Cyril Humphries and passed to the present owner. Until this year it was on a long-

term loan to the V&A.

The price is thought to be the second highest for English silver – more than the £1.35m paid at Christie's in 1991 for the Paul de Lamerie, Maynard sideboard dish, but below the £2.2m bid at Sotheby's 2010 for the Raby wine cistern by Philip Rollos.

However, Vianen family silver has made more: a Dutch ewer with medallions recounting the Roman myth of Marcus Curtius dated 1619 sold at Christie's New York in 2018 for \$5.4m (including buyer's premium).

### Father's work

Sotheby's £3.9m Treasures sale on July 6 (32 lots of which just 15 sold) was led by a Dutch silver standing salt by

Christiaan's father Adam van Vianen (Utrecht, 1621), sold at the lower end of a £600,000-800,000 guide.

The 8in (20cm) figure of Flora, with the flat-chased signature ADV conjoined and the date 1621, appears to have been part of a British private collection since the early Victorian period when the lining was replaced and a number of copies made by London silversmiths Charles Thomas and George Fox.

It was formerly owned by Dutch collector Dr Anton CR Dreesman and was acquired privately from his estate in July 2002.

A similar figural salt from 1624 depicting Galatea seated on a fantastical sea monster sold for £850,000 as part of

Sotheby's Treasures sale in 2018.

Christie's sale included a third seven-figure lot in the form of an autograph manuscript by Isaac Newton.

The sheet comprises revisions to three sections of the first edition of the *Philosophiae naturalis principia mathematica*, with 27 lines in Newton's hand and nine by the Scottish mathematician and astronomer David Gregory.

Imported for sale and subject to 5% duty on the hammer price, it was a lot in which Christie's had a financial interest but generated plenty of bidding before selling at £1.4m.

*A further report of the London Old Master sales will appear in Art Market in a future issue.*

## One Leonardo sold, another caught up in a court battle

Two Leonardo da Vinci (1452-1519) drawings created national news last week as Christie's posted a record for a sketch by the great master in London while a court in Paris is to determine whether another can be legally exported from France.

The works represent two of only eight Leonardo drawings known to be in private hands outside the British Royal Collection and the Devonshire Collections at Chatsworth.

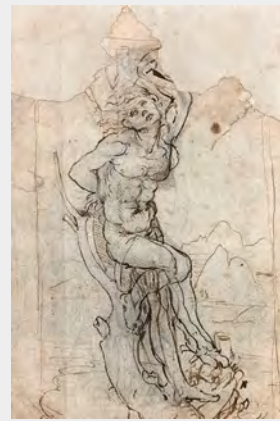
The diminutive but much anticipated head of a bear came to Christie's from the Leiden Collection – the private collection of Old Masters formed by American investor and asset manager Thomas S Kaplan and his wife Daphne Recanati Kaplan. They bought it from London dealer Johnny van Haefen in 2008.

Estimated at £8m-12m, it sold to a bidder in the room at £7.5m (£8.86m including premium).

The sum was marginally above the £7.4m (£8.1m including premium) for *Horse and Rider*, a preparatory study for Leonardo's unfinished masterpiece *The Adoration of the Magi* (now in the Uffizi), that also sold at Christie's in July 2001



**Above left:** *Head of a Bear* by Leonardo da Vinci – **£7.5m** at Christie's.



**Above right:** *Study for a Saint Sebastian in a Landscape*, a double-sided Leonardo drawing valued at €15m-20m but which has been blocked from export in France.

and held the previous auction record for a drawing by the artist.

Believed to have been drawn from life, the 2¾in (7cm) square sketch was executed in silverpoint on pink-beige prepared paper and sits neatly within Leonardo's extensive body of drawings made from nature. Comparable works include a study of two cats and a dog

in the British Museum, a double-sided sheet with studies of a dog's paws in the National Galleries of Scotland and a study of a walking bear at the Metropolitan Museum of Art in New York.

In terms of its earlier provenance, the drawing was once in the collection of artist Sir Thomas Lawrence (1769-1830) and then passed to his dealer (and major

creditor) Samuel Woodburn, who sold it at Christie's in 1860 for £2.50.

It was later owned by British collector Captain Norman Robert Colville (1893-1974) who also owned Raphael's drawing *Head of a Muse*, a work that sold at Christie's in 2009 for £26m.

### Export dispute

Meanwhile, a court in Paris will decide the fate of the other Leonardo drawing, *Study for a Saint Sebastian in a Landscape*.

The owner of the work, a retired French doctor known only as Jean B, is seeking to overturn an export ban after reportedly rejecting a €10m offer from the French cultural ministry.

The drawing was declared a national treasure in 2018 after auction house Tajan announced it would be offered with a €15m-20m estimate. This meant it could not be sold for 30 months to allow a national museum the opportunity to acquire it. The Louvre is understood to be keen to add it to its collection.

Jean B received it as a gift from his father for passing his medical exams in 1959. With its identity unknown at the time, he had filed it away in a box until taking it to Tajan in 2016.

## Paris auction sets record for a tribal art collection result

by Roland Arkell

The sale of Michel Périnet's collection of tribal art at Christie's in Paris on June 23 realised a remarkable €66m/£57m (including buyer's premium) and every one of the 61 lots were sold.

With 10 lots going for hammer prices of €1m-plus, the sale posted a number of new financial benchmarks for the collecting field including a record for a tribal art collection and a new high for Oceanic art.

Périnet, a Parisian specialist in decorative arts, bought his first pieces of African and Oceanic art in the 1960s, his eye to then-undervalued works informed by his appreciation for Art Nouveau and Art Deco.

Prior to his death in 2020, he had entrusted the sale of a closely guarded collection to four colleagues: dealers Alain de Monbrison, Lance Entwistle, Bernard Dulon and François de Ricqlès, the former

Christie's specialist and consultant who was auctioneer for the day.

### Mortlock mask

Its masterworks included a rare white painted *tapuanu* mask from the Mortlock Islands with a 19th century provenance to Johan Kubary (1846-96), a German who moved to Micronesia in 1869 to manage several plantations.

It was purchased during his trip to the islands and its tiny population of under 8000 inhabitants in 1877 and sent to the Godeffroy Museum Hamburg that later sold its collections. Périnet had bought it through de Monbrison and Entwistle in 1987.

Estimated here at €500,000-700,000, it sold for a hammer price of €7.8m (£7.1m), or €9.1m including premium, a record for any Oceanic work of art.

It was one of a number of prices that suggest that, for perhaps the first time in the



Two highlights from the Périnet's collection of tribal art sold at Christie's Paris.

Far left: a €7.8m (£7.1m) *tapuanu* mask from the Mortlock Islands.

Left: Fang ebony head, once owned by artist Maurice de Vlaminck – €6.5m (£5.91m).

market, the best ethnographic art is now priced in a similar sphere to the Western art it inspired.

### Ebony head

Of the African works, a 14in (35cm) Fang ebony head, an influential work in the Fauvist movement once owned by

artist Maurice de Vlaminck, sold for €6.5m (£5.91m) – a new world auction record for Gabonese art.

Meanwhile, a 20in (51cm) Luba 'beast man' mask by a master carver from the Democratic Republic of Congo sold for €6.1m (£5.55m).

Périnet had bought them in

1983 (from de Monbrison) and 2006 (Lance Entwistle) respectively.

The Musée du Quai Branly-Jacques Chirac preempted a Sawos Malu openwork board acquired early in the 20th century on the Sepik river in Papua New Guinea for €320,000 (£291,000).

## Warning over Brexit effect on British hallmarking

by Laura Chesters

The British Hallmarking Council (BHC) is to raise concerns with the government about the impact of Brexit on the export of antique gold and silver into the European Union.

When the UK left the EU, the 1998 European Court of Justice 'Houtwipper Agreement' (which enabled mutual recognition of hallmarks between member states of the EU) was ended.

This has meant that items bearing UK national marks cannot access those countries in the EU which are not part of the Hallmarking Convention (another mutual recognition arrangement between states).

Dr Robert Organ, deputy warden (assay master) of the Goldsmiths' Company Assay Office (the London Assay Office), said that since leaving



Above: hallmarking at the London Assay office.

the EU one of its major customers has moved its hallmarking from the UK to the Netherlands, which has had "a major impact on business".

He also warned of the impact on antiques and added: "Some countries, notably France, are not accepting antique items with a UK mark – insisting they must be re-hallmarked in France. This could reduce the item's value and there is the danger that the market for antiques could be badly affected."

For countries within the

Hallmarking Convention, imports of antique silver and gold should not be impacted as they still recognise the British marks.

However, only 16 EU countries are signatories and markets including France, Spain, Belgium and Italy are not covered.

Dr Organ is currently surveying the situation and has been tasked by the BHC to prepare its report on this to help inform government. Sir John Hayes, chairman of the All-Party Parliamentary Group for Craft, has already called on the government to act. Dr Organ is in discussion with the major antique associations but is also calling for evidence and anecdotal information from exporters of antique silver and gold.

If you can help, email him at robert.organ@assayofficelondon.co.uk

## Growing gains early on at London Art Week

Exhibitors at London Art Week have reported a good flow of visitors to galleries as well as demand for the online series of talks.

The event runs until July 16 and features 40 dealers and galleries offering sculpture, works on paper, paintings, ceramics and works of art.

Among the early sales from the event was this large botanical watercolour on paper by Sam Szafran (Paris 1934-2019), above, sold by Stephen Ongpin Fine Art. A new client visited the gallery in Mason's Yard, St James's, twice and bought it.

The work featured on the front cover of Ongpin's exhibition catalogue for LAW and was priced in excess of £100,000.

Read more about LAW in a later Dealer's Diary.



## Pick of the week

# Helmet to be reunited with original set

Continued from front page

Del Mar said: "I was delighted that the PMA won it. Competition was fierce and it was chased hard by collectors including three on the phone, an absentee bidder and at least two more online."

"The interest came not only from dedicated buyers of armour but also those with more of a focus on Renaissance works of art."

He added: "I found the helmet in a private collection around a decade ago. Understandably, the owner decided to enjoy it until recently when a sale seemed sensible in light of some exceptional recent results."

Made in Augsburg, the helmet has etching attributed to Jörg Sorg the Younger, who worked with the leading armourers of the period. "This was a rare piece of high quality when made and obviously a symbol of status and power," Del Mar added. "It dates to the high point of the armour garniture and its appeal was considerable given its part within an extant garniture that was made for a nobleman within the imperial entourage."

The elaborate garniture already in the PMA

collection includes a close helmet, gauntlet for the left hand, breast and backplate.

Del Mar said the burgonet design is identical to that in the Sorg pattern book with the addition of tulip heads at the borders. "This matches it to the pieces in Philadelphia, as well as a front skirt lame preserved in the Metropolitan Museum of Art New York, a vamplate now in the Musée de l'Armée in Paris and a saddle sold at Christie's London in 1985."

The scheme of design is related to two armours made for Philip II in 1550 and 1551. The tulips are perhaps a reference to the Ottoman empire, the flowers having been documented, apparently for the first time, in the spring of 1555 by the imperial ambassador at the court of Suleyman the Magnificent.

The Philadelphia garniture was part of a bequest from tobacco heir Carl Otto Kretzschmar von Kienbusch in 1977. According to the PMA, by the early 1970s, von Kienbusch – who lived his full 91 years at 12 East 74th Street in New York City – "devoted the entire second floor of his residence to house his collection of medieval arms and armour, which was comprised of more than 1100 objects, including 35



**Left:** Renaissance burgonet c.1555-60 – **£96,000** at Thomas Del Mar.

full suits of armour, and more than 135 swords and 80 helmets".

Part of the proceeds of this Del Mar sale will benefit The Wallace Collection in London.

Tom Derbyshire



## Precious metals

On Friday, July 9, Michael Bloomstein of Brighton was paying the following for bulk scrap against a gold fix of:

\$1803.40 €1527.86 £1308.55

### Gold

**22 carat: £1157.52 per oz** (£37.22 per gram)

**18 carat: £947.06** (£30.45)

**15 carat: £789.22** (£25.38)

**14 carat: £736.60** (£23.69)

**9 carat: £473.53 per oz** (£15.23 per gram)

12 Month High: ▲ £18.32

12 Month Low: ▼ £14.19

### Hallmark Platinum

£21.50 per gram

### Silver

£15.60 per oz for 925 standard hallmarked

12 Month High: ▲ £17.65

12 Month Low: ▼ £12.34

**Right:** among the items available at *The Transatlantic Book Fair* is this Pontifical illuminated manuscript, c.1460, from the workshop of Giorgio D'Alemagna and Taddeo Crivelli. It is offered by Bibliopathos with an asking price of **\$80,000 (£58,000)**.



## Transatlantic fair opens new chapter

A new online book fair has launched. *The Transatlantic Book Fair*, an online event created between the Antiquarian Booksellers' Association (ABA) and the Antiquarian Booksellers' Association of America (ABAA), will take place on July 22-27.

It will feature items from over 150 rare book dealers from North America and Europe with over 5000 items.

▶ [transatlanticbookfair.com](http://transatlanticbookfair.com)

## Private fund backs collectables group

Private equity fund Blackstone Tactical Opportunities has bought a majority stake in the Certified Collectibles Group (CCG) in a transaction valuing the company at more than \$500m (£360m).

The transaction includes a group of new investors also taking stakes in the business. Mark Salzberg, CCG's founder, and Steven R Eichenbaum, CCG's CEO, will retain a significant minority stake.

Blackstone plans for CCG to expand its geographic and product reach as well as acquire new technologies and develop its digital presence.

## EU launches new VAT selling rules

New VAT rules have been put in place by the European Union for distance selling.

From July 1 companies selling goods valued at €150 (£128) or below to consumers in EU member states will have to charge import VAT. Firms must collect VAT from customers at the checkout.

Even though Great Britain

has left the EU, these new changes affect companies here who sell to Europe.

Firms are now required to either sign up for the new Import One-Stop-Shop scheme (IOSS), use an online marketplace that will take care of the charges or pay for the postal service to provide the documentation.

However, those in Northern Ireland are treated as within the EU (due to the Brexit withdrawal protocol) and for businesses trading within the EU, there is the One Stop Shop (OSS) scheme.

## Bonhams expands Florida business

Bonhams is expanding in Florida with the appointment of Luis Miguel Torres as a representative in the area. Based in Palm Beach County,



**Right:** Luis Miguel Torres of Bonhams.

he will join representatives April Matteini and Alexis Cronin Butler.

He previously worked for luxury brands including Davidoff of Geneva and Georg Jensen.

## Investors buy US auction house

An investment group led by billionaire Steve Cohen is buying US sports collectables auction house Goldin Auctions.

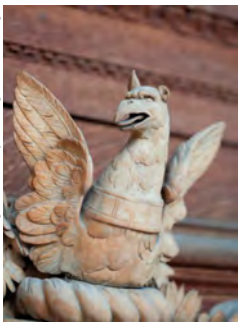
According to newswire Bloomberg, the firm is being bought by Collectors Holdings, owned by Cohen and investors Dan Sundheim and Nat Turner, and the current owners will get equity in this acquiring firm.

The auction house was founded in 2012 by Ken Goldin, who sold a majority stake in the company earlier this year to a group of investors led by the Chernin Group in a deal that valued the firm at more than \$40m.

## Grinling Gibbons show takes place

Bonhams is to host an exhibition celebrating the life and legacy of the 17th century

Image © Trinity College, Cambridge



**Far left:** a detail of a Wren Library Coat of Arms by Grinling Gibbons.

**Left:** a carved limewood cravat.

master wood carver and sculptor, Grinling Gibbons (1648-1721).

*Grinling Gibbons: Centuries in the making* opens on August 3, 300 years to the day after Gibbons' death.

It will be on display at Bonhams 101 New Bond Street until August 27.

The show has been organised by the Grinling Gibbons Society.

Society director Hannah Phillip, who curated it, said:

“This exhibition is about Grinling Gibbons' legacy right up to the present day. Gibbons was a man who imbibed all the different influences around him and took them forward, brilliantly, in his own style. It's all about inspiration; where Gibbons got his inspiration from and what he has inspired in others.”

Among the exhibits will be Gibbons' Wren Library Coat of Arms and his famed carved limewood cravat.

## Irish silver gilt chalice pre-dates Reformation

This 6½in (16cm) Irish silver gilt chalice dating from c.1480 is a rare survival from before the Reformation.

It came for sale at Duke's in Dorchester on July 1 by descent from Wilson Rae-Scott, a financier from Chiswick in west London who collected silver and works of art in the years before the Second World War.

That Henry VIII's religious reforms in Ireland did not always go much further than The Pale, the area immediately surrounding Dublin, may account for the survival of much Irish pre-Reformation plate.

Dr Edith Andrees of the National Museum of Ireland (NMI), who helped in the cataloguing of the piece along with former Victoria and Albert Museum curator Philippa Glanville, suggested the chalice may have been made in or around Cork.

Comparable examples from the same period include the the Matheus Macraith chalice in Clonfert, Galway, and the De Burgo-O'Malley chalice in the NMI. These both have a spreading octagonal foot.

The Rae-Scott cup has a less typical spreading circular foot with rivet holes indicating a now lost mount that would have depicted an image, inscription or corpus. Against a guide of £5000-10,000, it took £38,000 (plus 25% buyer's premium).

The anonymous buyer was said to be delighted to have saved the historic relic for Ireland.

*Roland Arkell*



**Left:** Irish silver gilt chalice dating from c.1480 – **£38,000** at Duke's.



### Most read

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- 'Harmonica' pistol from the 1860s stars in our weekly pick of five auction highlights**
- Wedgwood vase and Matisse etching are among five lots to watch at auction**
- Obituary: chairman of Canterbury Auction Galleries Anthony Pratt (1955-2021)**



### In Numbers

# 2300

The number of antiquarian books left to Oxfam in Tavistock, Devon, by the late Andres Nurmela. Nurmela, who died in January, used to visit the shop every week and had told the manager he would leave his collection to it.

# Bid Barometer

Online buying: realised prices at auctions on [thesaleroom.com](http://thesaleroom.com)

## TOP SELLING LOTS

**Daniel Meyer, Münster-Roxel, Germany July 2**

Qianlong period filigree silver lotus form 'dragon' box, 5½in (14cm).

Estimate: n/a

**Hammer: £40,000 (€36,360)**



**Hansons, Etwell, Derbyshire, July 1**

An Abstract composition by Soo Pieng Cheong (Singapore, 1917-83), signed and dated 1960, oil on board, 20in x 2ft 4in (50 x 70cm).

Estimate: £1000-1500

**Hammer: £25,000**

**1818 Auctions, Milthorpe Cumbria, timed sale ended July 4**

Early 20th century amethyst, emerald, diamond, gold and silver serpent necklace in original case with 1974 receipt for £1400 from Byworths Antiques, London.

Estimate: £5000-8000

**Hammer: £22,500**



**Tajan, Paris, July 1**

Isnik cobalt and turquoise pottery tile with interlacing stems of flowerheads and palm leaves, c.1570, 10in (26cm) square, two palms.

Estimate: €4000-6000

**Hammer: €20,000 (€18,200)**

## HIGHEST MULTIPLE OVER TOP ESTIMATE



**Bishop & Miller, Stowmarket, timed sale ending July 4**

Early 20th century bisque-headed doll, with brown glass eyes and adjustable arms and legs, 12in (30cm).

Estimate: £30-50

**Hammer: £3200**

**Crow's, Dorking, July 7**

Three early 20th century Cantonese graduated plates enamelled with cranes in clouds and prunus blossom, four character marks to base, largest 9in (23cm) diameter.

Estimate: £80-100

**Hammer: £3400**



Source: Bid Barometer is a snapshot of sales on [thesaleroom.com](http://thesaleroom.com) for July 1-7, 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](http://thesaleroom.com)

'Top selling lots' = Our selection of items from the top 20 highest hammer prices paid by internet bidders on [thesaleroom.com](http://thesaleroom.com)

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Wednesday 21st July

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Lot 199: An exceptionally rare George V (1911-1936) British India 1911C proof rupee, half rupee and quarter rupee in case  
 Est. £2,000-£4,000 (plus 26.4% BP\*)

Lot 184: A superb and large pair of mid-20th century brass and metal naval signalling lamps on stands  
 Est. £2,000-£4,000 (plus 26.4% BP\*)



Lot 192: Edward the Elder (899-924) penny  
 Est. £300-£400 (plus 26.4% BP\*)



Lot 53: An 18ct gold Chronographe Suisse gentleman's wristwatch  
 Est. £300-£500 (plus 26.4% BP\*)



Lot 15: An Art Nouveau gold and moonstone necklace, in the style of Liberty & Co.  
 Est. £200-£300 (plus 26.4% BP\*)



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# LAWRENCES

1964

## Three-day online auction of ANTIQUE & REPRODUCTION FURNITURE & EFFECTS

TUESDAY 20TH JULY 10AM

Carpets & Rugs (15 lots)  
Antique & Vintage Textiles, Clothing & Handbags (33 lots)  
Miscellaneous Collectors' Items (236 lots)  
Books (106 lots)  
Ceramics & Glass (185 lots)

WEDNESDAY 21ST APRIL – 10AM

Silver & Plated Items (87 lots)  
Jewellery & Coins (126 lots)  
Paintings (302 lots)

THURSDAY 22ND APRIL – 10AM

Copper & Brass (67 lots)  
Clocks & Barometers (43 lots)  
Antique & Reproduction Furniture (449 lots)

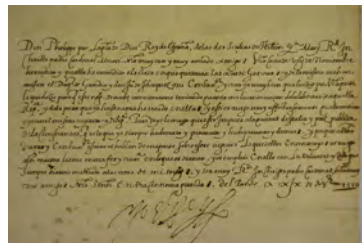
ONLINE AUCTION WITH  
VIEWING STRICTLY BY APPOINTMENT



Lot 1562. Large bronze urli, 86cm diameter x 26cm high  
Est. £500-700 (plus 24% BP\*)



Lot 70. Charlotte Brontë, an autograph  
letter, signed  
Est. £5,000-8,000 (plus 24% BP\*)



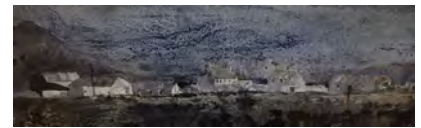
Lot 92. King Philip of Spain, a letter signed in  
Spanish L el Pardo 19th December 1575  
Est. £1,000-1,500 (plus 24% BP\*)



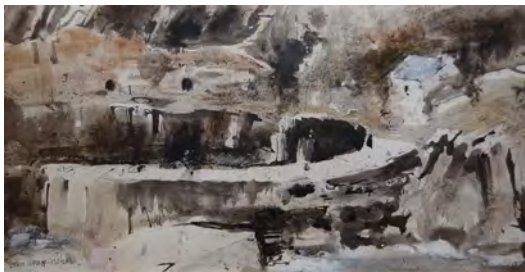
Lot 193 (left). J.R. Toys remote control model  
of Lady Penelope's Fab 2 and Lot 194 (right).  
Friction drive Dalek by Marx



From a large collection of studio pottery  
various lots



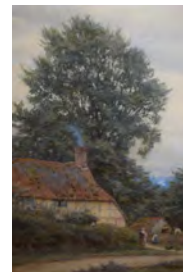
Lot 913. John Knapp-Fisher, watercolour (detail),  
5 1/2in x 2 1/4in  
Est. £1,500-2,500 (plus 24% BP\*)



Lot 912. John Knapp-Fisher watercolour, 6 1/2in x 13in



Lot 973. Warren Williams ARCA, oil on canvas,  
18in x 30in  
Est. £200-300 (plus 24% BP\*)



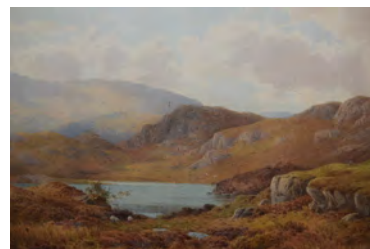
Lot 955. Helen Allingham,  
watercolour, 10 1/4in x 8 1/4in  
Est. £5,000-7,000 (plus 24% BP\*)



Lot 8. Ziegler Mahal carpet, 17ft 6in x 10ft 2in  
(some re-tinting & repair)  
Est. £1,000-1,500 (plus 24% BP\*)



Lot 959. Charles Euphrasie Kuwasseg, pair of oil paintings on canvas, each 9 1/4in x 12 1/4in  
Est. £2,000-3,000 (plus 24% BP\*)



Lot 975. Frederick Boisseree, watercolour,  
12 1/4in x 21 1/4in  
Est. £100-200 (plus 24% BP\*)  
(one from a collection of works in the sale)



Lot 970 Warren Williams ARCA, watercolour,  
9 1/2in x 15in  
Est. £100-200 (plus 24% BP\*)  
(one from a collection of works in the sale)



Various lots of oak furniture by Alan Grainger  
of Brandsby 'Acorn Man', Sid Pollard and  
Robert Mouseman Thompson



Lot 1420 (left). Charles II small oak drop leaf stool / table  
Est. £300-500 (plus 24% BP\*)

Lot 1421 (right). George III oak cricket table  
Est. £300-500 (plus 24% BP\*)

Lot 1061, 1062 and  
1063. Walenty Pytel  
(Polish, born 1941),  
sculptures  
Est. £300-500 each  
(plus 24% BP\*)



Lot 1471. Large late  
19th/early 20th century  
case of taxidermy,  
75.8in x 42in x 11in  
Est. £500-800  
(plus 24% BP\*)



BP\* - Buyer's premium of 24% incl. VAT Lots marked ARR will be subject to an additional fee - for full details see table in ATG Auction Calendar

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# Glass galore

A set of remarkable wine glasses that had remained in the same family since the 18th century was one of the highlights among a wide array of quality items sold in two salerooms, *Roland Arkell* reports

Faced with the prospect of no male heir to his Redworth Hall estate, the County Durham landowner Robert Surtees (1694-1785) engineered a match between his youngest daughter Jane (1751-1825) to her first cousin Lieutenant Crosier Surtees (1740-1803).

The couple were married in 1769, the event marked by the commissioning of a set of rococo enamelled wine glasses from the celebrated Beilby family workshop in Newcastle upon Tyne. Each was decorated with the Surtees family arms in a palette of red, yellow and white.

Four very rare survivors of this unrecorded set, known by the Surtees family as ‘The Marriage Glasses’, started in **Bonhams’ (27.5/25% buyer’s premium) Fine Glass and British Ceramics Sale** in London on June 23.

Specialist Jim Peake deemed them “remarkable, not only because they can be so precisely dated and attributed, but also because they have remained together in the same family since they were commissioned in the 18th century, when other similar sets were dispersed or lost long ago”.

Offered individually, one glass estimated at £8000-12,000 sold at £12,000 with the remaining three glasses with condition issues, guided at £5000-8000 each, sold at £7500-8500.

The union between the Surtees cousins was not a happy one. Although it produced 11 children, by 1800 Crosier, a drunkard and a womaniser, had decamped to live with his mistress. He met his untimely end three years later falling off a horse into a stream on the moors one evening after banqueting with the Earl of Darlington, his frozen body discovered the following day.

## Beilby style

A remarkable number of Beilby-type glasses appeared on the market in June – others at Bonhams and more forming part of a single-owner collection at **Woolley & Wallis (25% buyer’s premium)** in Salisbury on June 16.

The Leith goblet is a better-known piece, having sold three times in recent years. A

“

**Collections of this quality don’t come onto the market very often – it contained some real rarities**

reminder of the established maritime links between Leith and Newcastle, its generous ogee bowl is inscribed in opaque white with *Success to the Town and Trade of Leith*.

It sold as part of the Drambuie collection at Lyon & Turnbull (£11,000 in 2006) and at Bonhams in 2009 as part of the Crabtree collection (£9000), and again in 2019 in the Peter Lole collection (£18,812). The hammer price this time – as part of the Niall Kenny collection – was £13,000 at Bonhams.

In a similar vein was a tumbler, c.1765, enamelled in white with an insect and auricula about the inscription *And the Coal Trade*.

This piece, doubtless made for a Geordie coal merchant, is that illustrated in James Rush’s *A Beilby Odyssey* (1987). Previously in the collection of Peter Lazarus (of Cinzano collection fame), it came for sale at Woolley & Wallis as part of the estate of fellow Bristolian Terence C Woodfield, the proceeds of which will be donated to four charities. Estimated at £3000-4000, it took £9500.

The £108,750 Woodfield collection numbered around 150 pieces in 105 lots, a dozen of them in the rococo enamelled class.

“Collections of this calibre don’t come onto the market very often. It contained some real rarities,” said W&W specialist Clare Durham.

“Several pieces came with provenance, either bought from well-known collections or illustrated in reference works. As most haven’t been seen on the market for 30 or 40 years, buyers were falling over themselves.”

There were 17 in the room for this part of the



sale – a splendid number in the current context.

A Beilby polychrome waisted beaker or dram glass, c.1765, enamelled in white and yellow edged in red with Masonic symbols and a foliate border brought £6500, while there were bids of £5500 and £4500 respectively for a tumbler enamelled in white with two exotic birds above foliage and a balustrade and an ale glass worked in white with hops and barley.





1. Beilby armorial wine glass decorated with the Surtees family crest – **£12,000** at Bonhams.
2. Beilby goblet inscribed *Success to the Town and Trade of Leith* – **£13,000** at Bonhams.
3. Anti-Jacobite goblet with a portrait of the Duke of Cumberland – **£8500** at Bonhams.
4. Privateer glass with repaired stem – **£2500** at Woolley & Wallis.
5. Dutch-engraved light baluster type goblet c.1750 – **£5800** at Woolley & Wallis.
6. Late 17th century heavy baluster – **£10,000** at Woolley & Wallis.
7. The bowl from a 'Confederate Hunt' goblet – **£5000** at Bonhams.
8. Late 17th century sweetmeat glass – **£3000** at Woolley & Wallis.
9. Beilby beaker inscribed *And the Coal Trade* – **£9500** at Woolley & Wallis.
10. Beilby dram glass enamelled with Masonic symbols – **£6500** at Woolley & Wallis.
11. Dram glass inscribed *Beef and Liberty* – **£1900** at Woolley & Wallis.
12. Enamelled Masonic firing glass attributed to Anthony Taylor – **£1100** at Woolley & Wallis.

### Enamelled extras

Not all enamelled glass of this period is from the Beilby workshop. The article *The Other Beilbys: British Enamelled Glass of the Eighteenth Century* by Simon Cottle (1986) outlines the work of other ateliers including that of a Scottish enameller, Anthony Taylor, formerly of Newcastle upon Tyne.

Two examples from this class were guided here at £600-800 each: a dram or firing glass, c.1770, enamelled with Masonic symbols in white edged in red (sold for £1100) and a wine glass, c.1765, with the same motif in white and yellow (£1200).

Topping Woodfield's collection was the first lot of the day: a rare late 17th century baluster glass with a large egg-shaped knob. Probably the grey-blue metal piece once in the renowned Walter Smith collection, it was teasingly estimated at £600-1000 but shot over expectations to make £10,000.

"I had a lot of 'I told you sos' from collectors after getting the estimate so wrong on that one but few people expected it to bring quite so much," quipped Durham. A group of sweetmeats also performed well (not all collectors like the form) with an elegant early example from c.1690 sailing to £3000.

Woodfield's engraved drinking glasses included, at £1900, a heavy dram glass, c.1750, carrying the legend *Beef and Liberty* – a reference to the Sublime Society of Beef Steaks established in 1735 by John Rich, manager of the Theatre Royal, Covent Garden.

Meetings were held every Saturday between November and June, at which all members were required to wear the club's uniform, including buttons inscribed *Beef and Liberty*. Steaks were served with onions and potatoes followed by a second course of toasted cheese.

As a general rule these pieces were in very good condition but Woodfield had made an exception for a wine glass engraved to the bucket bowl with a ship and the inscription *Success to the Dreadnought Privateer*.

A Bristol ship, the four owners of the *Dreadnought* (John Harbord, Jonah Thomas, Samuel Thomas and William Wasbrough) were granted a letter of marque in 1757. A diary survives detailing its capture of *Le Lyon*, a French ship with goods auctioned in Bristol for £20,000.

This particular glass, perhaps once owned by one of the aforementioned, had been broken through the opaque twist stem and repaired with a silver sheath but nonetheless took £2500.

From another source was a group of Dutch-engraved 'Newcastle' light baluster-type goblets, c.1750, that went well over accessible guides.

Sold at £5800 was a glass engraved with two couples drinking around a table laden with produce and the legend in Dutch: *Good Success to the Twenty Year Old Faith Turkish Trader*. On a similar theme of prosperity were glasses engraved (in the manner of Jacob Sang) with a continuous scene of a fine house and recumbent livestock (estimate £400-600) and another with a ship flying the lion flag of the Dutch Republic and the inscription *Prosperity to the Father Land* (£700-1000). They took £4200 and £5000 respectively.

### Engraved pieces

Bonhams' sale included two engraved pieces relating to the '45 and all that. A goblet with air-twist stem and engraved profile portrait of the Duke of Cumberland (1721-65) was a familiar piece, having sold at Lyon & Turnbull in September 2019.

It is possible that it was commissioned for The Cumberland Society, a drinking club formed to celebrate the Duke's victory at Culloden in 1746. It uses a portrait based on a 1747 engraving by G Scotin after J Gracieux.

Less than two years ago it had sold to Niall Kenny for a mighty £15,000 (£18,750 including premium). Re-offered quickly, it made £8500.

Only the bowl had survived but a Jacobite goblet, c.1759, was a previously unrecorded piece and one of just four known. It is engraved with the inscription *The Confederate Hunt, Lady Wins Wynne Lady Paramount* while the reverse carries the names of the Lady Patronesses from 1754-58, above the political slogan *Hark Wenman & Dashwood Sr Watn & old Interest for Ever*.

In Jacobite clubs (typically political gatherings held in support of the Tories) the Lady Patroness was usually an unmarried lady of the neighbourhood and the only female member allowed to attend club dinners.

This goblet refers to Messrs Wenman and Dashwood who, in 1754, had been the Tory candidates for Oxfordshire.

Like the three other 'Confederate Hunt' goblets known, this example is broken following what must have been a particularly riotous club meeting. It had a guide of £5000-10,000 and got away at the low estimate. ■

# Collectors wise to owl rarity

Back in 1990, following a famous and much-repeated Henry Sandon valuation on BBC *Antiques Roadshow*, a late 17th century slipware owl jug and cover was acquired by the Potteries Museum in Stoke-on-Trent for £22,000, writes Roland Arkell.

Ozzy the Owl – as it is today affectionately known – is one of only a handful of survivors made in Staffordshire in the c.1690s-1710. They seldom come for sale but another of these rare birds was spotted at Woolley & Wallis (25/12% buyer's premium) in Salisbury on June 16.

It is almost identical to the Potteries Museum's favourite exhibit, although the cup (forming the head) was in poor condition, having been broken and reglued.

The jug was part of a consignment from the home of the late Peter MacTaggart (1931-2020), an author and furniture restorer from Somerset whose parents had run an antiques business in Hertfordshire into the 1970s.

"The market for English pottery has dipped considerably since the early 1990s and so we had no expectation that it would reach anywhere near the price achieved just over 30 years ago," said W&W specialist Clare Durham. In fact, guided at £6000-8000, it made a little more, selling to a UK private buyer at £23,000.

"We had several private collectors bidding against the trade and it's really encouraging to see that buyers are once again recognising quality and rarity in the pottery market and are prepared to pay accordingly."

From the same collection was a delftware tulip charger, c.1670-80, boldly painted in green, blue, yellow and ochre with a design of tulips and carnations within a blue dash border edged in yellow. Most are around 14in (35cm) across: this was exceptional for its dimensions of 19in (42cm) and in good condition to boot. Estimated at £4000-6000, it hammered at £16,000, selling to the specialist trade.

Multi-estimate bids were also taken from a Dutch buyer for two mid-17th century Delft tiles – so-called 'bird on a nail' (*spijkertegel*) designs made c.1640-60. These are typically associated with the De Swaen tile factory established by Willem Verswaen in Gouda but fewer than 200 are known.

One depicting a long-tailed bird of prey seated on a long manganese nail had suffered some glaze loss (including a patch across the image) but sold for £3200, while another depicting a green parrot eating a nut it holds in its right claw made £6500.

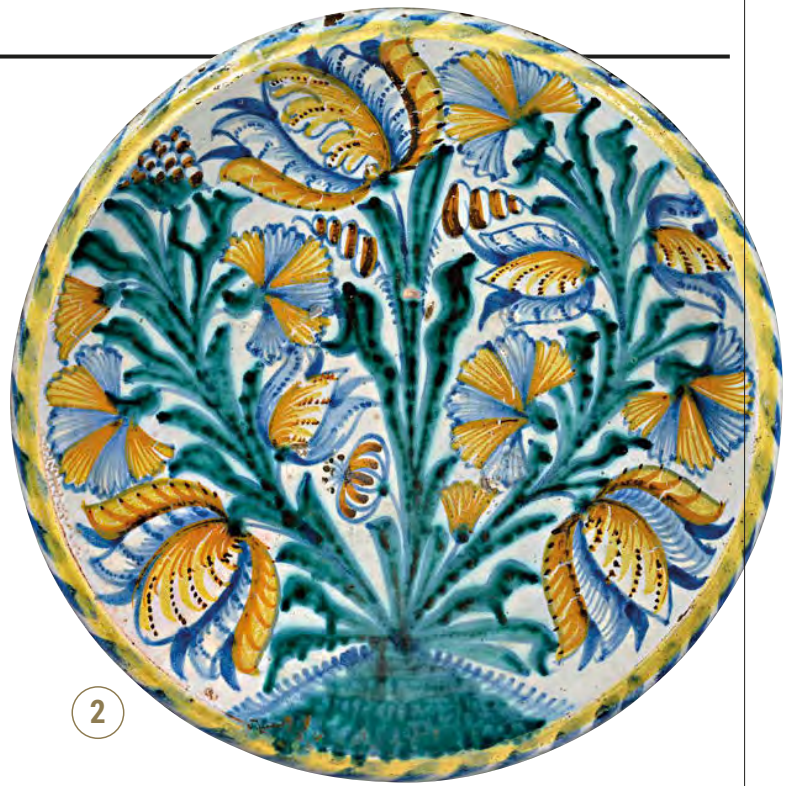
## Puzzle jug

Bonhams' (27.5/25/20/14.5% buyer's premium) sale on June 23 was headlined by a rare and unrecorded London delftware puzzle jug made at the Pickleherring Quay pottery, Southwark, c.1650. It is decorated in the Dutch taste with a quirky scene of a townscape and ships.

Delftware puzzle jugs of this early date are rare and only a few slightly later examples of this shape survive from the last third of the 17th century.



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5



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1. Late 17th century Staffordshire slipware owl jug and cover – **£23,000** at Woolley & Wallis.
2. Delftware tulip charger of exceptional size – **£16,000** at Woolley & Wallis.
3. London delftware puzzle jug, c.1650 – **£15,000** at Bonhams.
4. Pearlware 'solid agate' toby jug – **£13,000** at Bonhams.
5. Mid-18th century delft cat – **£13,000** at Bonhams.
6. Gouda *spijkertegel* (bird on a nail) tile – **£6500** at Woolley & Wallis.

One of them with the date 1670 flanking the initials *HIF* and decoration in the Chinese Transitional style was sold by Tennants in Leyburn in March this year for £15,500, despite being broken and reglued. Bonhams' jug made a similar price, selling at the lower end of a £15,000-20,000 guide.

London delft cats are also known from this early period. However, the example sold here for £13,000 as part of a collection of British ceramic cats (see also the rare Lowestoft porcelain model on page 16) was from the mid-18th century.

Just 4in (10cm) high, it is modelled seated and decorated with ermine-like markings, a chain collar around its neck and its tail curled around its haunches. A similar example was bequeathed by

dealer Liane Richards (Mercury Antiques) to the Victoria and Albert Museum in 2016.

The Bonhams sale also included the second tranche of the James and Timmy Challenger collection of Toby jugs which in December last year had yielded the Lord Rodney 'Midshipman family' jug sold for a record £65,000.

The most eagerly contested piece this time around was a later pearlware jug, c.1800, extraordinary for its brown and white 'agate' costume. The vertical striped stripes (repeated inside the jug but excused from the hands and face) are formed by two colours of clay. Something of a one-off, it was estimated at £5000-8000 but took £13,000. ■

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# Castlegate House Gallery



## Four Artists, *Three Dimensions*

— JULY 3 TO JULY 24, 2021 —

Ceramics and sculpture by Jason Wason, Jim Malone,  
Colin Pearson and David Hochhauser

# Teapots to the Kate Foster taste

These two teapots – among the top-selling lots at the Woolley & Wallis sale of English and European Ceramics and Glass on June 16 – came for sale from the family of Lady Kate Davson, known to many by her maiden name of Kate Foster (1938-2020).

She was a key figure on many counts: a Sotheby's expert (she began her career there in 1959); the author in 1966 of *Scent Bottles* (the first publication to separate Chelsea examples from those produced by the *Girl in a Swing* factory); an influential dealer (in the 1970s she shared a shop at Halkin Arcade in Knightsbridge with the silver dealers Brand Inglis and Timothy Schroder) and one of the original exhibitors and lecturers at the Houghton *International Ceramics Fair* from 1982.

The 43 lots on offer reflected both a deep knowledge of her subject and the varied and esoteric nature of her interests, from the very origins of European porcelain at the hands of Johann Böttger to the first London factories.

Fluency in French and German helped Foster to gain access to some of the Continent's most renowned collections of porcelain – early Meissen being a particular love.

She owned two Böttger stoneware teapots, c.1710-15: one of hexagonal form with a different flowering Oriental plant to each panel, the other a flattened globular vessel sprigged with flowering prunus that is a direct copy of a Yixing model.

The former, with a firing crack lined with a black glaze, sold at £17,000 (estimate £10,000-15,000) to a UK collector, while the latter (the



**Left:** Böttger stoneware teapot and cover, c.1710-15 – £17,000 at Woolley & Wallis.



**Above:** Chelsea teapot and cover, c.1752-55, with decoration by Jefferyes Hamett O'Neale – £22,000.

cover broken and restuck) went to another UK private buyer at £13,000 (guide £8000-12,000).

Both were outsold by a Chelsea hexagonal teapot and cover, c.1752-55, with fable decoration by Jefferyes Hamett O'Neale. A 'teapot in fables' appears in the 1755 Chelsea sale catalogue and a number are held in major collections including the Gardiner Museum in Toronto (*Horse and the Ass*), the British Museum (*Boar and the Ass*) and Colonial Williamsburg (*The Lioness and the Fox*).

The subject of Foster's pot – on display at the Ashmolean Museum in Oxford between 2009-20 – was the *Lion and the Goat*, the latter standing on top of a mountain while vultures circle above, the lion on the other side of a stream, looking up at his former adversary. Old restoration to the cover and

the handle had seriously yellowed under museum lights, but it was probably not as bad as it looked.

Estimated at £6000-8000, the pot took £22,000 from the UK trade.

This was one of three examples of this Red Anchor period form in the collection. A hexagonal teapot with famille rose birds and branches took £2800, while another with kakeimon design hammered at £3200.

The Kate Foster collection totalled just under £100,000, bringing the sale total to £520,920 – the best held by the department bar the famous day in February 2018 when a coverless teapot made by John Bartlam in Cain Hoy, South Carolina, c.1765, sold to the Metropolitan Museum of Art for £460,000.

## Baltic Service coffee can with the Nelson touch

A single coffee can from the Baltic Service was among the highlights of **Hansons' (25% buyer's premium)** sale in Bishton Hall, Staffordshire, on June 9 selling to a collector at £2000.

Painted on Paris porcelain, it is decorated with an oak leaf border and a fouled anchor with the word *Nelson* above and *2nd April, Baltic* beneath – references to the day in 1801 when Nelson destroyed the Danish fleet at Copenhagen.

The sides read *14th February* and *Glorious 1st*, remembering the Battle of Cape St Vincent in 1797 (at which Captain Nelson earned his knighthood and promotion) and the 1794 Battle of Ushant, in which Nelson actually played no part.

The origin of the Baltic Service is uncertain but it is generally believed to have belonged to Nelson himself. It is traditionally believed that the set – comprising both Copeland and Paris porcelain blanks embellished in a London decorating workshop – was part of a presentation of chinaware

given to Nelson in 1802 by the Ladies of the City of London, when Nelson was invited to ride in the Lord Mayor's Coach and attend a banquet in his honour.

A teaset was delivered to Merton, the house Nelson shared with Emma Hamilton, and is listed there in a 1805 inventory but other family members are known to have owned elements of the service. By descent from Nelson's niece, Charlotte Nelson, Duchess of Bronté, the Lord Bridport's sale at Christie's in July 1895 featured many pieces.

Only occasionally do elements turn up for



sale today. A teapot from the service sold for £28,000 (£35,000 with premium) at a Waterloo-themed auction held by Bonhams in 2015. With only light wear, the Hansons can with gilded edges was in fine condition and had been estimated at £200-300.

### Transfer wares

The Bishton sale also boasted some good early 19th century transfer wares, not least a large 20in (51cm) blue and white Beemaster platter, c.1820, sold for £1450.

This sought-after early design is derived from a watercolour *Swarm of Bees, Autumn* by George Robertson (1742-88), which hangs today in the Cecil Higgins Art Gallery, Bedford. The maker is yet to be identified, although Adams has been suggested.

Pilgrim flasks are a scarce form but two featured in the sale: one in the blue and white *Diving Duck* pattern incised in the clay July 1807, Thomas Osbourne and another by Spode in the red and white *Musicians* pattern. They sold at £380 and £550 respectively. Dog bowls are also hard to find and a Minton example printed with Botanical sheet pattern went to a collector in the US for £380.



**Far left:** a coffee can from Nelson's Baltic Service – £2000 at Hansons.

**Left:** a blue and white *Diving Duck* pattern flask – £380.

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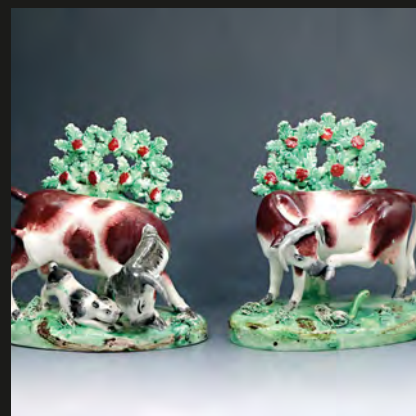


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1. Lowestoft documentary tureen and cover signed by Robert Allen – **£15,000** at Bonhams.
2. Lowestoft 'trifle' inkwell – **£6500**.
3. Lowestoft birth tablet dated 1796 – **£7000**.
4. Lowestoft tabby cat – **£5500**.

## Exceptional Lowestoft boosts London sale

Some exceptional pieces of Lowestoft featured in Bonhams' sale on June 23 – many of them from a single vendor.

These included, at £15,000, a large blue and white tureen and cover, c.1768-70, signed by Robert Allen – the decorator who joined the factory aged 13 and lived to over 90.

The significance of this piece lies not just in its size and decoration but in the appearance of the signature *Allin* and the numeral 5 together. This appears to confirm the traditional association between pieces with Allen-type decoration and this decorator's number.

### Godden expertise

In his book *Lowestoft Porcelains* (1985), Geoffrey Godden states that only two tureens of this shape and size are recorded, both painted with a Chinese river scene. This is a third example and painted with an unrecorded and quirky pattern of a farmhouse with half-timbered gable and a pantiled roof characteristic of buildings in eastern England.

The presence of Cupid within the interior of the vessel may suggest that it was made to celebrate a marriage, in which case it might well have been made for punch rather than soup. It was last sold by Bonhams in June 2015 when it took £13,500.

Historically the top prices for Lowestoft have been for pieces painted in blue with local views by Allen. In 2010, £24,000 was paid at

Bonhams for a flask from the Godden collection painted in underglaze blue with what was probably a local shipbuilding scene to one side, while the auction record for the factory currently stands at £30,000, paid at Russell Sprake in 2011 for a gullet and basin painted with various scenes around the town and coastline.

Birth tablets, the 3in (7cm) circular plaques made to commemorate the births of local children, are unique to Lowestoft and add to the factory's great sense of place.

An example at Bonhams, documented as early as 1931 and formerly part of the famed Colman collection, is inscribed *Mary Rushmer born Octr 29 1796*. Parish records show she was christened in Frostenden, just a few miles south of Lowestoft. Decorated verso with a floral sprig, it was one of the last personalised birth tablets to be made in Lowestoft before the factory closed in 1801.

The auction record for a tablet is that inscribed *Thos Anderson Born Sept 13th 1790* and painted to the reverse with an Oriental landscape. Sold at Phillips in 1996 for £4600, it took £14,000



at Sprake in 2006. Prices today are more circumspect: Rushmer's plaque took £7000 (guide £5000-8000).

Equally emblematic of the factory output are the 'trifles' made as tourist souvenirs. All are inscribed by the same hand, probably that of Robert Allen. Most are painted in coloured enamels and only a few are recorded in underglaze blue. A slightly waisted cylindrical inkwell sold here at £6500 appears to be the last in the progression of shapes of Lowestoft inkwells and probably dates from c.1790-95. Another of the same form, also inscribed *A Trifle From Lowestoft* in blue, took £7000 as part of the Rev RC Wheeler Collection at Bonhams in April 2008.

The handful of small ornamental figures – usually animals – made in Suffolk are also in high demand with collectors, despite their often unsophisticated appearance. A number appeared here including, from a collection of British ceramic felines, a 2in (5cm) model of a tabby cat seated on a green mound base, c.1770. The form corresponds to a mould that was excavated at the factory site. Another with the same naturalistic decoration sold for £5200 at Tennants in Leyburn in 2012.

This one had last sold as part of the Billie Pain collection (Bonhams, 2003) for £4400 and returned to the rooms to bring £5500.

Below: Leeds pearlware horse – **£36,000** at Christie's.



## Pearlware horses make punchy prices

This splendid Leeds pearlware horse, c.1810, was one of two offered at Christie's (25/20/14.5% buyer's premium) on June 8 as part of a sale that combined property from seven titled vendors.

Both came for sale from the Jacobean manor house Julians Park in Hertfordshire and the family of Audrey Pleydell-Bouverie – one of the aristocratic Bright Young Things who lit up the London gossip columns in the hedonistic interlude between the wars.

It was after her second marriage to the American department-store heir Marshall Field III had failed that she returned to London and

in 1936 bought The Holme, the landmark villa in Regent's Park, which she had remodelled in the Vogue Regency style by the interior designer Stéphane Boudin. This 17in (43cm) high horse and another of the same form with blue sponging were photographed there in the library by Cecil Beaton, c.1937.

These are always hugely desirable objects, typically priced at auction at something between £15,000-25,000, but this duo did considerably better. Pitched at £10,000-15,000 each, the marginally smaller model in blue took £35,000 and the example shown left a punchy £36,000.



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Irving Ramsey Wiles (1861-1948), "The Whaler, Wanderer, New Bedford", oil on canvas, sight size 20 x 24in.  
Provenance: Vallejo Gallery (CA).



Dube (Italy, 1914-1961), 1961, oil on canvas, sight size 39 x 29in.



William Lionel Wyllie (1851-1931), "Thames River Arrival, Mooring the Iron Ship", oil on canvas, sight size 24 x 18in.



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Important Chinese bronze cloisonné Buddha, exhibited at the Ringling Museum of Art (Sarasota, Florida), height 23 1/2 in.



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Provenance: Vallejo Gallery (CA).



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# Belting Belk Gambrell selection

European ceramics from renowned US collector come to the New York rostrum

by Anne Crane

£1 = \$1.38

Sarah Belk Gambrell, who died last year aged 102, was the daughter of Belk department store founder William Henry Belk, Sr. In the retail world she coordinated the women's wear and cosmetics businesses for hundreds of Belk stores across the south of the US. She married the banker Charles Glenn Gambrell in 1952 and the pair maintained homes in her native city of Charlotte, North Carolina and New York.

Belk Gambrell was a philanthropist, donating to many cultural, educational and medical institutions. She was also an enthusiastic collector assembling over many years art, furnishings and European and Asian ceramics.

Doyle (26/21/15% buyer's premium) in New York is selling her collection this year. Her Asian ceramics will be auctioned in September and paintings and furnishings in October but first, on June 24, Doyle offered her array of European ceramics.

## Wide interest

Belk Gambrell started collecting around the late 1960s. Her selection ranged across many 18th century porcelain factories from Continental Europe and the UK, encompassing figures and tablewares, rarities and more representational examples.

She was helped and inspired in her collecting by M Mellanay Delhom, the ceramics scholar, collector and curator at the Mint Museum in Charlotte, North Carolina, to which Belk Gambrell was a benefactor.

The Belk Gambrell collection featured not only well known factories that are widely collected such as Meissen, Vincennes and Chelsea but also pieces from the Longton Hall factory in Staffordshire and the Scottish West Pans factory. Provenances reveal purchases from major auction houses and well-known specialist dealers such as Robert Williams and Errol Manners.

There was an enthusiastic response from English and Continental European collectors and dealers as well as some Asian bidders when the 140 odd lots were offered in New York last month. Eighty-eight per cent of the lots



**Above:** the c.1730 du Paquier tobacco box with its porcelain handle lock/tamper which led the Doyle auction of the collection of Sarah Belk Gambrell in New York on June 24 when it sold for **\$75,000 (£54,350)**.



Pieces from the manufactory run by Charles Gouyn known as the St James's or Girl in a Swing factory, which specialised in making small decorative pieces like scent bottles, are very collectable these days. The Belk Gambrell collection offered this example from c.1750, a 4½in (11.5cm) taperstick modelled as a putto emblematic of autumn. It last appeared at auction at Christie's in 1994 when it was sold from an Australian collection and was then in the M Mellanay Delhom collection. Here it outpaced a \$4000-6000 guide to take **\$11,000 (£7970)**.



**Above and right:** the rare documentary sauceboat from the Lund's Bristol factory with a view showing the underside marked *BRISTOL*. It sold for **\$47,500 (£34,420)** at Doyle.



**Right:** this decagonal Meissen bowl of c.1730 painted with a Kakiemon pattern was the most expensive piece from the factory in the Sarah Belk Gambrell collection auction at Doyle where it realised **\$55,000 (£39,855)**, over double the estimate.

found buyers to total just over \$1m including premium.

Rare pieces of Meissen (Böttger stoneware, Kakiemon-inspired designs and pieces from named services) were among the top lots as well as some Vincennes and pieces from the Du Paquier factory.

Although English porcelain does not often challenge these Continental counterparts for value, there was a notable exception in a documentary Lund's Bristol creamboat which made the third-highest price of the day when it sold for \$47,500 (£34,420). This small, 1½in (4cm) high piece, which is of silver shape and decorated with Oriental landscapes and flower sprigs, is marked *BRISTOL* in raised letters to the base making it a rare and very desirable documentary piece from the early period, c.1749-51, of this 18th century factory.

Described by Doyle as in "overall lovely condition with some kiln speckling", it was acquired from the well-known porcelain dealership Winifred Williams in 1973.

Another very similar documentary example is in the Gardiner Museum in Toronto, while

Bonhams sold an unmarked example in 2016 for £10,000.

## Du Paquier on top

Seven pieces from the Viennese du Paquier factory featured in the sale including some particularly choice examples. One of these, a rectangular tobacco jar from c.1730, was the top-seller of the auction at \$75,000 (£54,350), a price that was four times the estimate.

The 6¼in (16.5cm) high box is characteristically painted with Japanese-style panels of flowering shrubs within trellis surrounds. It has a square cover with lug handles through which is inserted its shell-moulded, dual purpose crossbar lock and tobacco tamper, a rare surviving feature.

It was last offered at auction in 1969 at Parke Bernet Galleries in New York from the Wetmore estate, Newport, Rhode Island. A similar version is in the Austrian Museum for Applied Arts in Vienna and another was sold by Christie's in 2003.

A second piece with the same Wetmore/Parke Bernet provenance was a 6in (15.25cm) high baluster shaped covered tankard of c.1725.



**Above:** the Belk Gambrell collection featured several pieces of Meissen from a named service made c.1740, known as the Christie-Miller service after the family who owned it in the 1840s. It included this 9½in (24.5cm) diameter documentary bowl painted with a continuous scene featuring figures engaged in various activities, one of which shows two figures in a landscape passing a signpost bearing the date 1740. It sold for **\$19,000 (£13,770)** against a guide of \$30,000-50,000.



The largest representation of pieces from an English factory in the Belk Gambrell sale came not from one of the more prolific or better-known factories such as Worcester or Chelsea but from the Staffordshire factory known as Longton Hall.

There were 31 lots on offer with another five attributed to either Longton Hall or Vauxhall. This afforded a good range of the factory's products from figures to tablewares. Although virtually all found buyers, not all of them made prices that matched the pre-sale expectations

Pictured here are two examples. The pair of 6¼in (16cm) high tapersticks modelled as long-necked birds shown **above** are of the type described as the Snowman class on account of their thick covering of white glaze. No other examples of these models are currently recorded.

Purchased from a sale at Christie's back in February 1971, they sold here for **\$6500 (£4710)** against a guide of \$8000-12,000.

The 8in (20cm) high polychrome decorated quatrefoil shaped jug moulded with strawberry leaves, **right**, applied with foliage and finely painted with a floral bouquet, dates from c.1755 and was also acquired from a Christie's sale in April 1971. It sold at Doyle for **\$11,000 (£7970)** against a \$3000-5000 guide.



Sarah Belk Gambrell had no fewer than nine pieces from West Pans, the only 18th century porcelain factory in Scotland.

Some of these were representative examples decorated in the distinctive ground colour known as Littler's Blue but there were also some polychrome pieces, including this armorial decorated three-aperture inkwell which sold for a mid-estimate **\$3250 (£2355)**.

The 3in (7.5cm) diameter piece, which has some chips, hairline cracks and wear to the decoration, is painted with roses and other flowers and the inscription *WILLm DICK* as well as a blazon of a ship in distress and the motto *SPES INFRACTA*.

William de Dick was the ancestral head of the Scottish clan Dick and also the first magistrate in Edinburgh in 1296. The family motto translates as 'Hope goes unbroken'.



It was painted in puce and purple with a scene of two Chinese figures taking tea and playing cards to one side and a pagoda, birds in flight and a small dog to the other while the cover features a large duck and further figures. This also outstripped its \$10,000-20,000 guide in selling for \$35,000 (£25,360) to the specialist dealer Errol Manners from London, who made a number of purchases at the auction.

### Important painting

Another of the top lots in the sale was not a piece of porcelain but a painting which was of considerable interest in terms of the history of English porcelain manufacture.

The 2ft 6in x 2ft 1in (76 x 63.5cm) oil on canvas depicts Nicholas Sprimont, the Huguenot silversmith who founded the Chelsea porcelain factory c.1745. He is shown seated with his family (his wife Ann and her sister Susan Protin) surrounded by five examples of Chelsea gold anchor period vases in various stages of completion.

Back in 1932 when this painting was sold at auction by Christie's, it was described as a gentleman, seated

at a table holding scales, looking at a lady who holds a vase, a lady in the background, and was ascribed to the artist Zoffany. Purchased at that time by Sir Henry Hughes Stanton Operman and passed down by descent, it was bought in 1994 by Errol Manners and the identity of the sitter was uncovered by John Mallett.

Details of the rediscovery and attribution of the painting (now ascribed to English school, c.1760), as well as dating of the porcelain forms, were published in articles at that time by Mallett who was aided in his detective work by Manners and other experts. From 2004 until this year the portrait was on show at the Mint Museum.

Manners bought the portrait back last month at the Doyle sale for a nearly quadruple-estimate \$35,000 (£25,360). The work is important, he told ATG, not just because it is the only known portrait of Sprimont but also because it is the only painting that depicts Chelsea porcelain in the 18th century and (since most of these works are in an undecorated state) to show them in the factory.

*Continued on page 20*

This oil painting of Nicholas Sprimont with his family, **right**, is the only known portrait of the proprietor of the Chelsea factory. He is shown with his wife and his sister-in-law, who hands him an example of one of his completed vases for examination, with other unfinished examples on the table.

Sold to Sarah Belk Gambrell by the London dealer Errol Manners, the painting was bought back by Manners at the Doyle sale last month for **\$35,000 (£25,360)**.

Belk Gambrell also acquired examples of gold anchor vases to match those models depicted in the portrait. They included this pair of 11¼in (30cm) high mazarine blue ground pot pourri vases (**left**) painted with panels of exotic birds which match the single undecorated example shown on the table next to Sprimont's elbow.

These were part of a range marketed by Sprimont in the spring of 1759 based on Vincennes examples made to designs by Jean-Claude Duplessis père between 1752-53. They sold for **\$7500 (£5435)**.



## Belk Gambrell collection

Continued from page 19

Belk Gambrell not only purchased the portrait but also acquired examples of the Chelsea vases to match those in the painting. These were offered as four lots in the sale – the most expensive being a pair of pot pourri vases pictured on p19.

The auction opened with a selection of early Meissen, of which the most expensive example at \$55,000 (£39,855) was a 9in (24.5cm) diameter decagonal bowl from c.1730 painted with a Kakiemon-derived design.

Last offered at auction at Sotheby's in 1970, this was formerly in the collection of Thomas Dimsdale (1712-1800), a physician and the author of *The Present Method of Inoculating for the Smallpox* in 1767.

Invited by Empress Catherine II of Russia to inoculate her son, Grand Duke Paul, and approximately 100 other members of the court, he was rewarded by being made a Baron of the Russian Empire. ■



**Above:** another of the top-priced lots in the Doyle sale of the Belk Gambrell collection came from the selection of French porcelain in the form of this 8in (20cm) Bleu Lapis ground jardiniere on stand of a form known as *Vase Hollandois*.

Made c.1754, the model was designed by Jean Claude Duplessis and intended to serve as a vase or jardiniere to grow plants indoors. This example is decorated with panels of exotic birds in landscapes within gilt surrounds and is marked for the painter Etienne Evans (fl.1752-1807).

Formerly in the collection of Lord Rothschild and sold at Christie's in 1970, it realised **\$35,000 (£25,360)** against an estimate of \$10,000-20,000.

## Wedgwood on the way

The sale of European Décor and Design to be held by Skinner in Massachusetts online from July 20-39 will include a large selection of Wedgwood ceramics. Among the pieces on offer is this 7¾in (20cm) high encaustic decorated black basalt vase dated to the early 19th century, with an impressed mark and painted in iron red, black and white with figures and anthemion.

Estimate **\$1000-2000**.

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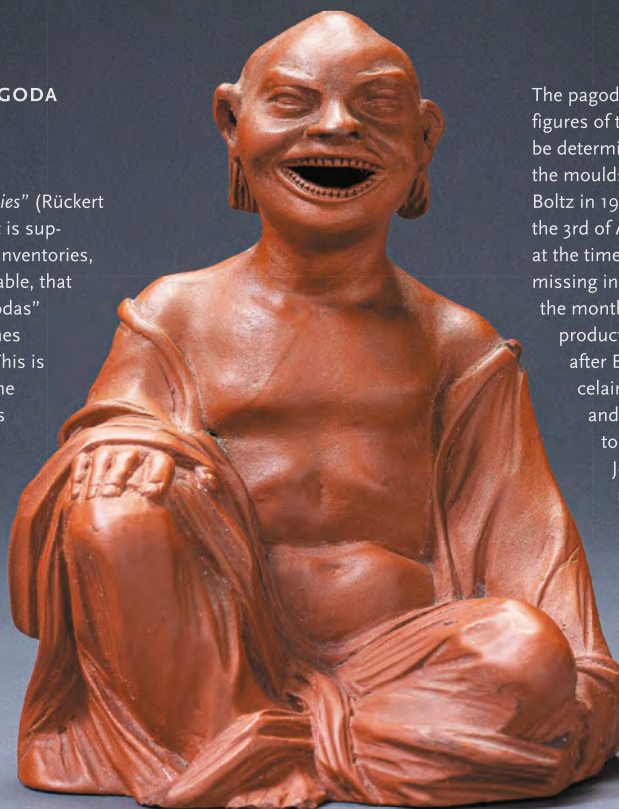
## LANGELOH

PORCELAIN

**"LARGE" RARE BÖTTGER STONWARE PAGODA**  
Meissen 1712 / Model by Johann J. Kretschmar  
10 cm high (= 4 1/4 Saxon inches)

*"Red stoneware pagodas are among the greatest rarities"* (Rückert cat. 1966 p. 161). This statement by Rainer Rückert is supported by the records and the remaining Meissen inventories, which in fact show very few examples. It is remarkable, that the early stoneware pagodas are called "large pagodas" (4 1/4 Saxon inches = 10 cm), while the "small" ones (4 Saxon inches = 9 cm) are completely missing. This is also confirmed by the Böttger inventory of 1719 (one day after his death on 13 March; see Boltz *Keramos* 167/168 2000 p. 65 no. 25), in which only four red large stoneware pagodas and one black lacquered one, whose further fate is unknown, are recorded (as well as 6 large and six small pagodas made of Böttger porcelain).

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The pagodas in Böttger stoneware are among the earliest figures of the Meissen Manufactory. Their date of origin can be determined quite well. The starting point is the inventory of the moulds of the Meissen factory of 1711 published by Claus Boltz in 1982 (KFS 96 / 1982 p. 7-40). The inventory is dated on the 3rd of August of 1711 and contains all the moulds available at the time and the products made of them. The pagoda is missing in this list. It can therefore not have been made before the month of August in 1711. On the other hand, stoneware production in Meissen ended around the beginning of 1713, after Böttger had finally succeeded to produce white porcelain. This very quickly displaced the stoneware products and the demand for them. We can thus date the pagoda to 1712. It also fits in with this that the modeller, Johann J. Kretschmar (Pietsch cat. 2010 no. 13), returned to Dresden in 1712 on Permoser's behalf to help him with the construction works of the Zwinger (Rückert cat. 1966 p. 83).

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SCOTTIE WILSON, LARGE BIRD TREE, 1955, PENCIL, INK ON CARDBOARD, 160 x 96.5 CM / 63 x 38 IN

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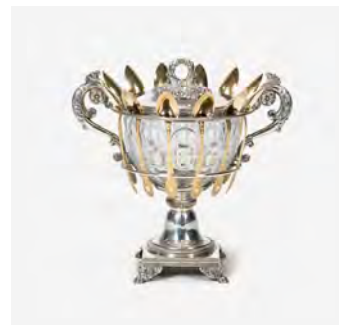
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# Right royal welcome for princess

View of George III's new wife's journey shows departure instead of the usual arrival

by Gabriel Berner

"Am I worthy of all these honours?" These are the words an overwhelmed Princess Charlotte of Mecklenburg-Strelitz is said to have remarked on the day she set sail for England to become George III's wife. An artist's impression of the pomp and pageantry that greeted the teenage princess as she embarked from Cuxhaven in August 1761 was included in a sale of traditional pictures, antiques and Northern art at Newcastle upon Tyne auction house **Anderson & Garland** (22% buyer's premium).

The large 18th century marine oil showed the flag-festooned flotilla of ships sent to escort her across the North Sea to Harwich, including the *Royal Caroline*, Britain's largest royal yacht - hastily renamed *Royal Charlotte* to celebrate the new bride.

The auction house attributed the unsigned 2ft 11in x 4ft 11in (89cm x 1.51m) oil to marine painter **Thomas Allen** (c.1739-72), based on an old insurance valuation by Christie's.

Allen is known to have painted scenes of Princess Charlotte's journey to England, including one of the flotilla in a storm (the voyage was beset by bad weather) which sold at Christie's in 2004 for a premium-inclusive £38,000.

## 'Entertaining and busy'

Maritime historian Michael Naxton told *ATG* the painting sold at Anderson & Garland was "a very entertaining and busy picture, which gave a most perfect and detailed view of what happened on that happy day when Princess Charlotte started her journey to England".

He added: "There are quite a number of paintings by numerous artists of the stormy voyage and the little fleet of ships arriving at Harwich but I have never personally seen another view of the departure from Germany, which I think adds to the interest a great deal."

It was the first time the painting had been offered on the open market, having been consigned by a Northumbrian family with ancestral links to Prime Minister Sir Robert Walpole via his four-times great-nephew Colonel Horace Walpole of Heckfield Place in Hampshire.



1



2



3

1. *The departure of Queen Charlotte Sophia in 1761 from Cuxhaven to England in a squadron of yachts and warships commanded by Admiral Anson*, attributed to Thomas Allen, sold for **£43,000** at Anderson & Garland.

2. *Woman and child at Staithes, North Yorkshire* by Robert Jobling - **£4200**.

3. *The Gantry* by Norman Cornish - **£3200**.

Offered on June 8 with an estimate of £25,000-35,000, it sold on the phone for £43,000 to a dealer who fought off competition from another member of the trade bidding on behalf a client.

After the sale, auctioneer John Anderson told *ATG*: "This was a beautiful painting to handle, combining quality and good provenance. It was a very niche product - there are not that many homes in Britain looking for an Old Master marine painting of this size."

## Staithes revival

Elsewhere at the 695-lot auction - which achieved a high selling rate of around 85% - demand also emerged for a small oil of a woman and child by Staithes Group artist **Robert Jobling** (1841-1923).

The 15 x 11½in (39 x 29cm) oil on canvas, signed and dated 1916, came with provenance to a 1992 exhibition of Jobling's works at the Laing Art Gallery in Newcastle. Estimated at £2000-3000, it sold to the trade for £4200.

For Anderson, the price reflects a rise in demand for pictures by the Yorkshire art colony. "After being in the doldrums for a while, there has

been a revival of interest in Staithes Group pictures. This painting was bought by a Yorkshire dealer who has revived his client list for Staithes pictures."

Anderson said he could also see the green shoots of recovery in the wider market for quality Victorian oils: "Nineteenth century pictures have been too cheap too long and a lot of people are waking up to that."

## Pitman Painter

Another regular feature at Anderson & Garland is works by Spennymoor mining artist **Norman Cornish** (1919-2014), the so-called 'pitman painter'. This sale included *The Gantry*, a 10 x 8in (26 x 21cm) watercolour view of miners going on shift.

The vendor had bought it from the Stone Gallery in Newcastle upon Tyne, where the artist regularly exhibited in the 1960s-70s alongside LS Lowry.

With a premium paid on works from this period - Anderson says he can get around 20% more on pictures with a Stone Gallery provenance - the watercolour tipped over top estimate to sell to a collector for £3200. ■

“It was a very niche product - there are not that many homes in Britain looking for an Old Master marine painting of this size”

**Right:** *Before Sunrise, Loch Torridon, Rossshire N. Britain* by William Turner of Oxford – £10,000 at Parker Fine Art.



## From Highlands to east London

A large 18th century watercolour of a Scottish loch by **William Turner of Oxford (1789-1862)** emerged as the star lot at **Parker Fine Art (25% buyer's premium)**.

Included in a picture auction on June 10 with an appealing estimate of £2500-3500, the signed 17½in x 2ft 11in (44.5 x 89cm) view of Loch Torridon in the Highlands was pursued by two internet bidders before selling for £10,000 on thesaleroom.com.

The artist, who was named 'Turner of Oxford' after the town in which he worked (and to distinguish from his better-known namesake JMW Turner), specialised in picturesque watercolour landscapes and made several painting trips to Scotland. This watercolour dates to a visit in 1856.

Though considered a relatively minor artist in the English Romantic watercolour tradition, Turner's best pictures routinely attracted £20,000 or more in the late 1990s before softening as trends changed at the turn of the century.

His largescale exhibition piece, *An April shower, View from Binsey Ferry, near Oxford*, remains the highest sum achieved at auction for the artist, selling at Sotheby's in 1999 for £76,000 (source: Artprice by Artmarket). Four years later it sold for £26,000 at Christie's.

Also attracting competition in the Surrey auction was a recently discovered 1930s oil by **Cecil Osborne (1909-96)**, a prominent

member of the inter-war set of artists known as the East London Group.

*The Paddling Pool*, a signed 14½ x 18½in (37 x 46.5cm) work, showed a group of women and children enjoying a summer's day out (there were suggestions on the @EastLondonGroup Twitter feed the location was Regent's Park). It attracted multiple bids against a guide of £300-400 and was knocked down at £1500.

The result reflects the growing interest in the East London Group of artists and their contribution to the visual record of inter-war east London which was largely unacknowledged for much of the 20th century.

The buyer told the auction house it will be loaned for an East London Group exhibition at the Beecroft Gallery in Southend in September.



**Above:** *The Paddling Pool* by Cecil Osborne – £1500.

## Boulton's not so common canine

Sporting artist **John Boulton (1753-1812)** is best known for portraits of horses and cattle, particularly the colossal Durham Ox and the famous herd of longhorn cattle bred by Leicestershire farmer Robert Bakewell.

Canine portraits on the other hand, like this signed work of a water spaniel shown **below**, are far less common in his oeuvre. The 2ft x 2ft 6in (60 x 75cm) oil on canvas, painted towards the end of Boulton's life in 1806, had some craquelure and paint loss but generated decent bidding when it appeared at **Lacy Scott & Knight (22.5% buyer's premium)** in Bury St Edmunds on June 12.



Estimated at £6000-8000, the privately consigned work was knocked down for £15,000 – an upper-range sum for the artist at auction. The auction house's Ed Crichton told *ATG* the subject matter "undoubtedly played a major part in the hammer price". The buyer was a major London gallery.

According to artprice.com, just one other canine portrait by the artist has sold at auction this century: a painting of an English setter against a similar backdrop which took \$24,000 (around £13,000) at Bonhams & Butterfields in Los Angeles in 2004.

**Right:** *Cottages in Achill* by Paul Henry – €210,000 (£181,000) at Adam's.

## Henry peak power



A classic west of Ireland landscape by **Paul Henry (1877-1958)** was among the top-sellers at the latest round of Irish art sales in Dublin.

The 13¾ x 17¼in (35 x 45cm) oil on canvas board showed Slievemore peak on Achill Island and contained the trademark Henry elements – cumulus clouds, thatched cottages and cool blue palette – that collectors of his work admire.

Henry is thought to have painted it some six to 10 years after he left the island in 1919.

Offered with a €140,000-160,000 guide at **Adam's (25% buyer's premium)** of Dublin on June 2, it was knocked down to a private Irish collector for €210,000 (£181,000) against competition from a continental underbidder.

James O'Halloran, managing director at Adam's, said the painting was "a homage to the power of the mountain" with the dominance of Slievemore peak over the cottages below representing the inconsequence of man in the face of nature.

"These existential issues dominate Henry's work and I believe that this is what keeps his work so relevant," he added.

The result comes eight months after a well-known landscape painted for the cover of Henry's autobiography sold for an auction-record €420,000 (£381,820) at Whyte's of Dublin.

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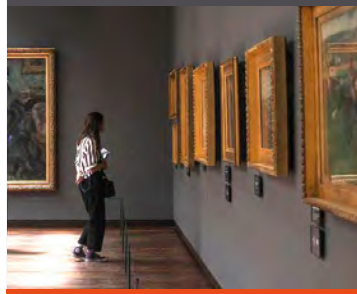
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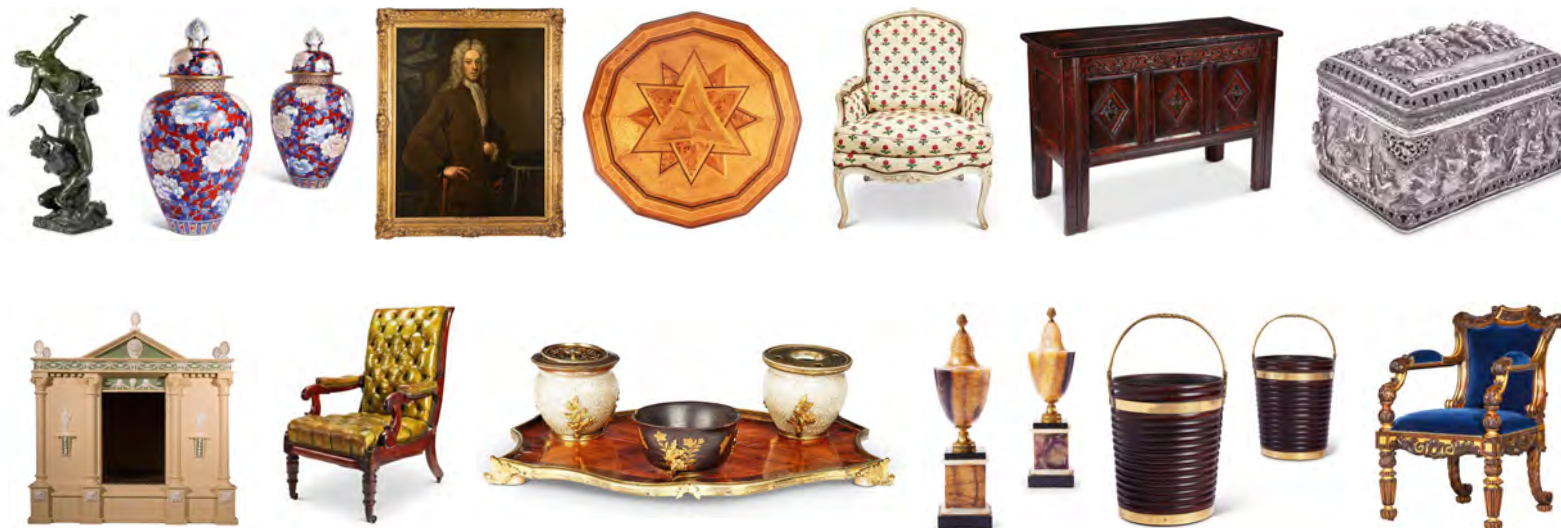


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Monday 19 July, 10am – 5pm  
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### Tuesday 20th July at 10.30am

#### Day One Lots 1-283

**To include:** longcase clocks, furniture and mirrors, carpets and rugs, garden antiques, works of art, medals, whisky, clocks and taxidermy

### Thursday 22nd July at 10.30am

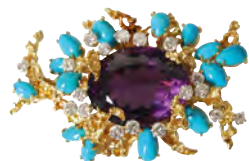
#### Day Three Lots 422-701

**To include:** silver, jewellery and gold, Monart and other glass, British and European ceramics, Asian art - Chinese porcelain and works of art, Japanese ceramics and works of art

### Wednesday 21st July at 10.30am

#### Day Two Lots 284-421

**To include:** cartography, portrait miniatures, prints, watercolours and oil paintings



Lot 509. George Weil, an amethyst turquoise diamond set brooch, circa 1970 amethyst, 46.14ct



Lot 510. A white metal diamond set cocktail ring, the centre stone 3.38ct



Lot 598. A Chinese porcelain blue white dragon vase, Qing dynasty bearing Qianlong seal mark



Lot 310. Frances Campbell Boileau Cadell RSA RSW (1883-1937), The White House Iona, watercolour



Eastertyre, Logierait, Perthshire

**Viewing:** Friday 16th July 9am-5pm, Saturday 17th July 9am-2pm, Sunday 18th July 1pm-3pm, Monday 19th July 9am-5pm, limited viewing on the mornings of sale - Subject to Covid-19 protocols

Illustrated catalogue £10

### Enquiries: Nick Burns

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*Harry Potter and the Philosopher's Stone*,  
London: Bloomsbury, 1997  
£20,000-30,000

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# Gems of the numismatic world

Gloucestershire sale offered ‘finest library of early books on the subject still in private hands’

by Ian McKay

A collection promoted as perhaps the finest library of early numismatic books still in private hands in the UK was offered as part of a May 12-13 sale held by **Dominic Winter (20% buyer's premium)**.

Formed by the late museum director, academic and bibliophile Patricia Milne-Henderson (1935-2018), it ran to some 160 or so lots in all.

## Delectable gems

*Gemmarum Antiquarum Delectus...* is a record of such items found in the 4th Duke of Marlborough's collections at Blenheim Palace.

Privately printed in two volumes in the years 1780-83, and in an edition of just 100 copies, it was compiled by Jacob Bryant, the duke's former tutor and private secretary, and William Cole, tutor to the ducal children.

*Gemmarum...* was intended for circulation only among the crowned heads of Europe and other friends – though it was re-issued commercially by John Murray in 1845.

Illustrated with 100 stipple-engraved plates by Francesco Bartolozzi after Giovanni Cipriani, this rare original sold at £2600.

A handsomely bound, privately printed record of *The Duke of Devonshire's Collection of Gems* thought to date from c.1790 was illustrated with 100 copper engraved plates by Gosmont. A copy which may originally have found a home at Chatsworth, it changed hands as recently as 1969 for just £29, but was on this occasion bid to £9000.

Sold at £8500 to an online bidder was a collection of around 2750 miniature plaster intaglios of classical and neo-classical subjects. Contained in some 50 trays, they were catalogued as Italian and dated to 1820-40.

Bid to £9000, however, was a collection of just 300 white plaster intaglios of similar age. They presented miniature impressions of ancient gems, cameos, coins and medals, as well as some that were termed at the time modern sculptures and portraits. Presented in seven double-sided, faux book boxes, they were the creation of two members of the Paoletti family of Rome, who numbered among their clients such



1



2



3



4

1. One of 100 stipple-engraved plates that illustrate Bryant & Cole's privately printed *Gemmarum Antiquarum Delectus...* of 1780-83. It sold for **£2600** at Dominic Winter.

2. A page from Charlotte Hanbury's illustrated manuscript of c.1795, 'An Explanation of Dassier's Medals...', which realised **£5000**.

3. Bound in seven book-form boxes and sold at **£9000** was a collection of 300 white plaster miniature impressions of ancient gems, cameos, coins and medals created by two members of Paoletti family of Rome, c.1820.

4. A plate from a 1754, first French edition of Natter's *Traité de la Methode Antique de Graver en Pierres Fines...*, sold at **£850**.

distinguished figures as Catherine the Great of Russia, Ferdinand II of Tuscany and Lord Elgin.

Sold at £5000 was a manuscript of c.1795 titled 'An Explanation of Dassier's Medals. Being a Representation of a Series of Events taken from the Roman History'.

Produced by Charlotte Hanbury (1755-1815), it features numerous ink and grey wash drawings with accompanying text in a neat copperplate hand.

It was said to be based on a book about the work of the medallist Jean Dassier that was first published in England c.1795.

Also illustrated on this page is

something that was a little cheaper, at £850, but a work that includes among its 38 engraved plates one quite irresistible example.

This was a 1754, first French edition of Johann Lorenz Natter's *Traité de la Methode Antique de Graver en Pierres Fines...*, as compared with more modern methods.

Natter was a German gem engraver who had come to England in 1741 and became engraver to both the royal family and the Royal Mint.

A collection of over 30 coin auction catalogues, mostly dating from the early 19th century, was sold to an online buyer for a much higher than expected £3000. ■



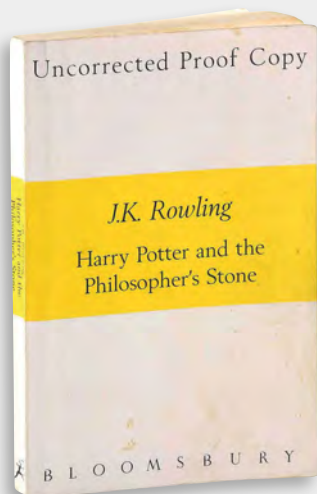
## Harry Potter and the name error

Valued at £2000-4000 in an Entertainment, Memorabilia & Movie Props sale held by **Ewbank's (25% buyer's premium)** of Send on May 27 was an uncorrected 1997 proof copy of a book that was soon to make publishing, cinematic and marketing history: *Harry Potter and the Philosopher's Stone*.

One of around 200 such copies, in which the author's name is incorrectly given as 'J.A. Rowling' on the title-page, it did rather better than the estimate. It sold for £21,000.

Bid to £1400 in that Surrey auction was a paperback copy of the fourth book in the series, *Harry Potter and the Goblet of Fire* of 2000, that was used during the making of the 2005 film version.

It was signed by six members of the cast, among them Daniel Radcliffe (Harry), Emma Watson (Hermione Granger) and Rupert Grint (Ron Weasley).



**Above:** uncorrected 1997 proof copy of *Harry Potter and the Philosopher's Stone* – £21,000 at Ewbank's.



**Left:** examples of *The Motor* front covers from a lot including 22 issues from 1929 – £240 at Lawrences.

## 'Ullo John! Got an old Motor?

Books and periodicals from the John Warburton motoring library featured in a May 25 sale presented by **Transport Collector Auctions & Lawrences (25% buyer's premium)** in the latter's Crewkerne salerooms.

One notable result was a bid of £750 on a bound volume of just the August to December 1920 issues of *The Motor-Owner*.

Sadly, only the plain blue later binding was available for illustration, so shown here instead are two examples from one of many lots featuring weekly issues of *The Motor*

to give a period flavour of those motoring times. They were part of a lot offering just 22 issues from the year 1929, in variable condition, that sold for £240.

In another section of what was a much larger series of these Somerset auctions a number of far, far higher predicted sums were paid for job lots of old railway tickets.

All lots were given a notional estimate of £100-200, but on two occasions bidding on them got up to £6500.

One of those lots offered eight albums of tickets issued on Southern Region lines.



**Left:** image from a photograph album by K Mummery of motorcar and motorcycle racing at Brooklands, 1937-51 – £1400 at Lawrences.

## British and Irish book auctions

Jul 13*	8-lot Reference Book Section: Silver Sale, <b>Woolley &amp; Wallis - Salisbury</b>	01722 424500
Jul 13*	Book & Map lots, <b>HRD Auction Rooms - Brading</b>	01983 402222
Jul 14	Books & MSS, <b>Christie's - London</b>	020 7389 2832
Jul 14	Antiquarian & Collectable Books, <b>Thomson Roddick - Carlisle</b>	01228 535288
Jul 14*	120-lot Book Section, <b>Reeman Dansie - Colchester</b>	01206 754754
Jul 14*	9 lots Books, <b>Barry L Hawkins - Downham Market</b>	01366 387180
Jul 14*	6 lots Books & Maps, <b>Elgin Auction Centre - Elgin</b>	01343 547047
Jul 14*	6-lot Book Section, <b>Jefferys - Lostwithiel</b>	01208 871947
Jul 14*	Book Section, including Firsts, <b>A&amp;C Auctions - Pendle</b>	01282 863319
Jul 14*	8-lot Book Section, <b>Hannam's - Selborne</b>	01420 511788
ends Jul 14*	Adult Magazines & Ephemera, <b>Beeston Auctions - Beeston</b>	01328 598080
Jul 14, 21 & 28*	Autographs, <b>Chaucer Auctions - Folkestone</b>	0800 1701314
Jul 14-15	Comics, <b>Anderson &amp; Garland - Newcastle</b>	0191 430 3000
Jul 15	Books, MSS & Works on Paper, <b>Forum Auctions - London</b>	020 7871 2640
Jul 15	Books, MSS & Maps, <b>Bellmans - Wisborough Green</b>	01403 700858
Jul 15*	Antiquarian & 20th Century Books, <b>Sheffield Auction Gallery - Sheffield</b>	0114 281 6161
Jul 15*	11 lots Photographic & other Books, <b>Flints - Thatcham</b>	020 308 68550
ends Jul 15*	Hollywood Autograph & Memorabilia Collection, <b>William George - Edinburgh</b>	01733 667680
Jul 16*	11 lots Books & Ephemera, <b>Adam Partridge - Liverpool</b>	01625 431788
Jul 16*	7 lots Books & Maps, <b>Rogers Jones - Cardiff</b>	029 2070 8125
Jul 16*	5 lots Books, <b>Brighton &amp; Hove Auctions - Brighton</b>	01273 917118
Jul 17*	11 lots Books & Maps, <b>Clarke &amp; Simpson - Campsea Ashe</b>	01728 746323
ends Jul 18	Books, <b>Bishop &amp; Miller - Stowmarket</b>	01449 673088
ends Jul 18*	Sports Memorabilia, <b>Midland Sports Auctions - West Bromwich</b>	07966 961852
ends Jul 20	19th & 20th Century Books & MSS, <b>Sotheby's - London</b>	020 7293 6182
Jul 20*	106-lot Book Section, <b>Lawrences - Bletchingley</b>	01883 743323
Jul 21	Books, Maps & Documents, <b>Dominic Winter - South Cerney</b>	01285 860006
Jul 21	Antiquarian & Collectable Books, Photos, Ephemera, <b>Toovey's - Washington</b>	01903 891955
Jul 21*	Book Section, <b>Anthemion - Cardiff</b>	029 2047 2444
ends Jul 21	Sylvia Plath's Letters to Ted Hughes, <b>Sotheby's - London</b>	020 7293 6182
Jul 24*	Book Section, <b>Nigel Ward &amp; Co - Pontrials</b>	01981 240140
Jul 25*	Book Section, <b>Thimbleby &amp; Shorland - Reading</b>	0118 950 8611
ends Jul 25*	Ephemera & Book Sections, <b>Southgate Auction Rooms - London</b>	020 8886 7888
ends Jul 26*	Ordnance Survey Maps, <b>Greenslade Taylor Hunt - Taunton</b>	01823 332525
Jul 27-28*	Book Sections: Music & Entertainment, <b>Special Auction Services - Newbury</b>	01635 580595
Jul 28	Books, Maps & MSS, <b>Tennants - Leyburn</b>	01969 623780
Jul 28*	Literature Sections: Sports Memorabilia, <b>James &amp; Son - Fakenham</b>	01328 855003
Jul 29	Books & Works on Paper, <b>Forum Auctions - London</b>	020 7871 2640
Jul 29*	Comics Section, <b>Sheffield Auction Gallery - Sheffield</b>	0114 281 6161
Jul 30	Antiquarian & Collectable Books, <b>Taylor's Auction Rooms - Montrose</b>	01674 672775
ends Jul 30*	Royal Memorabilia & Historical Documents, <b>William George - Peterborough</b>	01733 667680
Jul 31*	13 lots Books & Ephemera, <b>Stamford Auction Rooms - Stamford</b>	01780 411485

Sales marked with an \* are those in which books and ephemera form part of a larger sale. Sales marked  are viewable on [thesaleroom.com](http://thesaleroom.com)

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

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<b>Modern Literature (Online)</b>	Thursday 5th August
<b>Books and Works on Paper (Online)</b>	Thursday 19th August
<b>Books and Works on Paper (Online)</b>	Thursday 26th August
<b>Modern Illustrated Books and Private Press (Online)</b>	Thursday 9th September
<b>Books and Works on Paper (Online)</b>	Thursday 23rd September
<b>Fine Books, Manuscripts &amp; Works on Paper</b>	Thursday 30th September

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Tuesday 20th July 9am-7pm

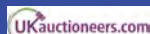
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Harold KNIGHT RA ROI (British 1874-1961), oil

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FINE ART AUCTIONEERS OF MANCHESTER EST. 1826



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Tuesday 27th July, 11am

A mammoth Japanese Meiji period wall plaque well painted with a pictorial legend in Chinese manner, 63cm diameter



A tall Japanese Meiji period porcelain vase decorated autour in under glaze blue, 77.5cm high

An interesting Chinese, probably late Ming dynasty, blue & white mei-ping vase, 30.5cm high

Suite of ten Chinese porcelain probably late Qing dynasty fencai enamelled stem bowls, 12cm diameter, 9cm high



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**ATG 50th ANNIVERSARY  
SPECIAL EDITION:  
ISSUE 2509**

Antiques Trade Gazette celebrates its 50th anniversary with a special edition

Published with a cover date of September 18 2021, exactly 50 years to the day after the first issue

The special edition contents will include:

- A unique four-page high-gloss cover will wrap the special edition, providing a one-off opportunity to take advertising on the inside front, outside back and inside back cover
- 50 years of art and antiques: a year-by-year look at the headlines and objects that shaped half a century of our trade
- Readers' recollections: subscribers share their memories of the role ATG has played in shaping the market
- Where are they now? What became of the people and companies that appeared in issue one?

**Bonus distribution:**

Copies of issue 2509 to be distributed to visitors and dealers at The Chelsea Antiques Fair, September 20-26

**COPY DEADLINE Wednesday 8 September**

**The first issue, September 18 1971**



**50 years of news and exclusives**



**Readers recall times past**

*Preparing for the day ahead*



Dealership Haynes Fine Art is also celebrating 50 years in business in 2021.

Tony Haynes says: 'This image was taken in 1983, showing my late father (also called Tony) in his home office scanning the ATG before he set off on the road for the day viewing sales. He would have been 37 years of age.'

'The trade had many great dealers who all relied on their copy of the ATG to fulfil their weekly diaries and auction house printed catalogue requests. This was all before the event of mobile phones and wider use of computers, so these calls all needed to be made before leaving the house.'

'There are, of course, many stories to share from my late father's art dealing years, those of many great finds and occasional mistakes. By sharing these now with our children, the third generation of Haynes family art dealers, we carry forward a wealth of knowledge. This, of course, is accompanied by their printed and digital copies of the ATG, 50 years on.'

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Selected Antiques & Fine Art  
Wednesday 28th July 2021



Viewing

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26th July 2pm - 7pm

27th July 10am - 4pm

Morning of sale from 8.30am

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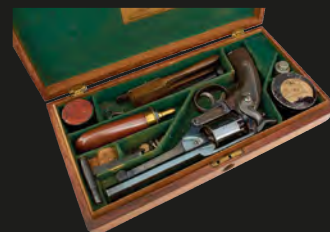
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Lot 145. A good cased 54-bore five-shot percussion Kerr revolver  
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Lot 359. A very rare regimental pattern coffin hilt sabre to the 10th (Prince of Wales's Own) light dragoons  
£5,000-7,000 (plus 27% BP\*)  
One of over 80 swords



Lot 7. A finely mounted Wakizashi  
£4,000-5,000 (plus 27% BP\*)  
One of over 30 lots of Japanese swords



Lot 75. A 19th century Indian kutch shamshir or sword  
£600-800 (plus 27% BP\*)



Lot 34. A 19th century Indian silver hilted pata  
£600-800 (plus 27% BP\*)



Lot 57. A finely chiselled 19th century Persian Wootz Damascus Pesh Kabz  
£1,500-£2,000 (plus 27% BP\*)



Lot 365. A good 1796 pattern light cavalry officer's sword  
£2,500-3500 (plus 27% BP\*)  
One of over 80 swords



Lot 434. Operation Chastise 617 squadron, the Dambusters raid navigation and log sheets  
£5,000-7,000 (plus 27% BP\*)



Lot 374. Items from the estate of Admiral Matthew Buckle (1716-1784); Matthew Shepperson (1785-1874), after Joshua Reynolds (1723-1792)  
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On July 21, Dreweatts conducts a single-owner sale titled *A Lifetime's Passion: Property from the Fell Collection*.

This George III chair-back settee is probably Anglo-Chinese, drawing inspiration from the designs of Hepplewhite and Sheraton but made in padouk.

Estimate **£4000-6000**.

[dreweatts.com](http://dreweatts.com)\*

The sale of British, European and Sporting Pictures at Tennants in Leyburn on July 17 includes this watercolour *HMS Spartan* at anchor off Malta c.1815.



It is attributed to John Christian Schetky (1778-1874), a professor of drawing at the Royal Naval College in Portsmouth from 1811 who would have seen *HMS Spartan* when it returned in 1814 after service in America. The frigate moved to the Mediterranean in 1815 at the end of the Napoleonic wars as Malta became the main British naval base in the area.

Estimate **£800-1200**.

[tennants.co.uk](http://tennants.co.uk)\*



Measuring 18 x 12in (45.5 x 30.5cm) this Courage Brewery stained-glass panel featuring a cockerel to the centre is estimated at **£250-550** at Chippenham Auction Rooms on July 17.

[chippenhamauctionrooms.co.uk](http://chippenhamauctionrooms.co.uk)\*

Like many privately owned large estates, Kentwell Hall in Long Melford, Suffolk, scene of Tudor and other historical re-creations and events, has been using the past year's easing of its busy schedule to clear over 50 years of collected items.

Offered for auction among a range of items on July 17 by Mander in Sudbury, also Suffolk, is this dragon robe, possibly a concubine's, currently part of the display in the Chinese room.

Purchased at auction in the 1970s in a job lot and found in a drawer, it has been on display for many years, when not being occasionally worn by the house's current owner.

The catalogue is mostly without estimates.

[manderauctions.co.uk](http://manderauctions.co.uk)\*



Bonhams will conduct its final sale of Japanese works of art from the collection of Edward Wrangham on July 19.

It includes, estimated at **£10,000-12,000**, a complete set of 12 ceramic three-case inro by Ogata Kenya II (1853-1923), one pictured here. Made in the late 19th century, each is painted in coloured enamels with flowers or plants representing the months of the year with a globular ojime and a clam-shaped netsuke, painted with the same plants.

They were purchased by Wrangham from Graham Gemmell, London in 1989.

[bonhams.com](http://bonhams.com)\*



Image courtesy Peacock's Finest

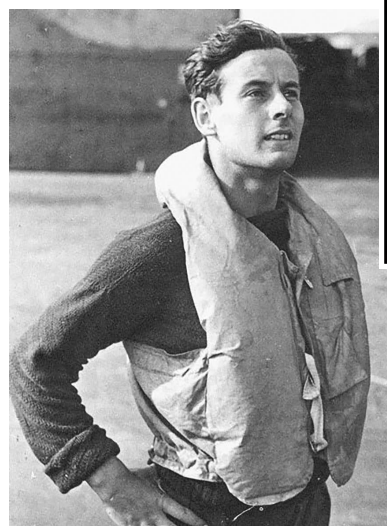
The Pedestal, auction house in Henley-On-Thames, will sell 55 lots from Peacock's Finest, as part of its sale on July 20.

The dealership had a shop in Pimlico (Moreton Street) for two years but is now operating by appointment from a home salon in north London.

Highlights include this monumental Arts & Crafts lustre wall charger by Maw & Co, Broseley. It seems likely that at 3ft (91cm) across it was made for one of the late 19th century international exhibitions and designed by a prominent artist of the era, perhaps William De Morgan or Walter Crane.

With a stapled firing crack to the body, it is estimated at **£3000-4000**.

[thepedestal.com](http://thepedestal.com)\*



The Battle of Britain group of 11 awarded to RAF Group Captain Peter Townsend (1914-95) will be offered by Dix Noonan Webb on July 21, expected to fetch **£160,000-200,000**.

Townsend, perhaps best known for his controversial romance with Princess Margaret, epitomised 'The Few', completing over 300 operational sorties

while commanding No 85 Squadron from May 1940 until June 1941. Appointed equerry to George VI in 1944, and comptroller to the Queen Mother's household in 1953, his ultimately forlorn romance with the queen's sister brought him further celebrity status to add to his wartime achievements.

The group of 11 includes a CVO, DSO, DFC and Second Award Bar and will be sold with the recipient's original Flying Log Books, bound in one volume - with later annotation in his own hand - covering the entirety of his operational career. The medals were last sold in November 1988, with Townsend donating the proceeds to a charitable fund set up to assist children.

[dnw.com](http://dnw.com)\*

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

Place a max bid before the auction or bid live for these items on thesaleroom.com

This version of the well-known WMF Art Nouveau pewter and green claret jug and stopper, 15in (37cm) tall, carries a guide of **£280-560** at Leighton Hall Auctions in Alton, Staffordshire on July 17.

▶ [leightonhallauctions.com](https://leightonhallauctions.com)\*



Ringwood Auctions of Hampshire is offering two John Bratby oil paintings on July 24. One is called *The Ridge I*. The other, shown here, titled *The Ridge II*, an oil on canvas, is estimated at **£1000-1500**.

▶ [ringwoodauctions.co.uk](https://ringwoodauctions.co.uk)

The Old Masters and 19th century pictures sale at Roseberys London on July 20 includes, estimated at **£3000-5000**, this pencil and oil on canvas portrait of the *Twelfth Night* character Olivia by William Powell Frith (1819-1909).

It was commissioned by the publisher Charles Heath for his book of Shakespeare's heroines illustrated with 'drawings by eminent artists' published in 1848.

Evidently, more than one version of picture was produced as the engraving by William Henry Mote (1803-71) shows Olivia in a different position to this painting. This work is probably Frith's first treatment of the subject.

▶ [roseberys.co.uk](https://roseberys.co.uk)\*



This signed framed and glazed watercolour by Raphael Drouart (1894-1972) of Lt Lewis Pash Renateau (d.1978) is offered in a timed online auction ending on July 25 at Thimbleby & Shorland's Reading saleroom.

Lt Renateau, an officer in the Canadian Expeditionary Force during the First World War, was taken prisoner near St Julien, near Ypres, on April 24, 1915. He was transferred to the Giessen prisoner of war camp, where fellow prisoner Drouart took his portrait.

A second portrait of Renateau by Drouart is held in the National Army Museum's collection.

Estimate **£100-150**.

▶ [tsauction.co.uk](https://tsauction.co.uk)\*

Send your previews three weeks in advance of sale to [editorial@antiquetrade gazette.com](mailto:editorial@antiquetrade gazette.com)

On July 31 Stamford Auction Rooms is offering the Sandler-Vallance Collection.

Part 1 includes *Waitress*, an Art Deco figure, c.1930s, by Josef Lorenzl (1892-1950). With gloss metallic patination, it is raised on an agate base, and measures 10in (26cm) high.

Estimate **£400-600**.

▶ [stamfordauctionrooms.com](https://stamfordauctionrooms.com)\*



The sale of Modern British and Irish Art at Bonhams on July 21 includes a group of works by Roger Fry (1866-1934) that have come by descent of the artist to a collection in Canada. *Woman in a Doorway*, an oil on board measuring 14 x 11in (36 x 28cm) with a further unfinished landscape painting on the reverse, was painted in St Rémy, France c.d 1930.

Estimate **£2000-3000**.

▶ [bonhams.com](https://bonhams.com)\*

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## Outsider who gained acceptance

Exhibition showcasing work of Joan Eardley takes place at gallery which championed her

by Gabriel Berner

At the start of the Second World War, Sussex-born Joan Eardley (1921-63) moved with her family to Scotland where she settled down in a well-to-do suburb north-west of Glasgow.

After studying at Glasgow School of Art, she visited London for a brief spell with fellow students the two Roberts – Colquhoun and MacBryde – before returning to Glasgow where she was drawn to the dilapidated tenement blocks in Townhead.

It was here in this condemned part of the city, earmarked to become a motorway interchange, that she created her famous portraits of poverty-stricken children.

During the 1950s-60s the Scottish art world was a macho place, dominated by male artists and teachers, says Guy Peplow of **The Scottish Gallery** in Edinburgh.

“In this context Eardley remained an outsider – a young artist whose work was unconventional, bold and expressive, a painter who happened to be a woman, whose accent was English and who, whisper it, was gay,” he adds.

Though she achieved some success in her lifetime and is regarded today as a major figure in Modern British art, she slipped into obscurity after she died from cancer aged only 42.

“After her death, she was a well-kept secret up here in Scotland certainly in the 1970s and 1980s when the big exhibitions in England dried up and she became a forgotten figure,” says Peplow.

### Artist champion

As Eardley's agent during her lifetime and representative of her estate, The Scottish Gallery is one of the few that has championed the painter throughout.

Now, in the centenary year of Eardley's birth, it is celebrating her life with a major exhibition in Edinburgh from July 30-August 28.

Three years in the making, the show comprises around 40 pictures drawn almost exclusively from the two main strands of the artist's output: her stark Townhead portraits and her sea views and landscapes of rugged Catterline, a coastal village on the North Sea in Aberdeenshire where she bought a cottage in 1954.

For Peplow, Eardley's art remains



1

“

**Eardley buyers are doing it from the heart – they are collecting her work because they love it and want to hold on to it**

3



2

**A selection of oils for sale at Joan Eardley's centenary exhibition at The Scottish Gallery priced from £22,500 to £225,000:**

1. *Girl with a Poke of Chips* (c.1960-63), 2ft 3in x 20in (68 x 50cm) oil on canvas with newspaper.
2. *Grey Beach and Sky* (1962), 22in x 3ft 6in (56cm x 1.07m) oil on board.
3. *Jar of Summer Flowers* (1963), 2ft 6in x 22in (76 x 56cm) oil on canvas.

as direct and powerful as it was when she created it and describes the chief themes in her subjects as “timeless”.

“Her work explores cultural identity – the innocence of childhood, even in adversity and the destructive and regenerative power of nature; she interrogated community and nature in their most raw forms allowing us to ponder our own fragile existence,” he says.

Some of the works have been sourced specifically for the show while others come from the gallery's existing stock.

“We are in the extraordinary position, first as agents in her lifetime and then as agents for her estate, that the majority of her work has gone through our gallery – in some cases multiple times,” says Peplow.

Despite her brief life, Eardley produced a large volume of work with around 2000 pictures left in her estate when she died.

“There was a desperate urgency to her work. It was almost as if she knew that she was not going to be the grand lady of Scottish art,” says Peplow.

Prices in the exhibition reflect her growing stature in Modern British art and have accelerated since she was given a full retrospective in 2007 at the National Galleries of Scotland. The works on paper range from £5000 to £85,000, with oils priced between £25,000 and £225,000.

Included are a clutch of significant Glasgow works such as *Child and Chalked Wall*, c.1959-62 and *Girl with a Poke of Chips* (c.1960-63), the latter a largescale oil which is also signed (Eardley rarely signed her canvases unless they were exhibited).

Opportunities to acquire such works are scarce on the secondary market. According to Peplow, few of his clients buy for investment: “Eardley buyers are doing it from the heart and so they are collecting her work because they love it and want to hold on to it.”

Another “belter” says Peplow is the Catterline seascape *Grey Beach and Sky* (1962). At over a metre long, it is one of the largest works in the show and depicts a wild winter storm in a flurry of brushstrokes and a focused palette of greys and browns.

The show also includes Eardley's last work, *Jar of Summer Flowers* (1963), which contains wildflowers and grasses gathered from Catterline's fields pressed into the impasto oil. Despite cancer, Eardley kept on painting and moved to a more domestic subject matter when she could no longer go outside.

*Jar of Summer Flowers* is one of a group made in the summer of 1963 before she was admitted to hospital in Killearn where she died on August 16. ■

📍 [scottish-gallery.co.uk](http://scottish-gallery.co.uk)





## Go wild to appreciate Scotland

Pictures by two women artists depicting the landscapes and flora of Scotland are the focus of a new exhibition at **Thompson's Gallery**.

*Wild Landscapes, Wild Flowers*, which runs until August 1 at the gallery's space in Aldeburgh, Suffolk, features around 40 pictures by contemporary painters Judith Bridgland (b.1962) and Jenny Matthews (b.1964) with prices ranging from £825 to £7500.

Bridgland's colourful, thickly applied oils are based in the Scottish landscape tradition while Jenny Matthews (b.1964) creates botanical watercolours in the vein of Elizabeth Blackadder, her tutor at Edinburgh College of Art.

Pictured here is Bridgland's *Flowers*



**Above:** *Flowers at Seamill* by Judith Bridgland is priced at **£6500** at Thompson's Gallery.

at *Seamill*, a 3ft 4in (1.01m) square oil on linen which is available for sale at £6500.

▶ [thompsonsgallery.co.uk](http://thompsonsgallery.co.uk)

See right for this week's 5 Questions with the Thompson's Gallery's Meg Thompson.

## 5 Questions

Second-generation dealer **Meg Thompson** joined Thompson's Gallery in 2011. The firm was established in



the early 1980s in Aldeburgh, Suffolk, by Meg's parents John and Sue Thompson and specialises in Modern British and Contemporary art with an emphasis on Scottish painting.

▶ [thompsonsgallery.co.uk](http://thompsonsgallery.co.uk)

### 1 How did you get your start?

Since childhood I have been exposed to 'life as a dealer' watching my parents navigate the art world since they opened Thompson's Galleries in c.1982.

For as long as I can remember I have visited artists' studios, helped at openings and went full time in our London gallery about 10 years ago.

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

For a lot of businesses, including ours, March 2020 felt terrifying. However, as the year went on, we saw a renewed energy in the art market. We had to find new ways to reach new clients and keep the attention of our established audience.

I hope this energy will continue but do feel this boom will level out as we all get more freedoms and budgets are once again re-issued to other areas of life.

### 3 Have you noticed any collecting trends in the past 6-12 months?

New buyers have come to the market. I

think those who would normally spend money on holidays and evenings out have got a new budget for art. I don't think these clients will disappear; once you started buying art it's quite difficult to stop. I also have found over recent years we are having more direct access to the secondary market due to hiked costs of auction houses.

### 4 What is one great discovery you've made?

I had a baby in 2019 and thought it would be difficult to manage but, if anything, it's made me more focused when I am at work.

### 5 One lesson you would like to pass on to others in the trade?

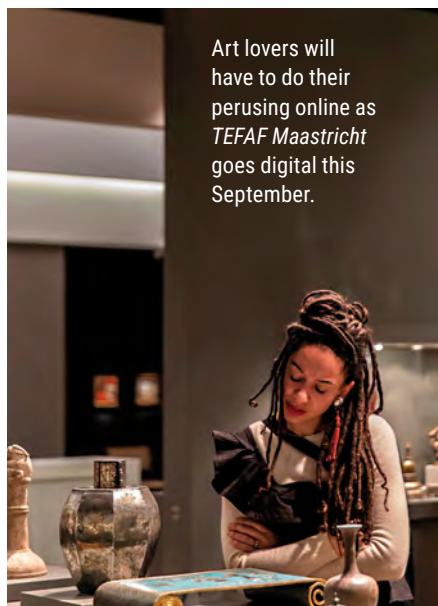
A bad week doesn't mean a bad year. One day it can feel quite depressing, a few hours later its completely turned on its head!



**Above:** *Elysium*, a 3ft 3in x 3ft 11in (99cm x 1.19m) oil on canvas by South African painter Hennie Niemann Jnr (b.1972), is available to buy at **£17,500** from Thompson's Gallery. The gallery has expanded its offering of South African art and plans to hold a dedicated exhibition in December.

If you would like to be featured in 5 Questions, please contact [gabrielberner@antiquetrade gazette.com](mailto:gabrielberner@antiquetrade gazette.com)

## TEFAF online line-up revealed



Art lovers will have to do their perusing online as *TEFAF Maastricht* goes digital this September.

Organisers of *TEFAF Maastricht* have released the exhibitor line-up for its next digital edition.

The fair, which typically takes place each March in the Netherlands but was postponed twice this year due to Covid-19, will run online from September 9-13 with an invitation-only preview event on September 8.

Eleven new galleries have signed up for this online edition, bringing the total number of exhibitors to over 250. They are: **Sevres, Martin Beisly Fine Art, De Wit Tapestries, Tenzing Asian Art, Bruil & Brandsma Works of Art, Moshe Tabibnia, Kent Antiques, La Pendulerie, Galerie Nathalie Obadia, Ceysson & de Benetiere** and **Steinitz SARL**. For the complete exhibitor list visit the website below.

▶ [tefaf.com](http://tefaf.com)

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## 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.



This silver tea service was presented by Stoke City FC to footballer Stanley Matthews (1915-2000) to mark his record 44th cap for England.

Nicknamed 'the wizard of the dribble', Matthews made his record international appearance in the 2-0 win against Belgium in January 1946. He was presented with the service shortly before he moved to Blackpool after what the press described as a 'bust-up' with Stoke's manager Bob McGory. The outside right would later return to Stoke where he played in the top flight until he was 50.

The service, which was made by Pidduck & Sons of Sheffield in 1932, consists of a teapot, hot water jug, sugar bowl and milk jug. Each piece is monogrammed SM.

It is being sold on the 2Covet antique portal with an asking price of **£18,500** by Charles Wallrock of **Wick Antiques**.

[wickantiques.co.uk](http://wickantiques.co.uk) [2covet.com](http://2covet.com)

## Record Pilkington's vase sold to friend of its decorator

A Pilkington's vase that fetched an auction record for the Lancastrian Pottery last month has sold to a friend of the factory's decorator Gordon Forsyth (1879-1952), who created the rare piece.

The 21in (53cm) high exhibition vase was offered as part of the Anthony J Cross collection of art pottery at Moreton-in-Marsh firm Kinghams on June 11 (see *News*, ATG No 2498).

It was bought at Kinghams for £75,000 (plus 23% buyer's premium) by decorative arts dealer Alison Davey of **AD Antiques** in Gloucestershire who sold it in excess of £100,000 to the current owner.

She described her client as "a former friend" of Forsyth's and added: "It's the finest piece of Pilkington's that I have seen in my career - such a privilege to have owned it briefly."

One of only two known to exist and one of the largest pieces ever



**Left:** the Pilkington's vase sold for a record **£75,000** at Kinghams.

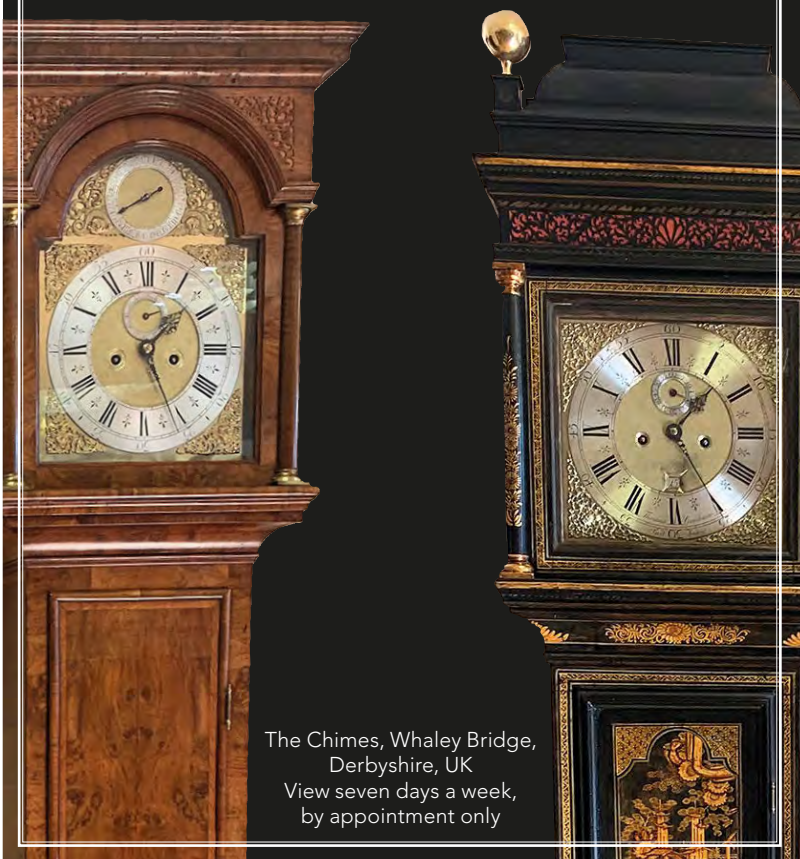
made by the factory, the vase depicts St George slaying the dragon in relief in golden lustre.

It was produced for the 1908 *Franco-British Exhibition* in London which ran for four months and attracted over eight million visitors.

## • The • Chimes •

The Chimes of Whaley Bridge, Derbyshire is a long established retailer specialising in the sale of antique clocks from longcase (grandfather) clocks to bracket, mantel, wall and carriage clocks.

[www.antique-clock.co.uk](http://www.antique-clock.co.uk)



The Chimes, Whaley Bridge, Derbyshire, UK  
View seven days a week, by appointment only

**Right:** portrait of a bay horse in a landscape by Benjamin Marshall - **£48,000** at Rountree Tryon.



## Saddle up for equine art

**Rountree Tryon Gallery** in Petworth is turning itself into a stable of equine art this month.

*Art of the Horse*, running until July 31, offers a selection of traditional and contemporary examples, including works by Alfred Munnings, John Nost Sartorius and this portrait of a bay horse in a landscape by Benjamin Marshall (1768-1835).

The work was painted in 1812, the same the year Marshall moved to Newmarket racecourse to service the needs of the burgeoning horse racing community. He would become known as 'Marshall of Newmarket'.

The signed 2ft x 2ft 6in (63 x 75cm) oil on canvas suffered minor scuffs and a tear during the Blitz when a barrage balloon fell onto the house where it hung. It has since been restored.

Passed by descent from the collection of artist Constance Ann Parker, who was also the first female librarian of the Royal Academy, the picture carries an asking price of **£48,000**.

[routreetryon.com](http://routreetryon.com)

## Why it's very nice to meet you

Dealers and auctioneers breathe sighs of relief as coin fair returns as physical event

by Rachel Fellman

The *London Coin Fair* on Saturday July 3 was the first physical coin fair to have taken place since February 2020.

Held at the Holiday Inn on London's Coram Street, it attracted 350-400 visitors which is about two-thirds of the usual pre-pandemic footfall.

With around 60 exhibitors – dealers and auction houses – to talk to and buy from, there was a positive atmosphere and a general feeling of normality and relief.

Dealer **Timothy Millett** views the fair as a good trial run with the hope of further fairs opening in due course, a scenario made far more likely with the announcement last week that almost all of England's lockdown restrictions are likely to be eased from July 19.

Millett used to stand at a fair every month whereas during the past 16 months he had not exhibited once. "Anything is a plus," he said, "Dealers are only happy when they're dealing."

This was certainly a sentiment shared among the other dealers that *ATG* spoke to – a palpable solace and reassurance at just being able to deal in person again. Many had not been prepared at the time to make the move to online retailing during the pandemic restrictions.

Nik von Uexkull, Emma Howard and Elaine Fung were representing *Spink* with a range of coins and books. Despite the success of the London firm's online auctions, they were as enthusiastic to be dealing with the public again as much as they were meeting other traders and their clients, with whom they had been able to interact only online for more than a year.

Howard said people were happy to



Above, l to r: standing at the *London Coin Fair* are Thomasina Smith of Dix Noonan Webb; Nik von Uexkull and Emma Howard on the *Spink* stand; and dealer Timothy Millett with his coins and themed greetings cards.



**Dealers are only happy when they're dealing**

be back and, although mask-wearing and required social-distancing was still in force, everyone was in high spirits with a good crowd coming steadily through the door.

### Preview opportunity

Others took advantage of the fair to showcase upcoming auction items.

Dominic Chorney, ancient coins specialist at *A&H Baldwin & Sons*, is looking forward to in-house sales returning to the firm's base at 399 Strand after the combined venture with *St James's Auctions* has come to an end. The first auction will be held on October 6 and Chorney was exhibiting a selection of English milled coins that will be among the lots on offer.

Although a few dealers gave the fair a miss, not wanting to social distance and wear a face covering while trading, the majority of the regulars on the coins circuit did attend and were rewarded with the enjoyment of a successful event, the first step back to regular trading.

The next event will be the *Midlands Coin Fair* on August 8, with the next London date being September 4.

🔗 [coinfairs.co.uk](http://coinfairs.co.uk)



Abraham Ortelius, Antwerp, 1592



Instagram: @antiquemaps  
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The *London Coin Fair* is back as a physical rather than online event.



# Special



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## ANTIQUE TRADE gazette THE ART MARKET WEEKLY

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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 Kowc.

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 this 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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**Auction Reports Hammer highlights**

### Tudor connection chewed over

Armorial head linked to the palaces of Henry VIII when he was married to Anne Boleyn

By Trevor Bile

Against considerable competition at Swenders' (25% buyer's premium) recent Fine Interiors sale, the winner of the most eye-catching lot was probably a carved and painted oak heraldic head.

Dated to the first quarter of the 16th century, it raised the possibility of a connection with one of the great mansions of the Tudor era.

Among the items of a renowned dealer's head, it bears some similarity to the heraldic head which adorned the palace of Henry VIII from 1536. In the period in which he was married to his second wife Anne, it came for sale in Stamford Massachusetts on March 30, 2019 from a 60-80-year-old.

Estimated at £100,000, a record price of interest before selling for the UK total of £12,000.

Another example of British heraldic sculpture, the head was carved to replicate a coat of arms in a more naturalistic style than the heraldic head which was typically worked from the pediment of a whole building, as in the case of the heraldic head which was carved in the past, came in a more decorative style.

Many new styles beyond the case of heraldic sculpture were introduced into the field of work.

The example was relatively sophisticated, carved for the shell with a high and being inlaid with a reddish-brown pigment. It was finished with a reddish-brown pigment.

Highlighted from the Swenders' Fine Interiors sale on March 30-31:

1. Royal Copenhagen Flora Danica service including £34,500
2. Chippendale Mahogany 1720 marble top £75,500
3. German 18th century porcelain vase £200
4. North Italian majolica cabinet £2200
5. Early 18th century carved walnut head £12,000
6. 18th century Chinese silk curtain £2000
7. A.C. 18th-19th house £1,500

to a private UK buyer at £10,500. A more typical example came for sale at £10,000. The 18th-century mahogany cabinet, which had been in the possession of a family for several generations, was sold for £2,200. The 18th-century Chinese silk curtain, which had been in the possession of a family for several generations, was sold for £2,000. The A.C. 18th-19th house, which had been in the possession of a family for several generations, was sold for £1,500.

Renowned Pre-Raphaelite beauty caught on camera

Original photographs of a well-known Pre-Raphaelite beauty - the model of William Holman Hunt and the mother of Virginia Woolf - have been sold for £200,000 at Swenders' (25% buyer's premium).

The two volumes of photographs of Julia Margaret Cameron (1815-1879) have been sold for £200,000 at Swenders' (25% buyer's premium).

Many collectors

Julia Cameron was born in Cambridge, England, in 1815. She was the daughter of a wealthy family and was educated at home. She was a member of the Pre-Raphaelite Brotherhood and was a close friend of John Ruskin. She was a pioneer of photography in England and was one of the first women to take photographs. She was also a poet and a writer. She died in 1879 at the age of 64.

This was reflected in the estimate on the initial sale. Picked up at £100,000, the 24th-century long table had a wide top and with a curved base. It was made of oak and had a decorative edge and a half-round crown-moulded edge above.

**Saved from the ashes of Ossian's Hall**

The 12th-century wall painting of a medieval scene, in detail of that scene of one of the greatest rooms in Victorian Scotland. The Great Hall was known as Ossian's Hall in the 1770s and was painted by Alexander Francis in the 1770s with scenes from the Ossian Cycle.

Early Perseus was reduced to a shell by fire in 1939 but the large wall painting that adorned the room was saved. Originally brought back from Aberdeen by Edward Clark (1824-1917) for the Earl of Rosebery as a gift for his father, it was sold by his descendants at £1.5 million in Edinburgh on February 11.

**Coins and medals 'up 15-20%' during £53m year for London's salerooms**

Despite the year's challenges, the London Numismatic Auction (LNA) has reported a 15-20% increase in sales during the year. The auctioneer, David Ross, said that the market for coins and medals was strong, with sales up 15-20% on the previous year. The auctioneer also reported that the market for rare coins was particularly strong, with sales up 20% on the previous year.

**EU proposes ban on import and export of antique ivory**

The European Commission has proposed a ban on the import and export of antique ivory. The proposal is part of a wider effort to combat the illegal ivory trade. The Commission said that the ivory trade is a major source of income for poachers and traffickers, and that it is a major threat to the survival of elephants. The proposal would prohibit the import and export of ivory, with the exception of antique ivory that is already in the EU. The proposal would also prohibit the import and export of ivory that is obtained from poachers or traffickers.

**Bid Barometer**

Online buyers refined their bidding strategies

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## JOS and Two Cs ready for action

Organisers prepare for events in Worcestershire and Shropshire including new fairs

by Joan Porter

Emma and Oli Jones of **JOS Events** are well ahead with their two new events this year.

The first antiques and home show is at Worcester Racecourse on Saturday, July 24, and Emma said: "There are no undercover pitches at this location and we're expecting 80 to 100 traders. Stallholders can arrive on Friday, July 23 between 2-6pm if they wish.

"As it's **B2B's Malvern Flea & Collectors' Market** on the Sunday, July 25, financially it makes sense for stallholders who travel to come to both," Jones added.

The second new event is a departure for the Joneses from their usual location type.

This will be held at the 17th century Weston Park at Shifnal in Shropshire, set in 1000 acres of parkland designed by Capability Brown.

An antiques and home show will

be held here on Saturday, October 9 for which, three months ahead, there is now a waiting list for indoor and courtyard pitches.

The JOS regular monthly Shrewsbury fleamarket runs on Saturday and Sunday, August 7-8, at the West Mid Showground.

👉 [josevents.co.uk](http://josevents.co.uk)

👉 [bzbevents.info](http://bzbevents.info)

### Ludlow on a high

Meanwhile, also in Shropshire, **Two Cs Fairs**, aka Stephanie Castell and

Ben Cooper, is planning to run the *Ludlow Antiques and Country Living Fair* at the town's racecourse towards the end of August.

"If the course continues to be a vaccination centre then it will need to be in a different format to usual," said Castell. "Dates will be posted for this and our events at other venues as soon as we think it's feasible to go ahead."

She added: "We have some exciting plans for next year." ■

👉 [twocsantiquesfairs.co.uk](http://twocsantiquesfairs.co.uk)

### Salop shop spotlight

Shropshire is a fertile county for antiques centres and shops. Just two are mentioned here: the **Old Mill Antiques Centre** in Bridgnorth, a town divided in two by the River Severn, and in Ludlow, dominated by its 11th century castle, is a collective of traders formerly at 55 Mill Street, recently moved to Church Street near the market square and rebranded as **Nina & Co**.

John Ridgway is the owner of the Old Mill centre in Bridgnorth's Low Town which has been running since 1995. "We currently have 70-plus units rented out over four floors between multiple dealers – around 50 at the last count," he said.

"Since lockdown lifted we have enjoyed selling anything and everything." This included a wide range of pub memorabilia for 'stay-at-home landlords', with home bars still popular despite the reopening of pubs, added Ridgway.

The centre currently has for sale two rare early 19th century pistols priced at £550 and £450, with one of the pistols made for the Napoleonic Wars and the second being a transitional percussion revolver, a later version of the other pistol.



Nina & Co owner Nina Hely-Hutchinson, a former conservator at Hampton Court, said: "Rebranding is ongoing and most of our dealers are still with us with a few additions. We've been very busy since reopening, helped I'm sure by the beautiful Grade II-listed building and fabulous windows."

She added: "Decorative antiques have been very strong sellers but vintage fashion is also doing well as



Above left: Old Mill Antiques centre in Bridgnorth.

Above right: a scene from Nina & Co in the same town.

people begin to realise the value to the planet in re-use and sustainability."

Instagram @nina.and.co.ludlow

👉 [oldmillantiques.co.uk](http://oldmillantiques.co.uk)

### Sentry boxed

Man down. Prone and looking as if he had fainted on parade, this model of a guardsman is being carted unceremoniously away from the South of England Showground at last month's *IACF Ardingly*. He was pictured by Chrissie Masters of the **Design Gallery**, Edenbridge, Kent. The next Ardingly event is on July 27-28.

👉 [iacf.co.uk](http://iacf.co.uk)

👉 [designgallery.co.uk](http://designgallery.co.uk)



### Fancy bumping into you

The duo pictured fist-bumping right were at the *Classic Car Boot Sale* in King's Cross, central London, in 2019 – pre-Covid days, when hugs and embraces were understandably more common.

This year the event will run on Saturday and Sunday, August 7-8, taking over Granary Square, Lewis Cubitt Square and Coal Drop's Yard.

Organised by **Hemingway Design**, the boot sale is described as an "incredibly stylish, engine-revving, vinyl-spinning bang".

Vintage dominates with 100 stalls selling fashion, homewares, art and accessories, trading from a line-up of classic cars, vans, scooters and motorbikes.

Expect a great atmosphere at this boot with buyers dressed to impress.

👉 [classiccarboot sale.co.uk](http://classiccarboot sale.co.uk)









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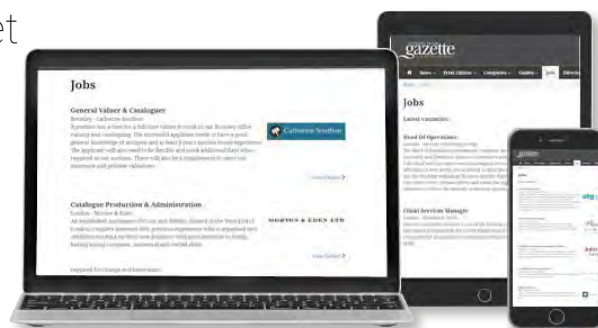
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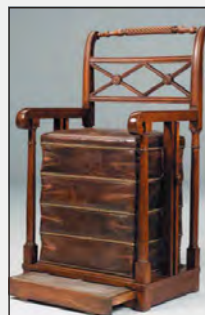
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## Trade associations: the mindset should be forward-looking

The argument for merger: I'm proud to have been a member of both trade associations for many years (LAPADA for 45 years and, until this month, BADA for 16 years) and continue to have great respect for both.

I'm 74 and have to accept my best days are behind me. I would dearly love to believe there is a cohort of enthusiastic young dealers in traditional antiques and art desperate to sign up for membership but know this to be a pipedream.

Meanwhile, a demographic timebomb is coming down the track. The generation of post-war dealers who made hay while the sun shone brightly is departing to a saleroom in the sky.

### Taste challenge

The tastes and socioeconomic circumstances that sustained BADA and gave rise to LAPADA are slowly but inexorably evaporating.

Just as both world wars accelerated change, so has Covid. Like it or

not, internet auctions and search engines are rendering many dealers redundant. The days of smoke and mirrors are over. Transparency rules, with consequently diminished margins. Meanwhile, interior decorators thrive and Mid-century style flourishes.

The BADA is a comparatively wealthy association and could carry on for many years, shrinking to become a small private members' club if necessary.

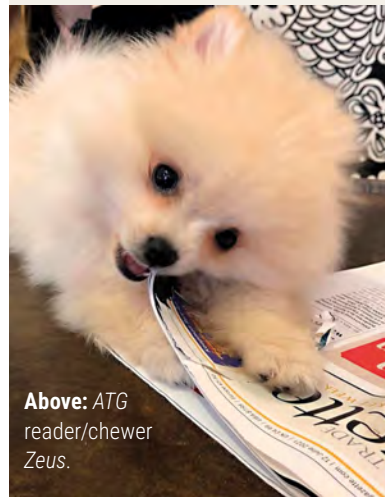
LAPADA has always relied on membership numbers and consequently been – in my view – nimbler, more cost aware and innovative. It has certainly welcomed a broader band of taste and disciplines.

Ultimately we are all doing the same thing: buying and selling cherished items and works of art.

We were once described in a national newspaper as 'upmarket barrow boys with pretensions to gentility'.

It's human nature to collect and

## Plenty for readers to chew over



Above: ATG reader/chewer Zeus.

Pets and the ATG have a bit of a love-hate relationship.

In 2019 we featured Keith Baker's long-running dispute with his beloved dog *Belle* over who gets to read *Antiques Trade Gazette* first (ATG No 2422). Earlier this year Unni van Dort's *Humbug* the cat featured, looking decidedly like a non-plussed puss, next to a copy of ATG (No 2489).

Now we present *Zeus* the Pomeranian (pictured left) who has also acquired a taste for ATG. When not snacking on the latest edition, *Zeus* is usually found modelling items in **Antique Modern Mix** on Fulham Road, Chelsea.

treasure things so there will always be a market for knowledge and expertise; unfortunately just a much smaller, less remunerative one than we were bequeathed by the legacy of empire in the post-war years.

Surely it's time for both associations to establish working parties to explore merger as a matter of urgency.

We need to be speaking louder with one voice about issues affecting small business. The Artist's Resale Right needs to be reformed if not abolished. The Anti Money

laundering legislation is an absurd burden... potentially criminalising small dealers for selling three items within a year to the same buyer for £3000 each. You couldn't make it up!

Fellow dealers have said, 'Why rock the boat? You'll be retired soon. A couple more years will see you out.'

I'm sorry, but that is not forward thinking and not the mindset our trade associations should be in.

**John Robertson**  
 Redhill, Surrey

## Wonderful time at Petworth after 15 months of not going out

I enjoyed your review of the *Petworth Park Antiques & Fine Art Fair* (ATG No 2500) and wondered if I might add my thoughts as a collector who had a wonderful time there. In fact, apart from the monthly trips to get the family meds, I had not been out for about 15 months – and now I was let loose!

After we were squirted and sanitised, it was very flattering to be recognised by one exhibitor who even knew who I was behind my awful mask. Then I was off...

There was a lovely Glendenning at **Cambridge Fine Art**. He just seemed to have pulled out all the stops when he painted this one. The more you looked, the more you saw so much detail in the sultry evening landscape. The treatment of the shards of light coming down from the sky to the Earth was rather unforgettable, too.

At the end of a fair, my husband and I always compare notes on our favourites and this Glendenning was the winner for him. On we went and we saw a rather unusual silver bottle label described as 'bead edged eye shaped'. We were intrigued by its name: Vidonia, a type of wine still available, apparently. This was made by Elizabeth Morley in 1796 and offered for £340 by **JH Bourdon-Smith**. On the same stand I also admired a pair of lighthouse-type heavy silver sugar sifters. These were made by Asprey in the style of the 17th century.

Luckily for the housekeeping, an unusual Dorothea Sharp at **Haynes Fine Art** had a red sold sticker on it. It was called *Strolling by the sea*. There were several Sharps at the fair but this one really had something. A girl, the

mother, perhaps, in the foreground and children beyond playing in the rockpools. Not only was it nicely balanced but the slightly 'mauvey' palate gave it atmosphere and rarity.

Onwards and upwards and I bounced into **Millington Adams'** stand. Beautiful furniture and mirrors surrounded me but my heart was lost to the same serpentine-fronted mahogany cupboard of c.1760 that was described in your article. Characteristic quarter veneering and inlaid ovals, it was very classy and would have been useful for keeping glasses in a dining room. I loved it. Of all the furniture I saw, this was the piece I wanted to rush home with.

I don't usually like 'modern' or at least I can't afford the sort of modern things I do like. Also, I have a bent towards bronzes, but only those that make me laugh (so I don't have many). Both these things came together on the stand of **Adam Binder**. A delightful and modern bronze sculpture of a somersaulting swimming otter in the reeds. He looked as though he was laughing with us. I wouldn't even have minded dusting him.

Another, albeit older bronze, hit the spot, too. Three bloodhound puppies staring transfixed by a naughty snail hopefully slithering towards their dog bowl. It was shown by **Hickmet Fine Arts** and titled *Trois Chiots* by Georges



Cordelia Hudson at Petworth.

Vacossin (1910), priced at £3650.

**Ellis Fine Art** had a very pretty pair of small oils on panel: one of a blacksmith and the other a lady drawing some water. They were in original wide gilt frames, early 19th century Norwich School and one had particularly beautiful, luminous light. £1250 the pair.

I have a weakness for blue and white china of every description and I saw some beautiful early Worcester including patterns that I have never seen before. After I had cuddled someone's eight-week-old spaniel puppy, I spotted a pair, yes a pair, of the most lovely 40cm, I think,

Famille Rose bowls of 1760 at **Santos London** priced at £22,000. These were restrained, with plenty of white background; just beautiful pink and yellow peonies and lots of butterflies. How sublime to have one's own pot-pourri in those – just dreaming!

The heavens opened and Him-in-Doors and I had to make a run for it to the wonderful Petworth House for coffee and cake. This fair was a totally uplifting experience for me and I'm afraid I bought something: a coaching horn (rather large) from **Petworth Antiques Market** for my very retro kitchen!

Thank you to the organisers of the *Petworth Park Antiques & Fine Art Fair* for a very special day.

*Cordelia Hudson*

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Read our article on the rise of transatlantic antiques in Effect Magazine at  
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