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US share of booming art market grows

■ ...but UK and EU slice falls as €47.3bn global total for 2013 almost reaches 2007 record

Ivan Macquisten
reports

NEW York has firmly reinforced its status as the capital of the global art market with a 25% growth in the value of US sales in 2013.

One of the key findings of the latest year's *TEFAF Art Market Report*, it also revealed that in a year that saw an 8% rise in the value of the worldwide market as a whole, the global total reached €47.4 billion, just under the €48bn record achieved in 2007.

However, the report, titled *The TEFAF Art Market Report 2014 – The Global*

Art Market with a focus on the US and China, shows that while the US share of the market rose 5% to 38%, the next two biggest players did not fare so well. China's share rose 2% to 24%, but the UK saw its share fall 3% to 20%. Meanwhile, the European Union as a whole (including the UK) saw a 3% drop to 32%.

The TEFAF report, the most eagerly awaited statistical review of the international art market, is commissioned by The European Fine Art Foundation and launched each year at their Maastricht fair, which opened last week.

Its author, cultural economist Dr Clare McAndrew of Arts Economics, attributed much of the US resurgence in 2013 to Post-War and Contemporary art, which saw an 11% growth in values.

"The latter reached its highest-ever auction sales total of €4.9bn as significant record prices were paid

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Is this Knibb's earliest surviving clock?

THIS Charles II eight-day longcase clock by Joseph Knibb – a 'snapshot' of early longcase clock development – doubled its estimate to sell for £240,000 (£286,800 including the 24/12% buyer's premium) at **Dreweatts & Bloomsbury Auctions** sale in Donnington Priory on March 11.

The rare survivor is one of only four documented longcase clocks from Knibb's time in Oxford (c.1662-70) – all of them significantly different as the maker experimented with a relatively new technology. The movement to this clock – with bottle-shaped plates and six knopped, finned and latched pillars – is similar to those made in the London workshops of Ahasuerus Fromanteel, while the engraved dial decoration is known from clocks by Edward East.

This apparently conservative approach has led some horologists to consider this to be the earliest surviving clock by Knibb, made c.1665-7 within just a decade or so of the first pendulum clocks. At the time he was struggling to trade in Oxford due to restrictions placed by the City authorities which were only relaxed on payment of a fine in 1668.

The clock, its 6ft 3in (1.90m) architectural case fashioned with ebonised fruitwood veneers and mouldings onto a pine carcass, was making its first appearance on the market for a century. It was purchased in Evesham, Worcestershire, in 1894 by the great grandfather of the owner and from the 1930s resided at Tower Hill Manor in Gomshall, Surrey. The vendor inherited it from his grandmother's estate in 1972.

During that time it has been pictured in a number of key reference works including *The Knibb Family, Clockmakers and The First Twelve Years of the English Pendulum Clock* (both by Ronald A. Lee) and *Early English Clocks* by Dawson, Drover and Parkes.

There was a flurry of bidding up to £130,000 (the estimate set

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Northern Clocks

www.northernlocks.co.uk

A fine square dialled lantern clock by James Drury, London c.1695.



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NEW YORK ART, ANTIQUE & JEWELRY SHOW

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A PALM BEACH SHOW GROUP EVENT

Harrogate shows how to attract the right mix

PROUD Yorkshire folk, Asian tourists queuing outside Betty's tea rooms, old money and flashy new wealth – affluent Harrogate is now a melange but it is still undoubtedly a traditional town and area.

While Louise Walker has a biannual event in the centre of town, Cooper Events also hold *The Pavilions of Harrogate Antiques & Fine Art Fair* three times a year just outside at the Great Yorkshire Showground, with the first 2013 event from March 21-23.

These Harrogate events pull in people from a large surrounding area, as few other Yorkshire towns and cities host art and antiques fairs at this level. There are 43 exhibitors this time, a strong showing of local dealers (Harrogate itself is home to a fair few) mixed with those from further afield, either visiting or in search of a northern client base.

New exhibitors include Daryl Gigg of D.B. Gems (London); Lucia Collectables (antique textiles, Somerset); P.S. Antiques (silver, porcelain, ivories and art, Warwick) and Antiques by Design (Staffordshire), who use antiques and reclaimed items, from violins and snow shoes to gas masks and road signs, to create unusual lighting, furniture, mirrors and other pieces – you may well have seen their stand at the Battersea decorative fair. A prosthetic arm table lamp anyone? Or perhaps a wall lamp made from a French vermin trap...

www.cooperevents.com



Above: a pair of American 1950s 14ct gold earrings, £1450 from new exhibitor D.B. Gems at Harrogate.



Above: a Chinese Han Dynasty earthenware horse and rider with some original paint remaining, c.200BC-206AD, £1400 from A.B. Antico at Harrogate.



Above: after a long time dealing in period furniture, Yorkshire-based Keith Ellis of J.C. Fine Art has recently moved towards specialising in oil paintings. He will take to Harrogate this painting by Ludwig Hermann (1812-81) of *A view of a Dutch Harbour on the River Dordrecht*, priced in the region of £10,000. It is not known where Hermann studied painting, but he lived and worked in Berlin, first exhibiting there in 1850, and is best known for his urban landscapes, seascapes and architectural views.

Mieka brings in Micha for LAPADA fair

THE LAPADA Art & Antiques Fair in Berkeley Square will take on a "fresh and contemporary" look this year under new designer Micha Weidmann Studio (MWS), a London-based art direction and design studio.

MWS, whose client list includes

Christie's, Dom Pérignon, Fornasetti, Tate Modern and Zaha Hadid, will look at the design of the fair tent, evolving Guy Goodfellow's 2013 design, while also working on the advertising campaign and invitations.

Mieka Sywak, fair director, said:

"We selected MWS to work with us due to their solid experience in working with long-established brands, in developing a fresh contemporary approach while maintaining the brand's sense of heritage."

10 Questions

BETH GREET

Gallery manager at Fletcher Gate Art Gallery, Nottingham



www.fletchergateartgallery.com

1. How long have you been dealing? The boss has been collecting for 40 years and we have been trading for three years. I'm just starting out dealing so lots to learn.

2. What was your first job? Working for a high-end toiletries company. It gave me my first experiences of high-end retail and a taste for the finer things in life! My manager also taught me how to make the perfect cup of tea – a skill I have found vital in every job since and indeed life. I also worked as barrow girl on Clifton market selling fruit and veg – following in my gaffer's footsteps.

3. Best and worst thing about being a dealer? Best, meeting new people every day and connecting them with beautiful artwork. I love discovering how and why pieces affect different people in different ways. Worst, it can be frustrating when you talk to customers all day and every one is a 'maybe' sale. It can feel as though nothing you do will make someone buy.

4. Best buy and biggest mistake? Best buy, George Elgar Hicks – bought a piece for £3500 and then sold for £350,000. That was a day for celebration in the gallery. Biggest mistake, the boss bought a Wilfred Gabriel de Glehn in 2010 for £3000 knowing full well that we already owned the original which cost £20,000 from Christie's. It's hanging in pride of place in his house.

5. Biggest threat to the trade at the moment? High commission charges by the auction houses, particularly on lower-value pieces. This is a real problem for the smaller operator such as ourselves.

6. Guiltiest pleasure? Foolish but excellent big-budget action movies. In particular I enjoy *The Avengers*. I think I'm a closet comic geek.

7. Any advice for those starting out in the trade? Enthusiasm and hard work. Attention to detail is key too.

8. Alternative career? I am a keen horserider and I have always thought it would be nice to run a holiday set-up in the south of France offering riding with good food and wine.

9. Michelin Star or greasy spoon? Michelin Star all the way – unless it's breakfast – I have a penchant for a good fry-up.

10. Real ale or espresso martini? Gin-based cocktails for preference.

If you are a dealer and would like to be featured in 10 Questions email annabradley@atgmedia.com