

## dealers' diary



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reports

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**Above:** oak single-piece bread and cheese cupboard (*cwpwrdd bara caws*) from North Wales, c.1820, priced in the region of £3650 from Paul Jones' pop-up shop at Spencer Swaffer Antiques.

## Paul provides his country flavour

A FEW months ago we announced that the well-known decorative antiques dealer **Spencer Swaffer** had promised his Antiques Young Gun protégée a pop-up exhibition at his Arundel shop in West Sussex.

The lucky dealer paired with him was **Paul Jones**, 30, from Neston, Cheshire, and he will open his pop-up antiques shop at 30 High Street, Arundel, at 9am on September 27.

"The theme I am going for in Arundel is a 'country snug'. Winter is fast approaching and I felt I wanted to bring a little of what I love to the town," said Paul, who opened his shop in 2012. He plans to bring furniture, Welsh tapestry blankets, lamps, lanterns and candle holders.

"I deal in country antiques; I love things that I grew up around, like country furniture, oak, pine, elm, ash, yew... folk art, pottery and kitchenalia."

"I am thoroughly looking forward to having Paul in my shop," said Spencer. "His ten days coincide with *Battersea Decorative Fair* and it's always one of our busiest weeks of the year in Arundel."

Contact Paul Jones on 07516277794, morganfairs@hotmail.com, or Spencer Swaffer on 01903 882132, antiques@spencerswaffer.com

# Rebecca takes up the

■ New CEO on her role ahead of Berkeley Square fair

**WHEN Rebecca Davies left the contemporary art gallery Blain Southern to head up LAPADA, there was some sniggering about her going off to join the 'blue-rinse brigade': "They keep asking me if everyone wears red trousers!"**

Indeed, to some it would seem strange – why leave your desirable position as MD of a leading international contemporary art gallery to take on the, occasionally thankless, task of being CEO to an art and antiques dealers' association? A position in which you are a sounding board to all manner of grievances and certainly not one in which you stand to make millions.

But this is someone who clearly likes a challenge.

Rebecca has a tough act to follow – Sarah Percy-Davis was LAPADA's popular CEO for a decade until her resignation earlier this year. She has taken to the role quickly, however, and, as she says in her answers below, although outwardly different, her previous and new roles have proved surprisingly similar.

Like her predecessor, Rebecca, 38, possesses a warmth and genuine interest in others, combined with the underlying determination and intelligence necessary to take on an all-encompassing role such as this.

Also, like Sarah, Rebecca has two young children: "It's a busy life. But the busier I am the more productive I am and LAPADA are incredibly supportive. I put in a full day's work then come home and put the kids to bed each night. If I need to work again or at the weekend, then I will. It always gets done. I think the world is changing; a lot more people are working in a more flexible way."

Brought up in Montclair, New Jersey, she is the daughter of a pilot and a former air stewardess who met while working for Pan Am. Due to her father's career and the fact her mother was Norwegian, the family travelled a lot as children, particularly to Europe: "I think that gave me a broader world view than many other Americans."

Fresh from a history of art degree at the University of Virginia, she worked as an assistant to the international director of Contemporary and Post-War art at Christie's New York: "It was a good introduction to the fast-paced art world of New York, but it was 12-hour days being paid peanuts and trying to live in New York; quite a shock to the system."



**Above:** Rebecca Davies, the new CEO of LAPADA.

Rebecca was set on becoming a specialist but Christie's at that point insisted all specialists should have a Master's degree, so after two years she left and came to London to do an MA at the Courtauld Institute, predominantly in 19th century French painting with a dissertation in Scandinavian artists working in Paris in the 1880s.

She fell in love with the London and has never left. After working for an art consultant, in 2005 she joined the contemporary art gallery Haunch of Venison and stayed until 2010 when she left with the founders, Harry Blain and Graham Southern, to launch a new contemporary gallery, Blain Southern.

**"You can visit the LAPADA fair and think 'I could afford to buy something here' – it is accessible, not daunting"**

"Launching Blain Southern was incredibly rewarding and I wasn't looking to move. But, after four crazy years without a moment to breathe, once we had launched the gallery in Hanover Square, with others in New York and in Berlin, all of a sudden it was done and I was eager for a new challenge."

As someone who "thrives on challenges, digging my teeth into something and improving it", she wanted something totally different and, quite by chance, saw the LAPADA job advertised on LinkedIn: "I thought it sounded fascinating."

Alongside budgeting experience, she already had form with lobbying, a key requirement of the LAPADA job – while at Haunch of Venison she was involved in fighting their intriguing case against HMRC regarding the import tax on Dan Flavin and Bill Viola light and video artworks from the US to the UK, which

# LAPADA challenge



**Above left:** one of a pair of French late 18th century wrought-iron sconces, with traces of original gilding, c.1790 – £1950 from M. Charpentier Antiques at the LAPADA fair. **Above right:** *The Adoration of the Magi*, reverse painted on glass, North Italian, c.1600 – £10,000 from Ted Few at the fair.

**A TASTE of what is to come at the LAPADA Berkeley Square fair can be seen on page 40, but here, in her own words, are Rebecca Davies' thoughts on her new role and the run-up to her first fair.**

**ATG: How have you found your first few months in the job?**

RD: It's been a bit of a whirlwind! My third day on the job coincided with a quarterly board meeting which was a great introduction to the diversity of the board and the range of issues that the association faces. A few weeks later, LAPADA co-hosted the annual CINOA conference with delegates from trade associations from Europe, the US and Australia all convening in London for a three-day programme of talks and events. And now, it is all systems go for the final stages of planning the LAPADA fair, as well as the celebrations for the 40th anniversary of LAPADA.

**What first attracted you to the role?**

I have always been passionate about the diversity of the arts, and this association is really all about that. Our members represent so many disciplines and it is fascinating to learn about all of these collecting areas and to be able to see first-hand such a diverse array of beautiful objects. Coming from a gallery background, I knew what it was like to work for an owner-operated business, so I have a good understanding of the issues that our members have to deal with.

**What have been the main challenges of the role? Has there been anything you did or did not expect?**

I think one of the biggest challenges is just getting to know all of the members – there are over 500 spread across the length and breadth of the UK (as well as a smattering abroad) so it's quite a mammoth task to meet with everyone face to face. The fairs have been a

great way to meet lots of dealers at once and I have plans to travel around the country later this year and in 2015 to meet as many more as possible. It's so important to talk to everyone and get their feedback on what they want or need from the association. In terms of expectations, I guess I have been surprised at how diverse the role is and how many forward-thinking initiatives have already been put into place – this is not a sleepy organisation!

**How does being CEO of LAPADA compare to your previous role at Blain Southern?**

There is actually quite a lot of overlap between the roles; much more so than I thought there would be. The gallery had locations in London, Berlin and New York, so I was managing a very large team and dealing with everything from strategy to budgets to legal to marketing and events.

At LAPADA we have a much smaller team but the role still encompasses all of those aspects and more. I liken the relationships with the dealers to the relationships I previously had with the gallery artists – these are the people that you are representing and, in the end, you know you are doing a good job if they are happy.

**How have you found the antiques world differs from that of contemporary art?**

I think a lot of people have a perception that the antiques market is much slower than the contemporary market – however, in reality this is completely untrue. Dealers have to contend with

**RICHARD BARCLAY**

Barclay Samson, vintage poster dealer, Brittany, France  
www.barclaysamson.com



**1. How long have you been dealing?**

Professionally since 1986. Which makes it nearly 30 years but as a hobby perhaps 20 years before that.

**2. Do you do any fairs?** Yes, and over the years a great many. In London the obvious ones: Penman Fairs, Olympia, Works on Paper. Another four to six a year in the USA and a few in the Far East. I will next exhibit at the *Chelsea Antiques Fair*.

**3. What was your first job?** Pushing a broom and using the Hoover while being a porter at Christie's South Kensington.

**4. Best and worst thing about being a dealer?** Best, freedom (not always financial freedom though, but who cares). The joy of the hunt, meeting intriguing and fabulous people from all walks of life. Dealing in one's hobby. And the worst, not enjoying the good things of being a dealer!

**5. Best buy and biggest mistake?**

Best: couldn't possibly say, it would be embarrassing, but it was fabulous, and my biggest mistake was when I bought a *Troupe de Mille Eglantine* by Lautrec for a crazy price and took a year to get rid of it at a fraction of the price I paid.

**6. Dream object?** Many – a Bansky, *Adoration of the Magi* by Montegna at the Getty, to name two.

**7. Biggest threat to the trade at the moment?** Perhaps the auction houses becoming dealers more and more, but in fact there are no 'biggest threats'. The internet, auctions, eBay etc are all big threats but it just means we have to re-invent ourselves and be very alert as in all businesses there are threats everywhere, if you let them become one.

**8. Guiltiest pleasure?**

Going first class and being pampered.

**9. Any advice for those starting out in the trade?**

Exploit all that is available: museums, exhibitions, internet in all its forms, talk to specialists but especially buy the best one can.

**10. Real ale or espresso martini?**

Cool glass of white wine.

If you are a dealer and would like to be featured in 10 Questions email [annabrad@atgmedia.com](mailto:annabrad@atgmedia.com)



**Above:** *Une Route dans la Campagne, Environs de Lac Lemman* by Jean-Baptiste-Camille Corot, oil on canvas, 9 x 15in (23 x 37cm), c.1865 – £125,000 from Trinity House Paintings at the LAPADA fair.

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# dealers' diary

## Picking your way round plane trees down at the LAPADA fair

WHEN I interviewed the new LAPADA CEO Rebecca Davies (see page 38), she referred repeatedly to how lucky the association is to hold its fair in London's Berkeley Square. For many of the smaller dealers who exhibit here it provides a rare opportunity to set up in Mayfair's heartland for a week.

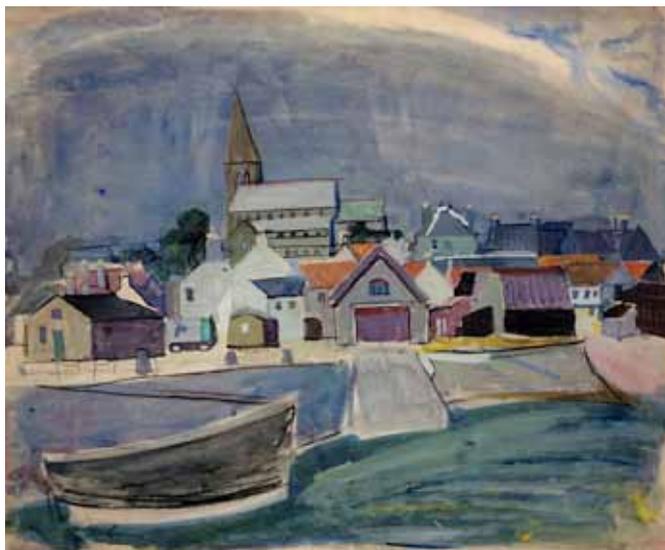
Now six years old, *The LAPADA Art & Antiques Fair* (from September 24-28, preview September 23) is a slicker, more grown-up event – inevitably the organisers have learnt much about putting on a fair in busy central London over the past few years and in 2012, the smaller, dark warren of a marquee was replaced with a lighter and more spacious two-storey version, made affordable as it is shared with *PAD London* which moves in for *Frieze Week* (October 15-19).

Fair director **Mieka Sywak**, described by Rebecca Davies as "an amazing whirlwind", joined in 2011 and is ably assisted by fair organiser **Emma McVittie**, a LAPADA stalwart and a familiar face to many.

The space is like the Tardis – somehow 100 exhibitors fit in this marquee hemmed in by the precious plane trees, which are incorporated into the design, and some lucky dealers have the trunks as an unusual central feature on their stands, which they either choose to ignore or used to playful effect (I think particularly of **Robert Barley**).

There's a substantial list of 17 new exhibitors, including quite a few well-known ones particularly from the art world.

New Modern and contemporary art galleries include: **Albemarle Gallery** (contemporary) and **Beaux Arts** (Modern British and contemporary), who are both based nearby in Mayfair; Austrian gallery **Schutz Kunst & Antiquitäten** with contemporary Chinese artists; London-based specialists in Australian contemporary art **JGM Art**; **Crispian Riley-Smith** from North Yorkshire who will exhibit a collection of 44 19th century Chinese works on paper; **Fairhead Fine Art** of London (Modern



**Above left:** *Anstruther* by Anne Redpath, gouache, 19in x 2ft (49 x 62cm) - £20,000 from Jenna Burlington Fine Art at LAPADA.



**Above right:** Central Asian Ikat – £1800 from Gallery Arabesque at LAPADA.

and contemporary art); and **Walker Galleries** and **Sutcliffe Galleries**, both based in Harrogate dealing in 19th and 20th century British and European art.

New exhibitors with furniture include **Holly Johnson Antiques** (Cheshire) with 19th and 20th century signed and designed furniture; **M. Charpentier Antiques** (London) with decorative furniture and objects; **Timothy Langston Fine Art & Antiques** (London) with English, Continental and Oriental furniture, objects, paintings and decorative lighting; and **Craig Carrington** (Gloucestershire) with works of art and sculpture, particularly Neo-classical and Grand Tour pieces.

Other newcomers number: vintage poster specialist **Antikbar**; the jewellers **Sandra Cronan** and **Moire Fine Jewellery**; silver dealers **A. Pash & Sons**; **Kinghams Art Pottery**, and **Gould Antiques**, with

objects of vertu, miniatures, enamels and scent bottles.

Six exhibitors return after a break, among them **Trinity House** with Impressionist, Post-Impressionist, Modern British and 19th century art, and **Ashleigh House Fine Art**, with Victorian and 19th century Continental paintings.

Last year 19,000 visited the fair and this year they'll be hoping for more again no doubt, hopefully aided by new link-ups with various companies (their contacts and the draw of their brands, of course, is key) and the new principal sponsor is Delancey, real estate developers.

The National Osteoporosis Society is the fair's new beneficiary charity this year and will host the Break Free Party at the fair on the evening of Wednesday, September 24. Tickets for this can be bought at [www.nos.org.uk/breakfreeparty](http://www.nos.org.uk/breakfreeparty) or call 01762 473281.

### rebecca davies q&a

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the same kind of issues whether they are trading in antiquities or primary artists. That is why it is so important that LAPADA as an association embraces dealers from all areas of art and antiques – the industry needs a strong voice that can represent all of the trade.

**How have you found your first experience as a fair organiser? What have you learnt from the experience?**

It has been so interesting and exciting to be a part of the planning of the fair from behind the scenes. Mieka Sywak (fair director) and Emma McVittie (fair organiser) have done all of the really hard work over the past year, but I now get to help with all of the final details, which is actually quite fun.

The main thing that I have learned is that our fair really is unique in that everything we do is for the member exhibitors – we are always making decisions on the basis of what will show the greatest benefit to them.

Unlike most other fairs, we're not a commercial enterprise looking to make money. While looking to make savings

where we can for the exhibitors, we want to make it the best and most successful it can be for them too.

**What do you have planned for the fair this year and what are your hopes for the event? Will there be any changes?**

One of the new initiatives for the 2014 fair is the Best Stand Awards. We have assembled a selection committee consisting of curators, editors, collectors and designers to highlight the most outstanding objects and the most impressive stand. We also have a fantastic new principal sponsor, Delancey, who are based in Berkeley Square and great supporters of the art and antiques trade. Additionally we have a wonderful charity partner this year: the National Osteoporosis Society. All of these new relationships bring new audiences to the fair, which is fantastic for our exhibitors. We expect to well surpass our total of 20,000 visitors from last year.

**What do you see as the main strengths of LAPADA and the trade as a whole?**

As the largest arts and antiques trade association in the UK, LAPADA has a tremendous ability to enact change and exert influence on behalf of the trade. Dealers themselves are so important to the cultural landscape and we need to ensure that they are supported, not driven out by the high street and mass market.

The public needs to be educated about the value of antiques – so many people are surprised to discover that they can have a beautiful antique, with craftsmanship and history, at less than a similar item might cost on the high street.

**What are the main challenges for the organisation?**

LAPADA has always been at the leading edge of developments in technology and marketing, and we need remain proactive in order to ensure that we are offering our members the best service.

There are grand plans afoot for new initiatives in this arena in the coming months. We also wish to be supportive of new dealers coming into the market who will be the specialists (and perhaps members) of the future. And we also need to stay on top of the lobbying efforts on behalf of the trade, whether it is in relation to ARR, the ivory ban or import/export.

I also want LAPADA to become more engaged with the general public and with interior designers and decorators in order to promote the trade and broaden the audience.

**Coming to the role with fresh eyes, do you see any gaps/misconceptions among the trade in the way that they do business, or interact with clients and the wider public?**

I have actually been surprised to speak to dealers and to find out how savvy many of them are with marketing and technology. However, I think there is only so much that small businesses can do, with limited staff and resources, so it is important that organisations like LAPADA fill in those gaps and provide assistance, whether it is about how new legislation will affect their business or even legal issues.

**Is there anything that you think needs to be changed or improved about LAPADA?**

I have been very fortunate to join an organisation that is incredibly well supported and well run. I hope that I can continue to steward the association forward and I would like to think I have a few good ideas under my hat which will turn into valuable initiatives for members.

## Going Dutch down at Alfies market

TO coincide with the *London Design Festival* (September 13-21), **Design SECT** at **Alfies Antique Market** will be devoting their space to the Dutch post-war designers Friso Kramer (b.1922) and Wim Rietveld (1924-85), known for their clean, industrial designs.

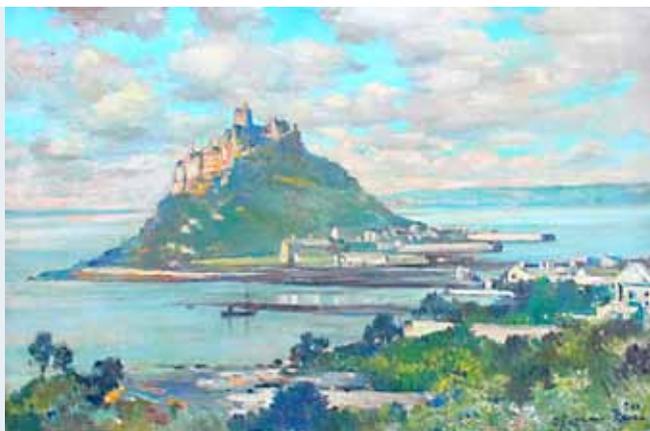
*Kramer and Rietveld* opened on September 13 and runs until October 10, on the second floor of Alfies in Church Street, Marylebone, and includes original pieces from the 1950s and '60s from both modernist designers.

Also on show will be Kramer's Revolt chair reissued by Ahrend's, pictured, which is available to order, in white, grey or black, from Design SECT priced at £395.

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



**Above:** Friso Kramer's 1953 Revolt chair design, reissued by Ahrend, available to order from Design SECT at Alfies priced at £395.



**Top:** *St Michael's Mount*, 1954, by Samuel John Lamorna Birch (1869-1955), oil on canvas, 16in x 2ft, (41 x 61cm), signed, framed and similar to that held in the Penlee House Gallery and Museum, £9000 from Richwood Fine Art at Tatton.

**Above:** *The Floral Hall* by Edward Bawden (1903-89), artist's proof linocut, 18in x 2ft (46 x 61cm), printed by Curwen in 1967 from a series of six of London markets by the artist, £4200 from Studiotic at Tatton.

## Sue heads back to Tatton as triathlon trauma is tackled

LARGE sporting events and art and antiques fairs in close proximity are never a good mix, and last year **Sue Ede** decided to abandon her September fixture at Tatton Park because a triathlon on the estate wreaked havoc with traffic in 2012.

But the triathlon has now gone and so the *Tatton Park Antiques & Fine Fair* returns from September 19-21 at this National Trust property near Knutsford in Cheshire.

There will be around 40 exhibitors this time in The Tenant's Hall, joined by newcomers: **Peter McCarthy Antiques** (North Wales, silver); **The Antique Bazaar** (Derbyshire, silver, ceramics and jewellery); **Boutique Antique** (Wales, country antiques and textiles); **Andrew Lovatt** (Staffordshire, 19th and early 20th century furniture); **Richwood Fine Art Ltd** (Lancashire, Victorian, Modern British and Northern art) and **Studiotic** (West Yorkshire, 20th century prints).

Furniture and decorative pieces will apparently be more prominent at the event this year and, after a few years away, **The Timberhill Gallery** from Norfolk, specialising in 18th and 19th century furniture and pictures, will also return.

In previous years, any visitors to the fair had to pay the £5 parking charge at the venue, but this year Sue has negotiated that anyone with an invitation from an exhibitor will no longer have to pay this charge.

[www.cooperevents.com](http://www.cooperevents.com)

### rebecca davies interview

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involved lobbying the government. Haunch won the case in the UK, but it was later overruled in the EU court.

The diversity of characters and knowledge of LAPADA's dealers has amazed her: "You can learn so much from them. Visiting the LAPADA fair is utterly different from going to *Frieze* for example, where if you asked someone about their Koons or Richter, you can forget it, you'll be blanked.

"I think the public are more aware of the flashy side of the contemporary world as that is what grabs the headlines and it gets so much press.

"But it is just one tiny part of what is an enormous market of art and antiques, and it's a shame that the 'normal' art world gets shunted to the side.

"Even 14 years ago when I first came to London, it seemed that the art and antiques scene was a lot more visible in the press. Now it has been overtaken by coverage of the big blue-chip galleries and auctions, giving the impression that all art is completely inaccessible.

"That's the great thing about the LAPADA fair, it is accessible and not daunting. You can visit and think 'I could

afford to buy something here'."

During the first few months, alongside getting up to speed with a mountain of historical cases, she has been endeavouring to meet as many of the c.500 LAPADA members as possible: "That's so important but it takes time. All of them have some view on the organisation or some concern about their business. Lots of the same things come up repeatedly – worries over their online presence, social media, the new rules on distance selling etc. So we need to give them as much help as possible."

In the final weeks before the LAPADA fair in Berkeley Square (September 24-28, see facing page), a lot of her time is taken up with the preparations, but she is mindful that this must not take over from the association's day-to-day running and looking after other members.

"We don't want to be seen as London-centric; there are members all over the country and we must continue to be there for those who don't do the fair. We've got to make sure that everyone feels they are getting something for their membership, by organising things such as seminars on marketing and PR around the country."

## Paolozzi trio in plaza display

FROM September 20, the Economist Plaza in London's St James's will play host to three large sculptures by Eduardo Paolozzi (1924-2005).

The cast aluminium works, *Suwasa* (1966), *Kalasan* (1973-4) and *Trishula* (1966), were once part of a children's playground conceived by Paolozzi for Terence Conran's Habitat store at Wallingford, Oxfordshire.

This is the first time they have been shown together since they were on display at the Yorkshire Sculpture Park as part of Paolozzi's 70th birthday exhibition in 1994, and they are all offered for sale by **Bowman Sculpture**, a gallery based in nearby Duke Street.

[www.bowmansculpture.com](http://www.bowmansculpture.com)