

# ANTIQUES TRADE gazette

THE ART MARKET WEEKLY

**FAIR LADY OF LAPADA**  
Association  
showpiece

Mieka Sywak on why  
location matters

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## Traffic ivory survey says UK trade is clean

Publish clearer guidance, report says

Report by Roland Arkell and Noelle McElhatton

**THE UK antiques trade have been given a near clean bill of health by the leading wildlife trade monitor Traffic.**

The authors of the report *A Rapid Survey of UK Ivory Markets*, published on August 31, concluded that "links [between the UK antiques trade and] the current elephant poaching crisis appear tenuous at best".

Its primary recommendation was that the government make available simple guidance to address any confusion that surrounds the sale of antique ivory.

Of the 3000-plus objects sampled by Traffic, no new or unworked ivory was found and only one item (from the 1960s) was after the 1947 cut-off date for antique ivory.

The report also found that "the craftsmanship, style and antiquity were considered the primary indicators of quality and value in the UK's antiques products, rather than the material

the item was composed of.

"Correspondingly, there was little difference in price between products made with ivory or other materials."

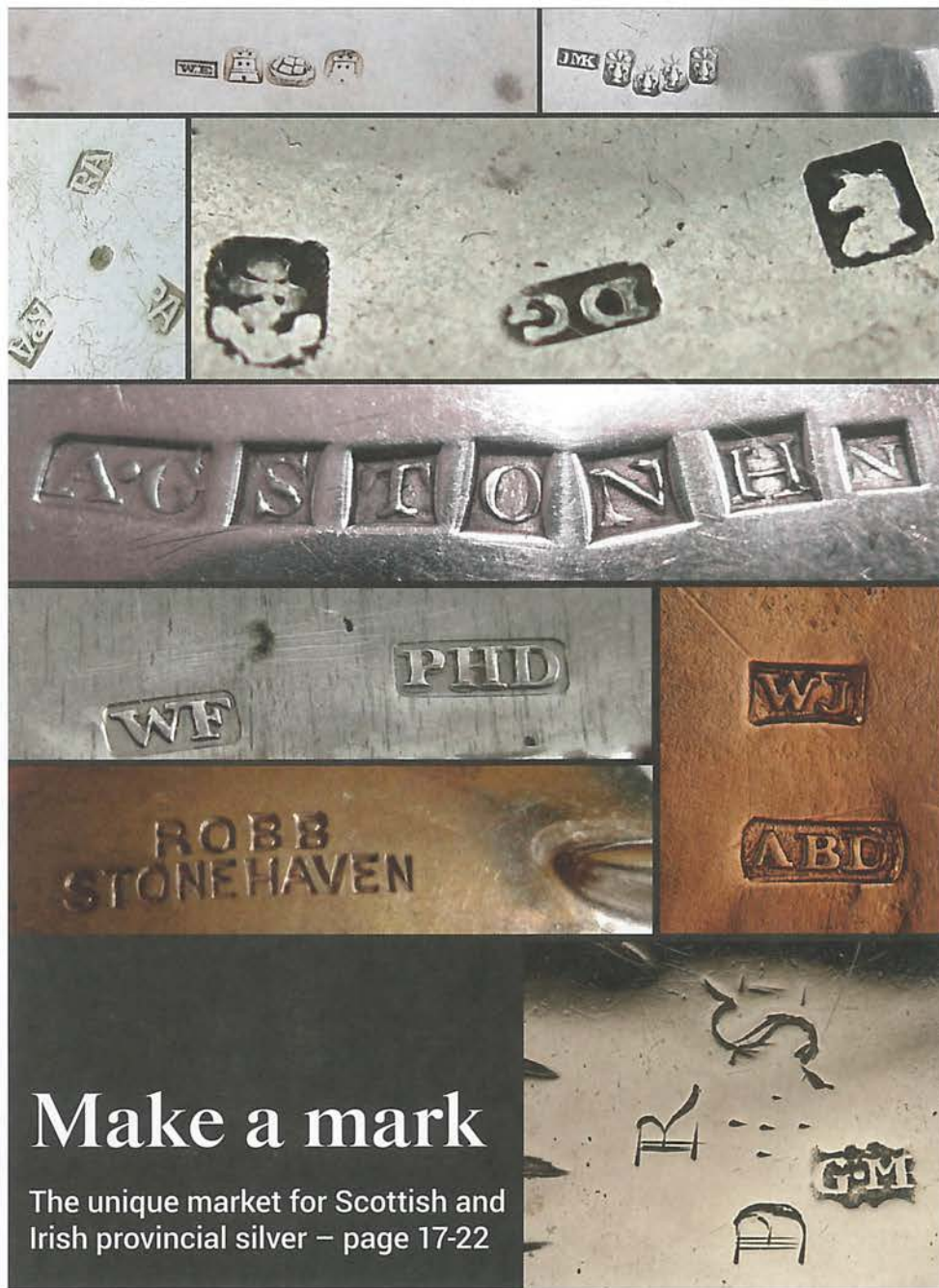
Speaking at the Art Business Conference the day after the report was published, BADA chairman Victoria Borwick said the antiques industry had been vindicated by the Traffic report.

The last similar survey conducted in 2004 (E Martin and D Stiles, *The Ivory Markets of Europe*) had concluded that "more than 95% of the ivory items for sale in London are antiques" although then 2% of the items sampled were thought to have been made after 1989.

As far as was possible, the recent survey had followed the venues and the methodology of the Martin and Stiles report.

In April, undercover researchers – a mix of Chinese, US and European nationals – visited 13 London antiques markets plus Kensington Church Street and Mayfair.

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## Make a mark

The unique market for Scottish and Irish provincial silver – page 17-22

**Auction Calendar** the original and most authoritative listing of UK sales – page 60-67

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## Putting the dealers in pole position

LAPADA fair dealers say Berkeley Square lends buying power

Report by Francis Allitt

THE job of kicking off the new season after the sleepy summer period falls to next week's *The LAPADA Art & Antiques Fair*, and many agree that it is well positioned to do so.

'Position' here is a literal concept, as for many it is the fair's location in Berkeley Square that gives it its edge.

"Location, location, location," says long-time LAPADA fair exhibitor Lennox Cato (Edenbridge, Kent). "It's the best venue in London, right in the golden triangle. There's no excuse not to get there."

Fair director Mieka Sywak is in full agreement that location is key to the event's success.

In fact, as the event approaches, she makes it clear that nailing down the physical factors is of foremost importance. Getting the builders in and out on time; keeping the tent the right temperature for the exhibitors during the fair; making sure front-of-house staff are welcoming; these are the elements that will lead to a successful fair.

"The digital tickets aren't the ones that people remember and use," she says. "It's the physical ones that dealers send out to their clients."

The point is that physical surroundings, from the tent to the ticket, are important for Sywak. Her primary concern is getting people in through the door because, as she points out, you never know who is going to buy.

Robert Barley (Norfolk), specialist in pictures and unusual objects, who is also on the board of the fair, has a go at describing who passes over LAPADA's threshold, but it's clear that no one core buying group dominates.

"You get decorators and the top end of the trade coming through. There's also the international trade, and there's basically people who don't move outside W1," he says. But, he adds, some people wander in by chance and buy on a whim – "hedge fund people" who will purchase something stunningly expensive and consider it a "trinket".

After all, Sywak says, half the battle is getting buyers into the fair. "If you walk through the door, you want to buy something. You may not be able to buy anything but you want to."

With the atmosphere taken care of, the success of the fair must then be down to the dealers.



**Above:** this vintage skiing poster, made in the 1930s, advertises Austria as a home for winter sports. It measures 3ft 1in x 2ft 1in (94 x 63cm) and is available at Antikbar for £1750.

**Above right:** this circular table top was made in Rome c.1850 and is inlaid with specimen marble and hardstones.

In the centre is a warrior with the word *Karthago* appearing around him. The piece measures 2ft 2in (66cm) and is available from the stand of neoclassical art specialists Craig Carrington (Gloucestershire). It is priced at £12,000.

**Right:** this micro-mosaic bangle from Moira Fine Jewellery was made c.1870 with Etruscan style beadwork and a panel after a work by Guido Reni depicting Aurora. It is available for £25,000.



**Above:** organiser Mieke Sywak.

“Some people wander in by chance and buy on a whim - hedge fund people”

### Sold out by May

The 2016 LAPADA fair, the eighth instalment of the event in Berkeley Square, hosts 113 members of the trade association.

Members proved the popularity of the fair this year, snapping up all the stands by May – earlier than ever before – and with a return rate of 85%.

Among the 18 new exhibitors this year are furniture specialists RN Myers & Son (Skipton), glass and ceramic tile specialists Richard Hoppé Fine Antiques (Devon), contemporary antique rugs and textiles specialists Gideon Hatch (London) and Post-War and Modern specialists Whitford Fine Art (London).

Barley, an exhibitor with the fair since the start, looks forward to the

chance his centrally-located stand gives him to show off his stock.

"I started on a small stand and now have a prime position with one of the square's 18th century trees growing through the stand," he says. "I like being in a position where I have to pull out all the stops. I'm a very stagey person – I like to show off."

Barley is not the only dealer taking the opportunity to show off, either.

Kevin Page Oriental Art (London), specialists in Japanese Meiji works of art, are bringing some of their finest examples having seen an upswing in interest in this speciality.

Included in their offerings this year is a damascened mixed-metal plate depicting the warrior Watanabe no Tsuna, signed Komai, which is



**Above:** at the stand of **ArtHistorical** (London) is this portrait of Charles Elliott (1752-1826) by John Russell (1745-1806). Russell was known for his pastel portraits, such as this, which is one of a pair with Elliott's wife Eling Venn. The portrait measures 23 x 17in (59 x 44cm) and is available for **£9000**.

**Below:** made c.1880 this 2in (5cm) high, carved Japanese ivory okimono of the 12 animals of the zodiac is available for **£2750** from the stand of **Kevin Page Oriental Art**.



ticketed at **£120,000**.

Charles Wallrock of **Wick Antiques** (Lymington), specialist in luxury 18th and 19th century antiques and maritime works of art, meanwhile, will showcase some of his stock at the Around the World in 80 Days-themed bar set up by Mr Fogg's.

Included in the display are a model of an early steam screw ship and a pair of mid-Victorian walnut club chairs.

"It feels like a group effort," Sywak says, talking a few weeks before the fair opens. And as for the location in Berkeley Square – "we're there forever now".

The **LAPADA Art & Antiques Fair** runs from September 13-18. ■ [lapadalondon.com](http://lapadalondon.com)

### The multi-million cuppa

The Chitra Collection of teawares forms a special exhibiton at the **LAPADA Art & Antiques Fair** this year.

Comprising more than 1700 objects, with some worth more than **£1m**, the assemblage is thought to be the most valuable collection of teawares in the world.

The collection was formed in 2011 by London-based collector and businessman Nirmal Kumar Sethia to "inspire generations of tea lovers".



It will be showcased in four groups at the fair to illustrate major periods in the history of tea drinking.

*Liquid Jade* explores the drink's origins in China and Japan and includes an early porcelain, or Qingbai-ware, ewer from China's Song Dynasty (960-1127). A later tea-pouring vessel is included in the *Tea comes to Europe* section, which features a 1701 silver-gilt teapot from the Netherlands made by Adam Loofs, court goldsmith to William III.

*Tea and Empire* examines the role of tea in the history of the development of plantations and includes a c.1750 English tea caddy – the word for which is derived from the Malay work *kati*, a unit of measurement used for weighing tea.

The last section, *Global Tea Culture*, will feature later objects such as a 2012 elephant teapot (pictured left) made by commission for the Chitra Collection by NK Sethia and Scavia.

## Drawings that are back in fashion

VISITORS to *London Fashion Week* expect to be awed, inspired and sometimes amused by previously unseen collections by leading designers. This year, online gallery **Gray MCA** have a collection of their own to unveil alongside fashion week, comprised of a series of previously unseen fashion illustrations from various private collections.

*Drawing on Style* highlights the works of illustrators such as René Bouché (1905-63), known for his work in *Vogue* during the 1930s, and Pierre Simon (1906-99), who illustrated fashion advertisements for designers such as Christian Dior and Nina Ricci.

The collection highlights drawings produced between the 1940s and '70s, and **SHOWstudio** will complement the exhibition with a collection of contemporary works by fashion illustrators such as Gill Button and Fahren Feingold.

"Today's contemporary illustrators owe a great debt to these modern masters of the genre," says **Connie Gray**, fashion curator for Gray MCA. "The original works graced the pages of all the most influential publications, including *Condé Nast* and *Harper's Bazaar*, and are now increasingly being recognised as a key school of 20th century art."

Also included in the exhibition are Bernard Blossac, Kenneth Paul Black and Carl 'Eric' Erickson and prices range from **£150-15,000**.

The exhibition runs from September 15-20 alongside *London Fashion Week*. [graymca.co.uk](http://graymca.co.uk)



**Above:** illustrating day wear trimmed with fur, this pen, ink and wash on paper illustration is the work of Pierre Simon. Measuring 15 x 4½in (38 x 14cm), the piece is priced at **£1800**.

## 5 Questions

**Dominic Strickland** of Michael German Antiques will bring more than 400 items to the **LAPADA** fair, the gallery's first fair in decades. Here he reflects on career changes and the future of small shops.



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

### 1. How did you get your start?

In 1996 I had four children under five years old and was a knackered architect. I was fortunate enough to be invited to join my father-in-law's business, which was a return to form as I had trained at the Christie's Institute (which I chose over Sandhurst – who knows what would have happened if I had gone for uniform).

### 2. How has the market changed?

The internet allows worldwide searches for dealers and their clients and is the most obvious change. However, the sad demise of the 'runner dealer', who would have great knowledge but is now almost entirely extinct, is also due to the internet.

### 3. Why the LAPADA fair?

This is Michael German's first fair for over 30 years – he used to do all the fairs, but that was 40 years ago. **LAPADA** is a comfortable seat. It's a well-organised fair, attracts a discerning audience – importantly, of all ages – and is in an excellent location with a fun, upbeat vibe.

### 4. Fairs vs shops?

For most dealers it seems to be one or the other. I am doing a fair because it reaches out to a new audience, but the shop is our bedrock.

Many small shops have gradually disappeared due to the internet and rising costs. But I think their decline will make visiting a specialist gallery an even more unique experience in the future.

Shops will become destinations for the unusual, like Guivier for violin bows or Harry Potter's wand shop. Eventually people will start thinking 'my goodness, isn't that interesting in its own right?' I'm counting on this change as we have just totally refurbished our small shop after 20 years.

### 5. Real ale or espresso martini?

Actually, Rooibos Tick Tock tea is my latest discovery.

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