



Antique Dealers Research Project Newsletter

Issue 001
Spring 2020

Introduction

In these days of Lockdown and the terrible Covid-19 situation, we thought that everyone who has been involved with or follows the progress of the antique dealer research project at the University of Leeds would enjoy periodic updates on the projects - so we have launched our Antique Dealers Research Project Newsletter, which we envisage to be published bi-annually. You can still also follow more regular updates on the antique dealer research project blog on the research project pages: antiquedealers.leeds.ac.uk



M. Harris & Sons, (late D.L. Isaacs) New Oxford Street, London, shop front, c.1920. Photograph courtesy of John Hill.

In this first issue, we have updates and news on various key aspects of the research project:

- SOLD! The Year of the Dealer project
- Quinneys
- New books- SOLD! catalogue and The Emergence of the Antique & Curiosity Dealer
- Antique Dealers Interactive Map
- Oral Histories
- Antique Dealer Archives
- The Generosity of Dealers
- John Evan Bedford Library of Furniture History
- News from our PhD students
- Project Resources

SOLD! The Year of the Dealer



YoD project 'In Conversation' at The Lady Lever Art Gallery, 21st November 2019, with, from right to left, Sandra Penketh, Director of Art Galleries and Collections Care at National Museums, Liverpool; Robin Emmerson, curator emeritus, Lady Lever Art Gallery; Colin Simpson, Principal Museums Officer, Wirral Museums; Prof Nick Pearce, Professor of Art History at Glasgow University; Peter Woods, antique dealer and collector, and Mark Westgarth, University of Leeds. Photograph, YoD Project, University of Leeds.

The 'SOLD! The Year of the Dealer: Antique Dealers, Art Markets and Museums' (YoD) project, funded by the Arts & Humanities Research Council (AHRC) has unfortunately been put on hold, due to the Covid-19 crisis.

The 'Year of the Dealer' project is a collaboration between the University of Leeds, the University of Southampton, 7 major national and regional museums (The Victoria & Albert Museum, The National Museum, Scotland, The Ashmolean Museum, The Lady Lever Art Gallery, The Bowes Museum, Temple Newsam, Preston Park Museum and the Stanley & Audrey Burton Gallery), together with a regional community theatre (The Witham, Barnard Castle) and one of the UK's leading antique dealing businesses (H. Blairman & Sons).

Before the Covid-19 crisis intervened, we had managed to stage two of the planned three public museum workshops (one at The Bowes Museum and one at The Ashmolean Museum) and one of the three planned 'In Conversation' events, at the Lady Lever Art Gallery, Port Sunlight, near Liverpool on Thursday 21st November. The Lady Lever Art Gallery event was focused on the collecting activities of William Hesketh Lever (1851-1925), the founder of the Lady Lever Art Gallery – with a theme of collecting and the art market 'Then & Now' – the

market for decorative art (or Antiques as one might also call them) in the late 19th and early 20th century and the market for decorative art/antiques today. We had a very distinguished panel of experts for the In Conversation and an excellent and packed audience of interested and interesting people – including lots of people from the local area and with associations with the Lady Lever Art Gallery – but it was good to see people from much further afield too – some had travelled all the way from London and the South East of England! Thank you to everyone on the Panel and everyone who attended for making the event such a success!

Once the Covid-19 crisis is over we will restart the YoD project, with two further 'In Conversation' events, at Temple Newsam, Leeds and at the Victoria & Albert Museum, London, the final public museum workshop at the V&A Museum, and our planned 'In Conversation' with Geoffrey Munn OBE and Lennox Cato, together with the 'antique dealer' trails at all our partner museums and the restaging of the play Quinneys – for a specific update on Quinneys see further news in the present Newsletter.

Mark Westgarth

Quinneys

Mark Westgarth

Before the Covid-19 crisis struck we were very close to the final rehearsals for the performance of the play *Quinneys'* on 28th March.

The good news is that *Quinneys'* has been postponed rather than cancelled and we are aiming to stage the performance as soon as we can once the Covid-19 crisis is over – so do keep your eye on the project website for updates.



Poster for '*Quinneys'* – performance at Birmingham Theatre Royal in 1925. Image, Antique Dealers Project, University of Leeds.

Once we have a new date, our amazing student actors from the School of Performance & Cultural Industries, University of Leeds, will pick up rehearsals again and Dr George Rodosthenous, who leads on the MA in Theatre Directing at the University of Leeds, will pick up again on his directing role; and we can also still look forward to the 'Dealing with Authenticity' workshop running the day after the performance, led by our colleague Professor Jonathan Pitches, Professor of Performance in the School of Performance & Cultural Industries.



Student actors in rehearsals for *Quinneys'*, 2019. Photograph, Antique Dealers Research Project, University of Leeds.

Just to remind you, there are 8 actors in the play - left to right are India Walton (Mable Dredge, *Quinneys'* typist), Stephenson Catney (Cyrus P. Hunsaker, American millionaire collector), Annabel Marlow (Posy, *Quinneys'* daughter) sitting on the knee of Fergus Johnson (James, *Quinneys'* foreman); with Samuel Parementer (the eponymous *Quinneys'*) and Hannah Rooney (Mrs Susan *Quinneys'*) behind, and Morgan Buswell (Sam Tomlin, fellow antique dealer) to the right.

Jake Purcell, the final member of the cast of *Quinneys'*, joined the cast to play the part of Dupont Jordan, another American millionaire collector, and can be seen kneeling, centre stage, in this further photograph of the rehearsals.



Student actors in rehearsals for *Quinneys'*, 2019. Photograph, Antique Dealers Research Project, University of Leeds.

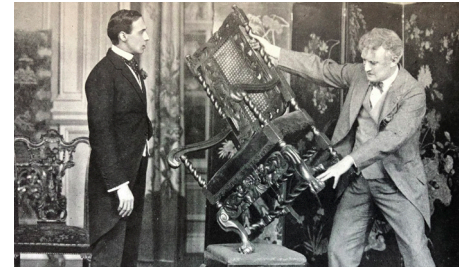
Quinneys & Antique Shops

Mark Westgarth

Quinneys' was written in 1914 by the prolific writer Horace A. Vachell (1861-1955) and is a story of the life and activities of the fictional antique dealer 'Joseph *Quinneys'*'.

The play was regularly performed all over the UK during the period 1915 until the 1950s – it even made it to theatres in New York, and was made into a film, twice – in 1919 and 1928 – although the British Film Institute records indicate that both films have sadly been lost. The first performance

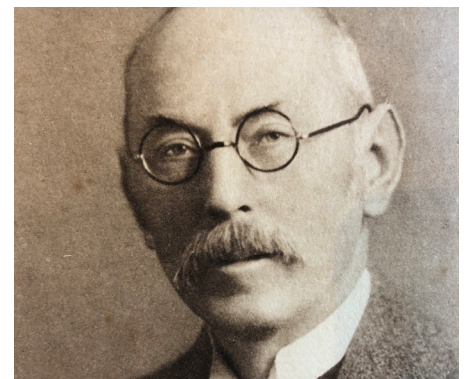
of the play took place on 20th April 1915 at the Theatre Royal, Haymarket, London, with the well-known Shakespearian actor Henry Ainley (1879-1945) in the title role; incidentally Ainley also played '*Quinneys'*' in the 1919 film version of the play - he was also born in Morley, Leeds, West Yorkshire!



Quinneys', 1915 performance, with Henry Ainley as *Quinneys'* and E.J. Caldwell as Cyrus P. Hunsaker. The Play Pictorial No.158, Vol.XXVI. (1915). Photograph, Antique Dealers Research Project, University of Leeds.

In 1915 Vachell also wrote the novel *Quinneys'*, based on his play, and which contains lightly veiled characterisations of real antique dealers trading at the time – a 'Mr Pheasant' is quite obviously an allusion to the well-known London dealer Frank Partridge for example, who had established his business in 1904. And there are several other fictional dealers that seem to relate to factual ones – 'Primmer of Bath' could only be Mallett I suppose, who were established in Bath in 1865; and 'Gustavus Lark', who 'wore a cut-away coat, with an orchid in the lapel of it'...and was 'smoking an imposing cigar', in one scene from the novel and, according to Vachell, had started in the antique trade as a 'rapper'...is this the famous Joseph Duveen? or perhaps the well-known dealer Moss Harris, of M. Harris & Sons, who in 1915 had only just taken full ownership of the antique dealing business of D.L. Isaacs in New Oxford Street, London.

Vachell based the character of Joseph *Quinneys'* on the real-life antique dealer Thomas Rohan (1860/1-1940), who was trading as 'A. Rohan' in Bournemouth and Southampton from c.1900 until he retired in 1937.



Thomas Rohan, c.1923. Photograph, Antique Dealers Research Project, University of Leeds.

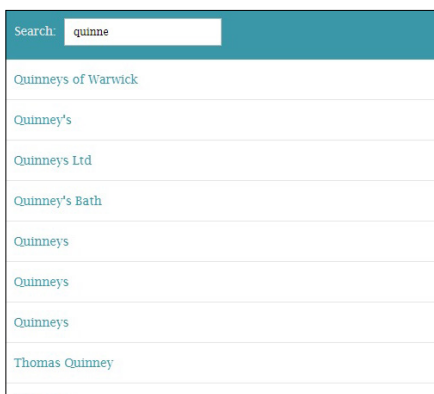
Rohan was himself a prolific writer on collecting, penning books such as 'Old Beautiful' (1926), as well as writing a novel, 'Billy Ditt, the Romance of a Chippendale Chair' (1932), which traces the fortunes of a chair, made by Thomas Chippendale in the 18th century as it passed through various hands. Rohan is most famous for composing the first autobiography of an antique dealer, 'Confessions of a Dealer' (1924); he was also a writer on antique glass, in which he was a specialist dealer, counting the great collector Sir William Burrell (1861-1958) as a customer. Like many high profile antique dealers of the period, Rohan produced dealer's stickers, which he attached to many of the antique glasses he sold.

Horace Vachell penned 3 further novels in Quinneys' series – 'Quinney's Adventures' (1924), 'Joe Quinney's Jodie' (1936) and 'Quinney's for Quality' (1938). Quinneys and the subsequent novels led to a large number of new antique shops throughout Britain with the name 'Quinneys'. As part of the antique dealers research project we have traced 22 'Quinneys' antique shops so far, which can be seen in the antique dealer's interactive map website.



Thomas Rohan, 'A. Rohan, Bournemouth' dealer sticker on the base of an 18th century sweetmeat glass. Private collection.

As far as we know there's only one left - 'Quinneys of Warwick', which is still trading after nearly 90 years!



Screen capture, Quinneys shops, Antique Dealers' Interactive Map website. Image, Antique Dealers Research Project, University of Leeds.

One of the earliest of the 'Quinneys' antique shops was established by 1916 in Market Place, Hertford, just one year after the first performance of the play.



Screen capture, Quinneys shop, Hertford, Antique Dealers' Interactive Map website. Image, Antique Dealers Research Project, University of Leeds.

This shop was apparently owned by William Maskew, who operated several antique shops in the opening decades of the 20th century. Such was the fame of 'Quinneys' in the period after 1915 that Maskell took the opportunity to produce 'Quinneys' ephemera promoting his antique shop.



Tobacco Box, 1919, 'Quinneys' (lid). Photograph Antique Dealers Research Project, University of Leeds.



Tobacco Box, 1919, 'Quinneys' (interior). Photograph Antique Dealers Research Project, University of Leeds.

Inside lid of the novelty tobacco box is an image of Maskell's shop, which he registered as a trade mark between 22nd November and 3rd December 1919.

Selected sources

Lady Lever Art Gallery Archive, Port Sunlight: dealer letters, 17.4.A

Horace Annesley Vachell, *Quinneys'* (John Murray, London, 1915)

Thomas Rohan, *Confessions of a Dealer*, (London, Mills & Boon, 1924)

Antique Dealers Map website
<https://antiquetrade.leeds.ac.uk/dealerships/39726>

Antique Dealers Map website
<https://antiquetrade.leeds.ac.uk/dealerships/33985>

British Film Institute
<https://www.bfi.org.uk/films-tv-people/4ce2b6b3c70a8>

British Film Institute
<https://www.bfi.org.uk/films-tv-people/4ce2b6b3c6e16>

SOLD! Exhibition Catalogue published

Mark Westgarth

The exhibition catalogue for **SOLD! The Great British Antiques Story**, which was staged at The Bowes Museum, Barnard Castle from January to May 2019, has recently been published, thanks to funding from the Paul Mellon Centre for Studies in British Art



Mark Westgarth et al, *SOLD! The Great British Antiques Story* (The Bowes Museum, 2019)

Written by Mark Westgarth, who was guest curator for the **SOLD!** exhibition, with contributions from several curators from

museums that loaned objects to the exhibition as well as antique dealers Dominic Jellinek, Robin Kern, Martin Levy and Jerome Phillips, together with Georgina Gough, who composed short biographical essays on their family antique dealing businesses.

The exhibition catalogue retells the SOLD! exhibition, with short essays based on the key themes of the exhibition and is lavishly illustrated; it is a potent reminder of the exhibition itself, and thanks to the Paul Mellon Centre funding the SOLD! catalogue is available as a free PDF download – you can download it from the antique dealers project website:

<https://antiquedealers.leeds.ac.uk/research/sold-the-great-british-antiques-story/>



SOLD! exhibition at The Bowes Museum, 2019. Photograph courtesy of The Bowes Museum

Our special event, 'Curating SOLD!' at The Bowes Museum on Thursday 9th April was unfortunately postponed due to Covid-19. This event, which brought together Mark Westgarth, Jane Whittaker (Head of Collections at The Bowes Museum) and George Harris (Exhibitions Manager at The Bowes Museum) in a conversation about the development and delivery of the SOLD! exhibition will still take place, once the Covid-19 crisis is over – do keep your eye on the antique dealers project website and The Bowes Museum website for updates.

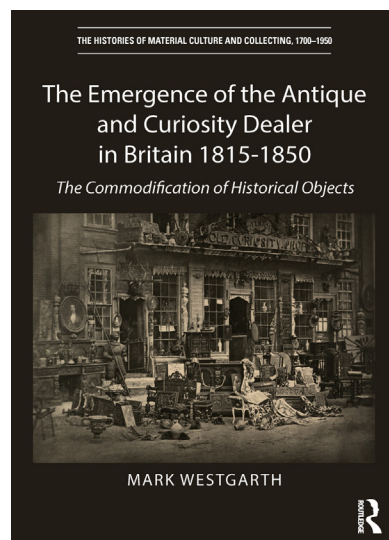
New Book – The Emergence of the Antique & Curiosity Dealer in Britain 1815-1850: the commodification of historical objects – Mark Westgarth

Routledge, 2020

Mark's book on the early history of the development of the antique and curiosity trade in Britain is finally to be published by Routledge in April 2020 and illuminates the less-studied roles played by dealers in the nineteenth-century antique and curiosity markets. The book is set against the recent 'art market turn' in scholarly literature and examines the role, activities, agency and influence of antique and curiosity dealers as they emerged in the opening decades of the nineteenth century. This study begins at the end of the Napoleonic Wars, when dealers began their wholesale importations of historical objects; it closes during the 1850s, after which the trade became increasingly specialised, reflecting the rise of historical museums such as the South Kensington Museum (V&A). Focusing on the archive of the early nineteenth-century London dealer John Coleman Isaac (c.1803–1887), as well as drawing on a wide range of other archival and contextual material, the book considers the emergence of the dealer in relation to a broad historical and cultural landscape. The emergence of the antique and curiosity dealer was part of the rapid economic, social, political and cultural change of early nineteenth-century Britain, centred around ideas of antiquarianism, the commercialisation of culture and a distinctive and evolving interest in historical objects.

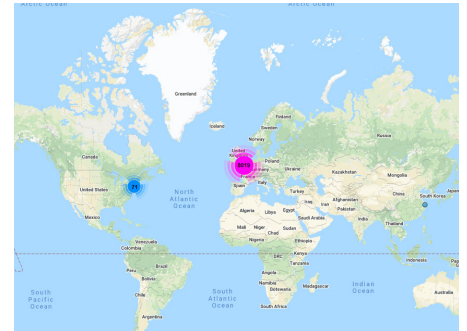
You can buy print and digital copies of the book direct from Routledge:

<https://www.routledge.com/The-Emergence-of-the-Antique-and-Curiosity-Dealer-in-Britain-1815-1850/Westgarth/p/book/9781409405795>



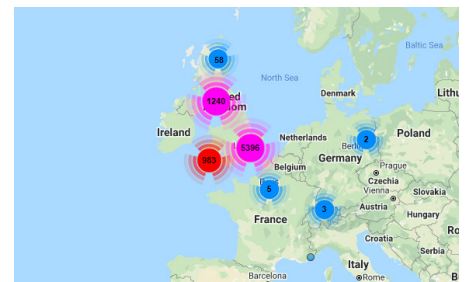
Antique Dealers Research Project Interactive Map

Mark Westgarth



Screen Capture, Antique Dealers Research Project Interactive Map (maximum view). Image Antique Dealers Research Project, University of Leeds.

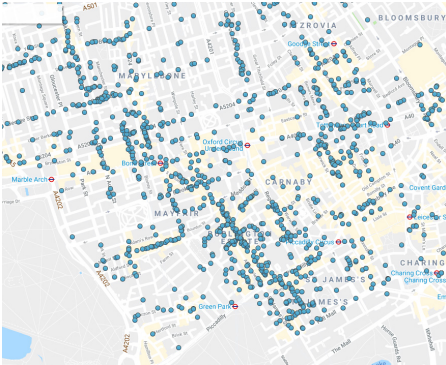
We are continuing to add data to the Antique Dealers Research Project Interactive Map website antiquedealers.leeds.ac.uk We are mainly focusing on adding names and addresses of antique dealers trading in Britain in the period 1900-1950, with locations of any branches in other countries too, as long as the dealership has been based in Britain at some stage. There are now in excess of 8,500 dealerships in the map in the period 1900-2000 – the screen shot shown indicates 8,091 dealers, but some of the shops have multiple dealer occupancy over the course of the 20th century, so the actual number of dealers is much higher than the 'dots' in the map suggest.



Screen Capture, Antique Dealers Research Project Interactive Map (view of Britain/Europe). Image Antique Dealers Research Project, University of Leeds.

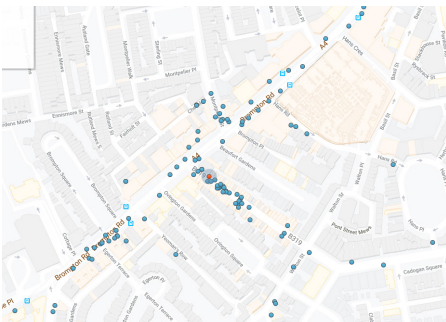
If you access the map and scroll closer to more specific regions and locations in the bird's eye view, the single large figure disaggregates to smaller clusters in regional locations – the image shown illustrates clusters of dealers in regions in Britain in the period 1900-2000; with 5396 in London and the South East; 983 in the South West; 1249 in the North; and a few dealers with branches in Europe. And if you scroll into the map ever closer, to London for example, you can move to street-level – the third

image illustrates an area of the West End of London, around Mayfair – each small blue dot in the map represents a dealer's shop; you can already see that there are significant clusters of antique dealers located in key thoroughfares within the cultural geography of the antique trade, with King Street, St. James's, New Bond Street, and Mount Street, all with dozens of antiques dealers over the period.



Screen Capture, Antique Dealers Research Project Interactive Map (view of London, West End). Image Antique Dealers Research Project, University of Leeds.

Even with the partial data we have there are some fascinating facts emerging from the antique dealers' map. A focus on the Knightsbridge area of London showing Brompton Road and Beauchamp Place reveals a similar clustering of antique dealers in these important thoroughfares (Beauchamp Place has, at present, 54 antique dealers in the 1900-2000, with many more to add to the map).

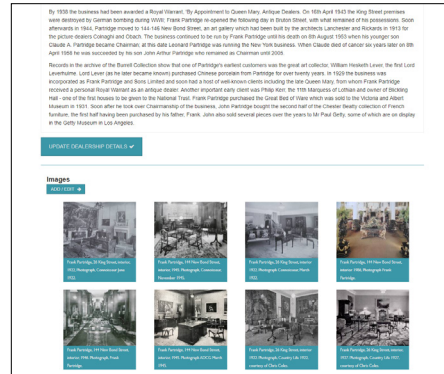


Screen capture, Antique Dealers Research Project Interactive Map (view of London, Knightsbridge area). Image, Antique Dealers Research Project, University of Leeds.

One of the most interesting aspects of the map is that it allows researchers to see how many times the same shop has been occupied by different antique dealers at different periods throughout the 20th century. 56 Beauchamp Place, for example, (the red dot on the screen capture) was the shop of Madame Alda Gough in c.1916, Mrs Ruth Wood & Mrs Patience Mellor in c.1920, Mrs Dorothy Brown in c.1930,

'Ancestors' in c.1940, and Austin Clocks in c.1948.

As we add more and more data to the Antique Dealer Map, more and more of these interesting relationships will emerge and be visualized, and this will help us to build up a fascinating 'picture' (quite literally) of the evolving antique trade in Britain in the 20th century. This research tool is proving to be invaluable for the antique dealer's research project and we hope it is also proving useful and interesting to the wider public.



Screen capture, Antique Dealers Research Project Interactive Map (view of Frank Partridge & Sons dealer page). Image, Antique Dealers Research Project, University of Leeds.

A further key aspect of the antique dealer's research interactive map is the biography and history of individual dealerships – shown here is the record for the famous dealer's Frank Partridge & Sons established in 1904.

We are also adding visual records of antique dealer's shops and the changing modes of display in their interiors in the map – here is the webpage for the dealership Harry Rixson, in Dunstable, Bedfordshire, established in 1900.



Screen capture, Antique Dealers Research Project Interactive Map (view of Harry Rixson, dealer page). Image, Antique Dealers Research Project, University of Leeds.

At present there are more than 650 images of exteriors and interiors of dealer's shops in the map – here are just a few to illustrate the range of displays and shops over the period 1909 to 1956.



Armitage Brothers, 18 Clifford Street, London, 1909, shop interior – image, The Connoisseur June 1909. Antique Dealers Research Project, University of Leeds



R. Lauder, 1 Scott Street, Glasgow, 1922, shop interior – image The Connoisseur August 1922. Antique Dealers Research Project, University of Leeds.



John Sparks, 128 Mount Street, 1937, shop interior – image Apollo April 1937. Antique Dealers Research Project, University of Leeds.



Drury & Drury, 40 Eaton Terrace, London 1950, shop exterior – image Antiques Yearbook 1950 (Tantivy Press). Antique Dealers Research Project, University of Leeds.



Andrew Dando, 13 Old Bond Street, Bath, shop interior – image Antiques Yearbook 1953 (Tantivy Press). Antique Dealers Research Project, University of Leeds.



G.T Ratcliffe, 11-13 Springfield Road, Chelmsford, shop exterior – image Antiques Yearbook 1956 (Tantivy Press). Antique Dealers Research Project, University of Leeds.

There is still an awful lot more data and images to add to the map of course, and once the student volunteers return to the university in September, we will have a new cohort of helpers to add data into the website. But if anyone would like to help in adding data, please do email us at antiquedealers@leeds.ac.uk and we can set this up for you, (after a little bit of training of course) and as well as helping with this important research project, you will also get your name on the roll of honour for project volunteers on the antique dealers research project website.

Oral Histories Project

Mark Westgarth

Our Oral Histories Project project has so far completed 40 interviews with members of the antique trade and has continued since the AHRC funded project ended in 2016, thanks to the support from BADA and LAPADA. Both antique trade organisations have helped with funding for travel to allow us to undertake further oral history interviews.



The BADA funding supported 13 'BADA Voices' interviews between 2016 and 2019, the last of which was with Philip Andrade who began his life as an antique dealer working for his father Reginald Andrade in 1958.

More recently LAPADA have provided further funding for travel that has allowed us to conduct more interviews – we have interviewed 3 'LAPADA Voices' so far, most recently with Mike Melody, who has been antique dealing since 1977.

We have several more oral history interviews lined up in the coming months, once the

Covid-19 situation has improved of course. We are so grateful to both BADA and LAPADA for their continued support to the research project.



Philip Andrade, with Bailey, 2018. Photograph, Antique Dealers Research Project, University of Leeds.



Mike Melody, 2019. Photograph, Antique Dealers Research Project, University of Leeds.

Information on the Oral History can be found in the Oral History webpages on the project website – www.antiquedealers.leeds.ac.uk

Art and Antique Market Archive Collections in Special Collections at the University of Leeds

Karen Sayers, archivist, and Frances Cooper, conservator, Brotherton Library Special Collections

Over the past 5 years Leeds Special Collections has welcomed the donation of several art and antique market archives with the help of the Centre for the Study of the Art and Antiques Market. Organising, conserving and cataloguing the material has been an interesting, but challenging experience for archivists and conservators.

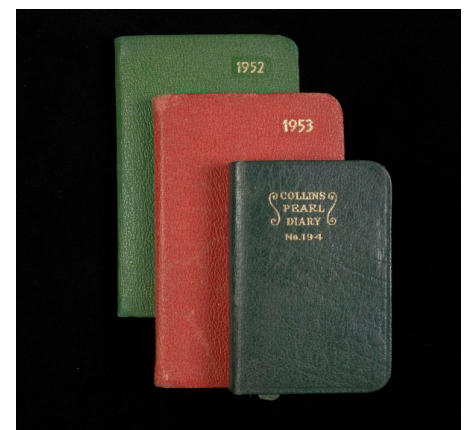
By far the largest archive is the Phillips of Hitchin Collection. Phillips was established in 1884 by Frederick William Phillips. The

company became one of the most important antique dealers selling to prestigious clients and museums worldwide. The collection is of particular interest to scholars researching changing tastes in antique furniture and other antiques in the late 19th and 20th centuries.

Roger Warner founded Roger Warner Antique Dealers in Burford in 1936. He was particularly interested in items such as furnishings for servants' quarters. The Roger Warner Antiques Dealer's Collection provides insights into antique dealing in the categories between 'high style' and 'vernacular'. The comprehensive records of Warner's daily business in the collection are invaluable.



MS 1999/4/1/71 photographs of room interiors from a Phillips of Hitchin photo album. Image credit Leeds University Library.



MS 1995/2/5 diaries from the Roger Warner Collection. Image credit Leeds University Library.

Set up in 1927, H. C. Baxter and Sons were a leading trade supplier of fine quality English 18th and early 19th century antique furniture. The sales ledgers and stock books in the H. C. Baxter and Sons

Collection are an important source for researchers into the history of the antique market.

The H. M. Lee & Sons and R. A. Lee Collection is a stunningly visual collection containing photographs of the company's stock such as furniture and works of art. Henry Morton set up the business in Kingston upon Thames just after the First World War as H. M. Lee. By 1949 his son Ronald had established his own business as R. A. Lee.

The Stair and Company collection comprises three albums of magazine and press cuttings and advertisements dating from 1940-1977. Stair and Company were significant dealers in English furniture in the national and international markets.

The M. Turpin Limited Photograph Collection consists mainly of photographs of stock. There are also record sheets giving details of restoration work. Maurice 'Dick' Turpin set up his business in Mayfair and was one of the first English dealers to buy stock in America.

The Phillips of Hitchin Collection was archivists' first experience of arranging an art and antique dealer's collection. We aim to organise archives in a way which helps researchers to retrieve material of interest. In the Phillips' collection we identified series of similar types of material, for example, financial and administrative records and files relating architectural and refurbishment projects.

We then physically arranged the collection into the different series chronologically. If the material was in discrete files we retained the original order of the material within the file. Archivists then input data about the archives to create a catalogue in our collections management system EMu. The Phillips of Hitchin catalogue is now live on our webpages.

The Art and Antique Market Archives have presented significant challenges to Special Collections' Conservation and Collections Care Team. Unlike the antiques and artworks that the archives document the archives themselves were not designed to last. Some of the issues the Conservation and Collections Care team faced included brittle and acidic paper, photographic material that was in danger of degrading, bound volumes that had become fragile and numerous items which needed surface cleaning.

The biggest antique dealer collection, the Phillips of Hitchin Collection, presented the greatest conservation challenges. We were

very lucky to receive funding from the National Manuscripts Conservation Trust to carry out extensive cleaning, repairs and repackaging on the collection. The conservation project took over a year.



Corner of the cover of a manuscript catalogue from the Phillips of Hitchin Collection during the drying phase of the repair process. Image credit Leeds University Library.



Custom made acid free paper packaging for fragile 19th century paper binding on a volume from the Phillips of Hitchin Collection. Image credit Leeds University Library.

It would not have been possible without a dedicated team of conservation volunteers who helped to clean around 36,000 loose sheets of paper from the collection. They clocked up over 300 hours of time between them!

Antique Dealer Archives on Display

Mark Westgarth

Items from the extraordinary range of antique dealer archives that have been so generously donated to the Brotherton Library Special Collections at the University of Leeds were recently on display for the first time as part of the SOLD! exhibition at The Bowes Museum in 2019, and further items were also displayed at the parallel exhibition, 'Antique Dealers: Buying, Selling and Collecting' held at the Stanley & Audrey Burton Gallery at the University of Leeds 4th March until 25th May 2019.

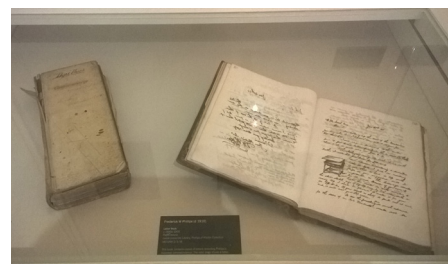
For the exhibition at the University of Leeds we focused on just three of the archives, those of Phillips of Hitchin, Ronald A. Lee

and Roger Warner, and brought some objects that the dealers' sold to Temple Newsam, Leeds, back into dialogue with the original archive material.

The exhibition also had an extraordinary range of objects on loan from the private collections of the Warner family – from Simon Warner, Deborah Warner and Sue Ashton, the son and daughters of the antique dealer Roger Warner (1913-2003) – these were wonderfully curious objects that remained in Roger Warner's collection until he died in 2003. We are very grateful to the Warner family for so generously loaning the objects, and especially to Simon Warner for so kindly delivering the objects to the University!



Photograph of display cases in the exhibition, 'Antique Dealers: Buying, Selling and Collecting' at the Stanley & Audrey Burton Gallery at the University of Leeds 4th March - 25th May 2019. Photograph, Antique Dealers project, University of Leeds.



Photograph of a 'day book' (left) and 'letter book' (right), from the Phillips of Hitchin archives; both c.1890s-1900. From the exhibition, 'Antique Dealers: Buying, Selling and Collecting' at the Stanley & Audrey Burton Gallery at the University of Leeds 4th March - 25th May 2019. Photograph, Antique Dealers project, University of Leeds.

In the photograph of part of the exhibition, left to right, is a pen and ink drawing by Anne Webb of the library at Garnstone Hall in 1840, given to Temple Newsam by Roger Warner on his retirement from business in 1985; an 18th century chimney board, a bequest in 2008 to Temple Newsam from

the estate of Roger Warner (1913-2003); an early 19th century stool by C.H. Tatham, sold to Temple Newsam by Ronald A. Lee in 1975; a small arched-top framed a set of 18th century decorative silk trimmings (passementerie) also part of a bequest from the estate of Roger Warner in 2008; and an 18th century chair from Houghton Hall, Norfolk, sold to Temple Newsam by Phillips of Hitchin in 1960.



Photograph of objects loaned by Temple Newsam, Leeds, on display 'Antique Dealers: Buying, Selling and Collecting at the Stanley & Audrey Burton Gallery at the University of Leeds 4th March - 25th May 2019. Photograph, Antique Dealers project, University of Leeds.

The Generosity of Antique Dealers

Mark Westgarth

The Antique Dealers Research Project has over the past 5 years had amazing support from many members of the antiques trade, both in Britain and from the USA. We've had some very significant donations of antique dealer archives to the Brotherton Library Special Collections at the University of Leeds, as Karen Sayers has outlined in this Newsletter, but also donations of a wide range of antique dealer ephemera, including an array of historical antique dealer catalogues, some of which are exceptionally rare.

In June 2019, thanks to the generosity of Robert Luck, a former Director of the antique dealership of Stair & Company, we have a cache of antique dealer sales catalogues of the dealers' Stair & Company, dating from the 1950s to the 1980s; some of the catalogues retain annotations of prices and stock codes – which make fascinating reading in terms of the changing sale values of antique furniture.

In September 2019, our friend and colleague, Chris Jussel, formerly of the antique dealers Vernay & Jussel, in the USA, sent us a further selection of historic antique dealer's catalogues, including



Stair & Company sales catalogues 1950s-1980s. Photograph, Antique Dealers Research Project, University of Leeds.

those produced by the firm of Thorpe & Foster in c.1980-1985, who were trading in Dorking in Surrey in the 1980s.

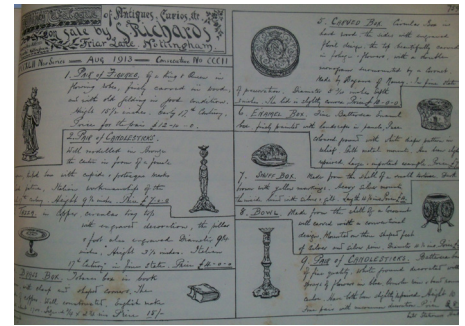
In November 2019, thanks to the generosity of Simon Myers of the antique dealers R.N. Myers & Son, North Yorkshire, the Brotherton Library received a bound copy of lithographed catalogues issued by the Nottingham antique dealer Samuel Richards in the late 1890s.



Antique Dealer sales catalogues, various dealerships, 1980s. Photograph, Antique Dealers Research Project, University of Leeds.

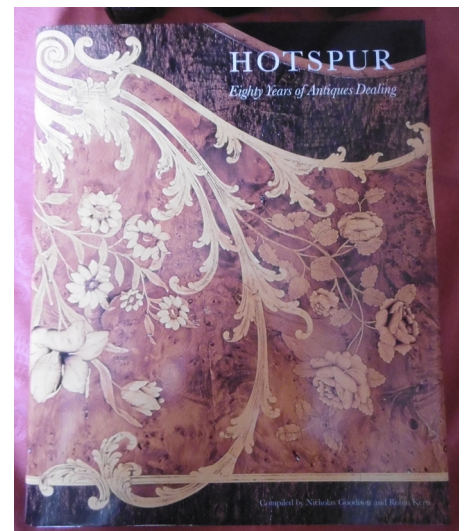
The catalogues came up for auction at Mellors & Kirk in Nottingham, and Ian Wilkinson, the Rare Book Specialist at the auctioneers very kindly alerted us to the forthcoming sale. Simon had also spotted the catalogue and offered to buy it and donate it to the Brotherton Library Special Collections. Simon is the 4th generation of dealers in the firm that still bears his great grandfathers' name – the business was also, like the business of S. Richards, trading in the 1890s, so it was quite fitting that Simon donated the catalogues.

The catalogues produced by Samuel Richards are exceptionally rare – there are a few examples (dating from 1890-1915) in the National Art Library at the V&A Museum, but there are no copies in the British Library.



S. Richards, antique dealer sales catalogue, August 1913. Photograph, Antique Dealers Research Project, University of Leeds.

The antique dealer Robin Kern, donated a large number of copies of his book – Hotspur, Eighty Years of Antiques Dealing, which was compiled by Robin with Sir Nicholas Goodison et al and published in 2004 to celebrate 80 years of the history of Hotspur, founded in 1924.



Robin Kern et al, Hotspur, Eighty Years of Antiques Dealing, (Two Associates, London 2004). Photograph, Antique Dealers Research Project, University of Leeds.

Robin's generous donation of the copies of the Hotspur book is being put to good use – we plan, for example, to give copies of the book as a 'prize' for the best student essays on the new 3rd year undergraduate module at the university, titled 'Antique Dealers: the market for decorative art from curiosities to retro' – I think I'm right in saying that this is the only academic module devoted to the history of antique dealing anywhere in a university context?

We have already started to distribute copies of the book as thank you gifts to those that have helped support the Antique Dealers Research Project and have also donated copies to The Brotherton Library at the University of Leeds and to the research libraries at The Bowes Museum and The Lady Lever Art Gallery, Liverpool. As the

Antique Dealers Research Project continues to develop such volumes will become even more essential for students and researchers. The Hotspur book is a fitting tribute to the students, volunteers and supporters of the Antique Dealers Research Project and we are very grateful to Robin for so generously donating the copies of the Hotspur book to the project.

John Evan Bedford Library of Furniture History

Rhiannon Lawrence-Francis

Collections and Engagement Manager (Rare Books and Maps) Special Collections and Galleries, Leeds University Library

On his death in February 2019 the antique dealer John Victor Bedford gifted a collection of rare books, manuscripts, artworks and objects to the University of Leeds.

Assembled over almost half a century, the John Evan Bedford Library of Furniture History is an exceptional collection covering all aspects of the English home, from interiors and furnishings to lighting and metalwork, drapery and upholstery to architectural and garden design. The books, which also touch on household life and management, date from the seventeenth century onwards.

John Bedford's father, the physician Dr D. Evan Bedford (1898-1978), was also a bibliophile. He gifted his own collection of books on cardiology to the Royal College of Physicians in London in 1971. It was John's wish that his own collection, named in memory of his father, should also be housed in a suitable repository and made available to researchers.

John's book collection comprises over 3,000 printed items, many of them extremely rare, and in some cases unique. The manuscripts include furniture pattern books, ornamental designs and inventories of country houses. The archive is rich in rare ephemera including trade cards, labels and pamphlets, many of which are unknown outside this collection.

John and his friends understood the difficulties that can often accompany the gift of a complex library and archive. Without resources to catalogue a collection it remains hidden, undiscoverable and out of reach to researchers.

The John Victor Bedford Will Trust, with great generosity and vision, is funding a Special Collections cataloguing project to

make the collection fully searchable and accessible. We have appointed a team of four project staff to catalogue the books, manuscripts, artworks and ephemera. The team started work in March but it will be two years before we know the full extent and content of John's collection.

We have already identified some extremely important items. Among them is *The Ladies Amusement: Or, the whole art of Japanning made easy*, by Jean Pillement and other masters. This is the second, enlarged edition, published in c.1762, and is the only known complete and coloured copy in existence.



The Ladies Amusement or the Whole art of japanning made easy, drawn by Pillement and other masters (R. Sayer, London 1762). The John Evan Bedford Library of Furniture History, the University of Leeds. Image credit Leeds University Library.

It contains upwards of 1500 drawings and designs including flowers, insects, shells, figures and garden scenes. The volume was designed to guide genteel ladies in the fashionable hobby of japanning - decorative painting to imitate oriental lacquer work - but it was also useful as a source of inspiration for porcelain and other manufacturers.

Another significant item is *A Description of the villa of Mr Horace Walpole [...] at Strawberry-Hill (1784)*. This beautiful Gothic Revival villa in Twickenham, London is maintained today by The Strawberry Hill Trust. The book now in our care is Horace Walpole's own copy, left in his will to Paul Sandby, the English mapmaker turned watercolourist, who has painted his own bookplate. Other items with significant provenance include *The Works in Architecture of Robert & James Adam (1778-1786)*, which was the Earl of Jersey's own copy and contains his bookplate.

One of the many artworks included in the gift is a portrait by T. Bradley dated 1876 of a man, seated in an interior at a desk. John identified the sitter as George Smith, the illustrious contemporary of Thomas Chippendale the Younger. John Bedford's book collection contains George's Smith's

Cabinet Maker & Upholsterer's Guide, (1826) and he no doubt used this to research the furnishings and drawings featured in the portrait and establish Smith as its subject.



The Works in Architecture of Robert & James Adam, (R. Adam, London 1778-1786), volumes I & II, bound as one volume. The John Evan Bedford Library of Furniture History, the University of Leeds. Image credit Leeds University Library.

We look forward to sharing our findings with you as cataloguing of this extraordinary collection progresses.

PhD Student research on antique dealers

Our PhD students, based in the School of Fine Art, History of Art & Cultural Studies at the University of Leeds, and in the Centre for the Study of the Art & Antiques Market in the School, are all working on various research projects focused on the history of the art market and the history of collecting. Here, three of our students, Gemma Plumpton, Simon Spier and Lucy West, illustrate aspects of their research that intersect with the Antique Dealers Research Project.

Henry, Viscount Lascelles, later 6th Earl of Harewood, Frank Partridge, and the furnishing of Chesterfield House

Upon his return to England in 1919 following the end of the Great War, Henry, Viscount Lascelles, later the 6th Earl of Harewood, set about furnishing Chesterfield House, his new home in Mayfair that he had purchased earlier that year from the Dowager Lady Burton. Lascelles chose not to hire an interior decorator or agent to manage this work, preferring to do so himself, and his preference for old furniture over new meant that he grew to know a number of antique dealers. The most prolific of these relationships was with Frank Partridge & Sons, whose had a gallery at 26 King Street,

St James's Square, London. Between 6 March 1919 and 27 August 1920 Lascelles ran up a bill of £10,280.7s.9d. with Partridge for various items of Chippendale, Kent, Louis XVI, and other antique furniture, as well as tapestry chair covers, candelabra, mirrors, screens, dishes, pictures on glass, and repairs to the above and to items purchased elsewhere. £6000 of this was for a Chippendale writing table and a set of four Chippendale chairs, which went into the Chesterfield House Library.



'Chippendale Chairs': the four Chippendale chairs bought from Partridge in 1919/20, later sold by Sotheby's in 1932 for £2,500 when the 6th Earl moved out of Chesterfield House. Sotheby's catalogue Thursday 7th April, 1932. Photograph, Gemma Plumpton.

Numerous other invoices from 1920 survive for smaller amounts, mostly for repairing antique furniture or adapting it for use, such as mounting needlework onto seats. Given that, in his acquisitions of antiques as with his pictures, Lascelles patronised a large number of different firms, it is significant that so much work was given to Frank Partridge; evidence of Lascelles' trust in him and reflective of Partridge's status as a leading international antique dealer.

As well as buying objects from stock, during the early years of the 1920s Lascelles instructed Partridge to act on his behalf at various sales from aristocratic properties. In 1922 alone Partridge acquired furniture and carpets from sales at 1 Stratton Street (14 February), Cassiobury Park (13 June), and Claremont House (16 October). These were not extravagant purchases, with no more than two lots bought at each sale for under £100 each, including Partridge's 5% commission. Whilst at picture sales Lascelles was often represented by his art advisor, Tancred Borenius, evidently he placed greater faith in Frank Partridge's expertise where antique furniture and other antiques were concerned.

Lascelles continued to patronise Partridge throughout his life and through several property moves, though invoices show that later payments were mostly for repairing, packing, and transporting objects, rather than for the purchase of new items.

Selected sources

6th Earl of Harewood Archive, Harewood House, Leeds: Receipts for furniture, decorative arts, jewellery, paintings, HHTD:2016.2-HHTD:2016.175.

Gemma Plumpton

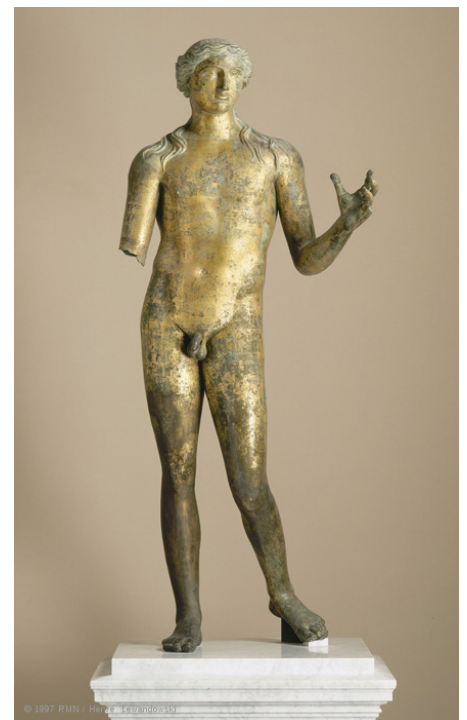
Gemma Plumpton is an AHRC Collaborative Doctoral Partnership PhD student with the University of Leeds and The National Gallery, researching the collection of continental old masters amassed by the 6th Earl of Harewood during the first half of the twentieth century. She is also a Project Assistant for the AHRC-funded SOLD! The Year of the Dealer project.

Samuel Woodburn and the Lillebonne Apollo

As one of the most notable connoisseurs of his age, Samuel Woodburn (1783-1853) is best known as a dealer of pictures, Old Master drawings and prints, operating from his family's premises at 112 St Martin's Lane, London. His name is synonymous with his print publishing enterprises, in addition to his role in the assembly and convoluted dispersal of Sir Thomas Lawrence's esteemed drawings. In fact, the Woodburns' enterprises extended beyond these well-known activities, the family being engaged in all areas of the primary and secondary picture trade; acting as advisors and agents to esteemed clients, galleries and Government; as restorers, framers, and suppliers of art and display materials; as distributors of sales catalogues; in addition to being publishers.

Often overlooked is that Samuel Woodburn also engaged in the trade of antique sculpture, decorative arts, and curiosities. When the German art historian Johann David Passavant visited Woodburn's 'first-rank' premises in 1831, he was shown – for example – a 'splendid' piece by Benvenuto Cellini: 'a kind of bowl, or salver, ornamented with small and delicately finished figures, inlaid in lapis-lazuli, and ivory', a rare relic of his workmanship. More well-known at the time – published by William Young Ottley in the 1820s – was Woodburn's 'magnificent pax' by the Florentine goldsmith Maso Finiguerra, depicting the Virgin and Child enthroned with angels and saints in *niello* on an engraved silver gilt plate, housed in an enamelled, grotesque frame (today in the British Museum). This was in addition to his two cabinets of rare sulphur casts taken from early *nielli*, all purchased from the sale of bibliophile Sir Mark Masterman Sykes' collection – for which he had prepared the sale catalogue with Ottley in 1824.

Arguably one of Samuel Woodburn's most important purchases was the six-foot, antique bronze of Apollo, discovered on the 24 July 1823 at the site of the ancient Roman theatre outside Lillebonne, Normandy. The statue, praised as a work of the second century, though much mutilated on discovery, was described, analysed and reproduced in a pamphlet published at Rouen in 1823, and was later engraved in England in volume three of Charles Roach Smith's *Collectanea Antiqua* of 1854. Following its purchase in 1823, Woodburn had hoped to sell the antique bronze to the British Museum for £2000, after it been admired and recommended by the Trustees. The bronze also later featured in negotiations with the National Gallery as a bargaining chip in the attempted sale of the Lawrence drawings. Yet, with a lack of dedicated funds and overdue museum reforms restricting the nation's purchase of the bronze, among other factors, it was bought in 1853 for the Louvre's Department of Antiquities, where today the Lillebonne Apollo still represents one of the largest bronze statues to have survived from ancient Gaul.



The Lillebonne Apollo, Louvre, Paris. © 1997 RMN / Hervé Lewandowski. Source: <<https://www.louvre.fr/en/oeuvre-notices/lillebonne-apollo>> [23 April 2020]

Interestingly, in 1845, despairing over the ongoing sagas of the Lillebonne Apollo and the Lawrence drawings, Woodburn had even envisaged that the lease for St Martin's Lane might be sold to the Government to house an extension of the national collection: 'a sort of studio' to display drawings, terracottas and bronzes according to the history of art and design.

One wonders whether he had envisaged the Lillebonne Apollo as part of this, albeit failed, museum scheme, and whether in fact the Woodburns possessed a larger range of decorative arts and antiquities than first thought. Nevertheless, clear is that Woodburn's practice extended beyond his recognised enterprises in the trade of pictures, prints and drawings which have endured in the literature.

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Lucy West

Lucy West is an AHRC-funded Collaborative Doctoral Partnership researcher working with the University of Leeds, the National Gallery and the Bowes Museum to examine the role of art dealers and agents in the revival of early European painting in early Victorian Britain.

John and Joséphine Bowes and the London Antiques Market

At the beginning of 1870 John and Joséphine Bowes were prevented from returning across the channel from Dover to their home in Paris due to bad weather. This was to be a prophetic turn of events, for as they waited for clear passage (Joséphine Bowes would not cross unless the sea was placid), political tensions that had been growing between France and

Prussia reached breaking point and war was declared in June.

The matter to which they were attending to in England during the course of 1869 – apart from John Bowes' various business interests and domestic duties at his estate of Streatlam Castle in County Durham – counted laying the foundation stone of their new, purpose-built museum building on the outskirts of the market town of Barnard Castle, just some 3 miles from Bowes' estate. This structure was intended to house their huge collection of paintings, furniture, ceramics and various other *objet d'art* that they had been fastidiously accumulating through various antique dealers in Paris; which was not yet complete. Not to be upset in their mission by international conflict, the Bowes spent a number of months in London looking for more.

It is fairly well known that many of the objects now in The Bowes Museum were purchased whilst in temporary residence in London, particularly at the large International Exhibition that took place from May 1871 in Kensington. This is where they first met a young Emile Gallé representing his father's faïence factory. However, what is less well known is the Bowes were also very active in acquiring objects from the many antique shops that had been emerging in the West End. Taking full advantage of the rapid expansion of the trade the dealers they frequented were spread across a fairly large geographical area – from the Marble Arch to Leicester Square – and all tended to be generalists who offered a 'promiscuous' stock. The Bowes rarely chose to visit dealers who specialised in a particular area preferring instead to stay open-minded about their acquisitions, or when they did visit a specialist they would pick up something classed as 'second-hand', such as the mid-19th century silver-gilt snuff box with the initial of Napoleon Bonaparte they purchased from the silver dealers S. J. Phillips. This recently featured display in the exhibition *SOLD! The Great British Antiques Story* at The Bowes Museum

It is also possible the Bowes took instruction from new forms of publication that aimed to give advice and guidance to budding collectors. Twice they paid a visit to the dealer William Wareham near to Leicester Square, who had been mentioned in Herbert Byng Hall's *Adventures of a Bric-a-Brac Hunter* (1868) as a 'reputable dealer', and sold a vast array of objects to the British Museum in the 1860s and 70s, from cuneiform tablets to Japanese netsuke. Perhaps most apt for the Bowes was their patronage of one dealer in particular. 'P. Albert', on his billhead is described as an 'Importer of & Dealer in Works of Art of Every Description', so must have appealed to the

Bowes' magpie taste. Crucially he appears to be French, carefully noting the many *etui en or* and *cristal en roche* pieces that Joséphine Bowes had selected and writing them out in her native language. The Bowes visited Albert no less than 6 times during their London visit in the Spring and Summer of 1870 and included in the purchases from him is the early 19th century golden clockwork mouse studded with pearls that is now one of the star objects at the museum



Gilt Mouse Automaton, Possibly Swiss c.1818 X.5477 © The Bowes Museum

Albert seems to have been an established dealer before the influx of refugee dealers that set up premises in London due to the catastrophic effect of the Franco-Prussian war on the Paris art market later in 1870, such as the famous patron of Impressionist painters Paul Durand-Ruel (1831-1922). However, the cross-channel commerce in antiques, indeed the global reach of London, was strong enough at this point that the Bowes could still find a piece of Paris in Oxford Street, and in the words of art market historian Pamela Fletcher, do a 'Grand Tour on Bond Street', which is exactly what they did.

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The Bowes Museum Archive, JB/5/4, London dealer files

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Charles Hardy, *John Bowes and the Bowes Museum*, (Barnard Castle: Friends of The Bowes Museum, 1982)

Simon Spier

Simon Spier is an AHRC-funded student with The Bowes Museum and the University of Leeds exploring the formation and presentation of the founding collection of The Bowes Museum in the context of the expanding antiques market and the rise of museums in the second half of the nineteenth century.

Antique Dealers Research Project Supporters

Volunteering for the Antique Dealers Projects

Since 2013 we have had almost 40 volunteer researchers and archive assistants working on various aspects of the antique dealer's projects. We have also had more than 150 individuals who have supported the projects by sharing information or sending us antique dealer material. We would like to thank all our volunteers and those that have offered help and support – **Thank You All!**

We are always looking for volunteer researchers, or teams of researchers, (local historians, family historians) who would like to send us information on any antique dealers in their local area or elsewhere in Britain. We are also looking for volunteers to enter data into the antique dealers interactive website antiquetrade.leeds.ac.uk If you are interested in participating in the project you can register your interest by sending us an email to: antiquedealers@leeds.ac.uk

or write to us at:

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More regular updates on the Antique Dealers Research see:

Project Website – www.antiquedealers.leeds.ac.uk
Project Blog – www.antiquedealersblog.wordpress.com
Project Twitter – www.twitter.com/antiquedealersA

We would like to thank the following for their support of key aspects of the Antique Dealers Research.

