



# Antique Dealers Research Project Newsletter

Issue 002  
Spring 2021

## Introduction

Welcome to our second edition of the Antique Dealers Research Project Newsletter. This edition is again packed with updates on the antique dealer research project at the University of Leeds, but you can still also follow more regular updates on the antique dealer research project by checking the antique dealers research blog and the research project pages: <https://antiquedealers.leeds.ac.uk>



C. Charles antique shop interior, Brook Street, London, c.1900; The Connoisseur September 1903. Photograph Antique Dealers Research Project, University of Leeds.

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

1. SOLD! The Year of the Dealer Project
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## SOLD! The Year of the Dealer Project

**The 'SOLD! The Year of the Dealer: Antique Dealers, Art Markets and Museums' (YoD) project, funded by the Arts & Humanities Research Council (AHRC) has slowly started to come out of the hibernation forced on us as a result of the Covid-19 crisis.**

In the Spring we managed to obtain a further extension to the project from the AHRC, which will now officially end on 31st December 2021. 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).

The YoD project had already completed several activities and events before Covid-19 intervened, including workshops at The Bowes Museum and The Ashmolean Museum and our 'In Conversation' event at the Lady Lever Art Gallery, Port Sunlight, near Liverpool. Planning the remaining events and activities has been a real challenge, with social distancing restrictions and several members of staff at our collaborating partner museums on furlough, some of whom, sadly, have had to take early retirement or redundancy – these are the real long-term effects of the pandemic.

Now that the Covid-19 restrictions are easing we are replanning the YoD project, with plans for an 'In Conversation' event at Temple Newsam, Leeds and a Q&A focused on the making of the film Quinneys at the Victoria & Albert Museum, London. We are

also replanning our antique dealer trails with our collaborating partner museums. We can reveal one of the museum objects we aim to include in the trails is this suite of 18th century Italian giltwood furniture, which will be part of the antique dealer trail at the Lady Lever Art Gallery. The suite was sold to Lord Leverhulme by the famous dealer 'C. Charles' of London and New York for £100 in 1919. C. Charles was none other than Charles Duveen (1871-1940), the brother of Joseph Duveen (1869-1939). C. Charles' antique shop is shown in the image, left.



18th century Italian giltwood suite at the Lady Lever Art Gallery, Port Sunlight, sold by C. Charles to Lord Leverhulme in 1919. Photograph, Antique Dealer Research Project, University of Leeds.

The dealer trails will now be based on a digital format with multimedia content – so do keep your eyes on the Antique Dealer Research Project website for more updates. We are also very pleased to say that we have managed to complete one part of the YoD project during the pandemic, the filming of the play 'Quinneys', and you can read more about that on pp.2-3 of the current Newsletter.

**Mark Westgarth**

# Quinneys - The Film (2021)

Mark Westgarth

**The Covid-19 crisis has had a real impact on our plans to restage the play 'Quinneys' (1915), which is one of the key aspects of the 'Year of the Dealer' project.**

Just to remind you, *Quinneys'* is a story of the life and activities of the fictional antique dealer 'Joseph Quinneys' and was written in 1914 as a novel by the prolific writer Horace A. Vachell (1861-1955). Vachell composed *Quinneys* as a play in 1915. The first performance of the play took place on 20th April 1915 at the Theatre Royal, Haymarket, London, and it was regularly performed all over the world from 1915 until the 1950s.

Originally, we had planned to stage one live theatre performance of the play, back on 28th March 2020, but that had to be cancelled due to the first of the many Lockdowns. Replanning a live performance has proved to be a considerable challenge, with Social Distancing still in place, theatres still closed, and the student actors having limited timeslots for a live performance. However, out of this adversity we have created what we think will be an even better, and more impactful, project – we have made *Quinneys* into a film!

With our amazing student actors from the School of Performance & Cultural Industries, University of Leeds, and with Dr George Rodosthenous, who leads on the MA in Theatre Directing at the University of Leeds in the School of Performance & Cultural Industries, as Director, we filmed '*Quinneys*' at The Stage at the University. It is now being edited, ready for screening in a premiere later in the year. Here (below) are the cast of *Quinneys*, in full costume, on the film set.



Quinneys, with all the student actors at The Stage, University of Leeds. L-R, Sebastian de Pury, Samuel Parmenter, Fergus Johnston, Annabel Marlow, India Walton, Hannah Rooney, Stephenson Catney and Malcolm Webb. Photograph, Antique Dealers Research Project, University of Leeds.

We managed to retain 6 of our original 8 actors – unfortunately, Morgan Buswell and Jake Purcell had commitments elsewhere – but Samuel Parmenter (the eponymous Quinneys) and Hannah Rooney (Mrs Susan Quinneys) remain, as do the rest of the cast, Annabel Marlow (Posy, Quinneys's daughter) Fergus Johnson (James, Quinneys's foreman), India Walton (Mable Dredge, Quinneys's typist), and Stephenson Catney (Cyrus P. Hunsaker, American millionaire collector). We also managed to recruit two new student actors, Malcolm Webb (Sam Tomlin, antique dealer) and Sebastian de Pury, (Dupont Jordan, another American millionaire collector) as replacements for Morgan and Jake.



Quinneys, black and white publicity still by Andy Mills. Antique Dealers Research Project, University of Leeds.

Filming took place in late June and early July, with George Rodosthenous directing, and Patrick Bannon, assisted by Sebastian de Pury, as cameramen; we also welcomed Samantha Willetts (another of George's students in Performance & Cultural Industries) as Theatre Manager and Lighting Design, and had fantastic help from the team at The Stage at the University (especially Andy Mills and Matthew Harrup).

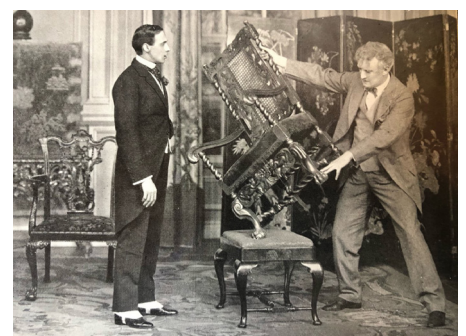


Filming Quinneys. Photograph, Antique Dealers Research Project, University of Leeds.



George Rodosthenous directing Quinneys. Photograph, Antique Dealers Research Project, University of Leeds.

The theatre/film set for *Quinneys* is also a key part of the project. When the play was first performed leading antique dealers of the day, such as Walter and Ernest Thornton-Smith and Moss Harris & Sons, loaned genuine antiques for the set. Below is a photograph from one of the earliest performances of *Quinneys* in 1915 in which the actors are surrounded by real antique furniture and ceramics.



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

For our filming several leading antique dealers of today generously loaned antiques for the set; and we would like to especially thank David Love, of David Love Antiques, Harrogate, Simon Myers, of R.N. Myers &



Son, Gargrave, and Tony Lumb, of Charles Lumb Antiques, formerly of Harrogate, for loaning such special objects for the film. David, for example, loaned us this beautiful late 18th century painted table, described by Quinney in the play as 'Painted by Cipriani'.



Late 18th century painted table, loaned by David Love Antiques for Quinneys' 'sanctuary'. Photograph, Antique Dealers Research Project, University of Leeds.

The play only has two sets, the first, shown in a bird's eye view photograph (below) is Quinney's 'Sanctuary', and is where he displayed all his most precious objects. The second set (below, with some of the actors) is the antique dealer Sam Tomlin's dining room. In some of the original performances of the play the objects in Tomlin's set were loaned by Lyon's Tea Rooms, as a stark contrast with the expensive and rare antiques in Quinney's 'Sanctuary'.



Bird's eye view of the set for Quinney's 'Sanctuary'. Photograph Antique Dealers Research Project, University of Leeds.

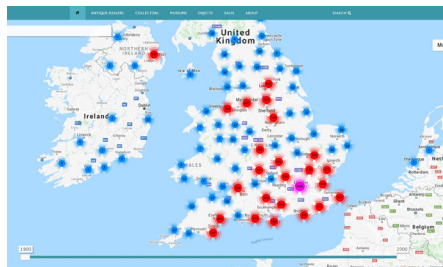


Sam Tomlin set with some of the actors from Quinneys. Photograph, Antique Dealers Research Project, University of Leeds.

We will be screening Quinneys, the film, in either November or December this year, at a cinema in Leeds and, shortly after, at a venue in London. The screening will be free. After then, the film will be available for free via the project website. We would like to thank the Arts & Humanities Research Council for the funding, and everyone who helped with making the film.

## Antique Dealers Research Project Interactive Map

Mark Westgarth



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

### We have continued to add data to the Antique Dealers Research Project Interactive Map website [antiquedealers.leeds.ac.uk](https://antiquedealers.leeds.ac.uk)

Our focus has begun to shift from adding names and addresses of antique dealers from the period 1950-1960 (which is now all but complete), to adding names and addresses of antique dealers trading in Britain in the period 1960-1975. Over the past months we have increased the number of dealerships in the map from 8,500, as reported in AD Newsletter no.1, to more than 11,000 dealerships. In the

coming months we will continue to add more data to the map as we move to add dealerships from the period of the 1980s, so do keep your eye on the antique dealer map website.

The AD Map was, as some of you know, down for a few weeks from late May until early July. Unfortunately, the map developed a software programme error, which has now thankfully been fixed. Thank you to everyone who emailed us telling us about the error code message on the AD Map website. We are currently negotiating a move for the map to a new server, so we hope that you will all be able to continue to enjoy using the AD map as it continues to expand and develop.

As well as being a key output for the Antique Dealers Research Project the AD Map is proving to be an invaluable research tool for researchers across the world and is now regularly cited in published literature on the subject of the art market. Most recently, the map was cited in an essay on the galleries of the Duveen dynasty, 'Purpose Built: Duveen and the Commercial Art Gallery' by Anne Helmreich, Edward Sterrett and Sandra van Ginhoven, in *19th Century Art Worldwide*, volume 20, Issue 2, Summer 2021 - Purpose-Built: Duveen and the Commercial Art Gallery (19thc-artworldwide.org)

If anyone would like to help in adding data, please do email us at [antiquedealers@leeds.ac.uk](mailto: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 – see <https://antiquedealers.leeds.ac.uk/get-involved>

See ALSO – the work of one of our undergraduate students, Sophie Corner, who recently completed an assignment focused on the Antique Dealer Map for the level 3 module 'ARTF3099 Antique Dealers: the market for decorative art from curiosities to retro' at the University of Leeds, on pp 4-5 of this Newsletter.

# The Antique Dealers Research Blog

Mark Westgarth

The antique dealers research blog is now almost 8 years old – it began, very slowly, in October 2013 with a short blog post announcing the start of the antique dealers' research project - **October 1 2013 | antiquedealersblog <https://antiquedealersblog.com/2013/10/>** It attracted just 20 visitors in October 2013, but now regularly has around 900 visitors a month (the highest number of visitors was for a blog post in April 2020 when it had more than 1,200 visitors).



Antique Dealers' Blog Header.

In total, the blog has had more than 60,000 visitors over the years, and we've posted more than 200 blog posts, amounting to more than 120,000 words. There have been regular themes for blog posts, including updates on various research activities such as our Oral History project and our Antique Dealer Map website and Antique Dealer archives updates. The most popular individual blog posts have been a post on the subject of Bluett & Sons, the well-known dealers in Chinese works of art (December 2013 – 1,362 views); our 'Lockdown Quiz' in April 2020 (which was actually the Christie's auctioneers Christmas Quiz from 1978) – 807 views); our blog post on historic images of interiors of antique shops in April 2014 – 768 views).



Interior photograph of the shop of William Lee, Stonegate, York, c.1949. Image, Antique Dealers Research Project, University of Leeds.

There have also been themed blog posts on <https://antiquedealersblog.com/2020/09/27/antique-dealers-and-theatre-film-props/> and on the Grosvenor House Antiques Fair: <https://antiquedealersblog.com/2021/01/31/the-grosvenor-house-antiques-fair/>

The blog posts are key word searchable and have 'tags' so you can search within themes we have developed in the blog. We hope that everyone continues to enjoy our posts on the antique dealers research blog - <https://antiquedealersblog.com/>

## Teaching the History of Antique Dealing

Mark Westgarth

The year three undergraduate module ARTF3099 'Antique Dealers: the market for 'decorative art' from curiosities to retro' at the University of Leeds is now in its 3rd year and continues to attract considerable interest from students. As far as we know, the 'Antique Dealers' module is the only module of its type in the UK University Higher Education system.

This year as part of the continued development of the 'Antique Dealers' module we were delighted to welcome antique dealer Louise Phillips, of Elaine Phillips Antiques, Leyburn, North Yorkshire, for a Q&A session with the students. Louise's mother, Elaine Phillips, established the distinctive business dealing in oak and country furniture and objects in the 1960s; Louise joined her mother's antique dealing business in 1985 – see [www.elainephillipsantiques.co.uk](http://www.elainephillipsantiques.co.uk)



Louise Phillips, at home, surrounded by antiques. Photograph courtesy of Louise Phillips.

Teaching at the University was still delivered virtually, so the session we had with Louise was on Zoom, but the students thoroughly enjoyed talking to a real antique dealer as part of the learning and teaching on the module. Louise answered the wide-ranging questions from the students with great enthusiasm and candour, outlining her personal experiences of being an antique dealer. The Q&A is a key element of the module, and we hope to speak to Louise

again next year. Louise said of her collaboration with the University, 'I was delighted to be able to speak to the students; inspiring students is something I am very passionate about.' As a result of the Q&A session at least two of the students have expressed a wish to become antique dealers in the future!

## News from our Undergraduate Students

Mark Westgarth

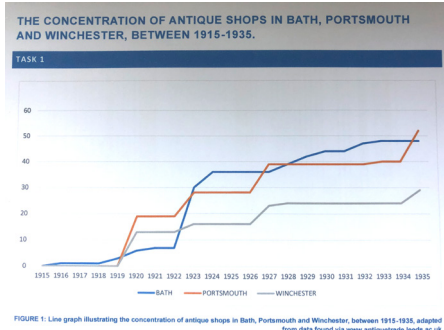
In our previous AD Newsletter (Spring 2020) we highlighted the fantastic research on the history of antique dealing that some of our PhD students were doing, and in the current Newsletter we thought we would turn our focus on the work of some of our undergraduate students.

Sophie Corner (BA History of Art) was one of the students enrolled on the year 3 module 'ARTF3099 Antique Dealers: the market for decorative art from curiosities to retro' which runs from late January until late May each year. One of the assignments for this module requires the students to undertake an analysis of the data in the Antique Dealer Map website [www.antiquetrade.leeds.ac.uk](http://www.antiquetrade.leeds.ac.uk) (see p.3). Sophie produced a very sophisticated analysis of the changing landscape of antique dealers in Bath, Portsmouth and Winchester in the period 1915-1935, achieving top marks in the cohort for her assignment and we have included some extracts from her assignment below.

Tomas Henry-Roitberg (BA Art Gallery & Museum Studies) was enrolled on the year 3 Museum Work Placement module. For his placement Tomas worked alongside the archive team at the Brotherton Library Special Collections at the University of Leeds, working on the antique dealer archives. As part of his placement work Tomas edited and expanded the Phillips of Hitchin biography in the Antique Dealer map and also created a Wikipedia page for Amyas Phillips, the son of the founder of Phillips of Hitchin, F.W. Phillips; and our special thanks go to Jerome Phillips, for checking the biography and wikipedia for us. You can read about Tomas' experience on work placement in the antique dealer archives and links to his Phillips of Hitchin biography and the Wikipedia page for Amyas Phillips on p.6 below).



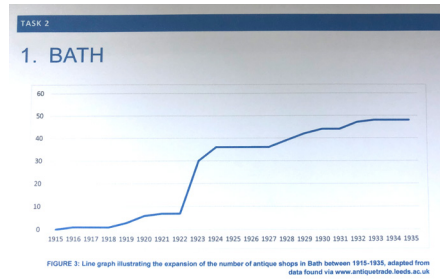
## Sophie Corner's Antique Dealers Map Assignment – 'An analysis of the development of the concentration of antique shops in Bath, Portsmouth and Winchester, between 1915-1935.'



Graph created by Sophie Corner illustrating the expansion of antique shops in Bath, Portsmouth and Winchester between 1915-1935.

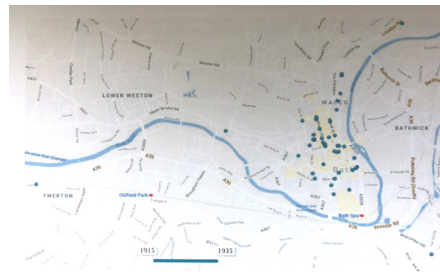
### SOPHIE CORNER

1.1 ANALYSIS Utilising the data found via the Antique Dealer Map website ([www.antiquetrade.leeds.ac.uk](http://www.antiquetrade.leeds.ac.uk)), the number of antique shops in the Bath area has expanded considerably between 1915-1935. In Bath, the first recorded antique shop in operation was owned by Walter J. Tilley, who, according to his autobiographical book 'The Antique Trade: 30 years' experience of antiques' (1928), from November 1923 dealt in 'old china, prints, furniture etc.'. Between 1922 and 1923 there is an enormous rise in antique shops in Bath from 7 to 30. This rapid development is symptomatic of the expanding market for antiques in the Post World War I period. From 1915 onwards, kickstarted by Robert Atkinsons' post-war plans for the Bath city centre there was an ever-increasing interest in preserving and further evoking Bath's classical heritage at a time when the rhetoric of Roman civilisation was increasingly pertinent (for example, in 1923, the Roman hot plunge baths were excavated). Considering Bath's historic architectural fabric, operating as an increasingly developed centre for tourism, it is therefore unsurprising that between 1923 and 1935 we can see a steady expansion of antique shops in Bath, culminating at 48 shops in 1935.



Graph created by Sophie Corner illustrating the expansion of antique shops in Bath 1915-1935.

Some dealers expanded to multiple locations in the Bath city centre, as well as neighbouring towns and cities. Notably, the Ways Antique Gallery was located in Bristol between 1905-1928 and expanded to a further two branches in Bath during 1932 and 1936. According to the data on the website the most established antique shop owner in the area between 1915-1935 was John William Caldicott, who had 3 shops operating in Bath, as well as 4 shops located in Birmingham, London and two in Wolverhampton. Furthermore, considering the specialisms of the antique shops a pattern seems apparent for dealing in Antique Silver and Old Sheffield Plate; John William Caldicott (1900-1933), along with Joseph William Rose (1920-1933), Douglas R. Bird (1924-1933), and W.G. Dickenson & Sons (1933-1951) are all listed under this specialism.

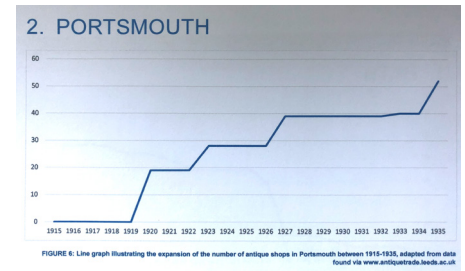


Screen capture illustrating the locations of antique shops in Bath 1915-1935.

### 2.1 ANALYSIS

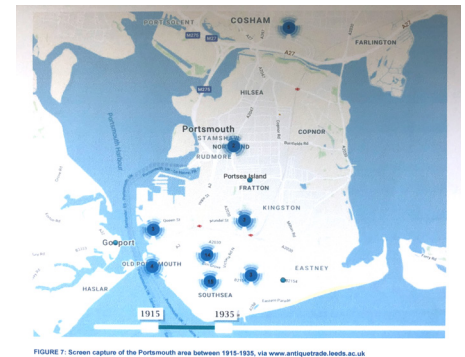
Given its location as a port, throughout its history Portsmouth has been an epicentre for travel, whereby many people would meet and exchange goods. Towards the end of WWI, upon entering the great war, many American soldiers and medics travelled to Portsmouth between 1917 and 1918 (by 1918 Portsmouth was described as 'Little America'). As shown by the data has collated via the Antique Dealer Map there was a considerable growth of antique shops in Portsmouth post-1919. Like Bath, the expansion of antique shops

could have been accelerated in light of post-war conditions.



Graph created by Sophie Corner illustrating the expansion of antique dealers in Portsmouth 1915-1935.

Aside from being a hub for transatlantic travel, coastal cities such as Portsmouth were key tourist resorts during the 1920s and 1930s. As antique shops began to progressively evolve as a central cog in British culture during the 19th and 20th centuries, it is therefore unsurprising that there was an increasing demand for antique shops located in these popular touristic locations. Of note, Charles Moreton, who traded in general antiques in Portsmouth from 1923, expanded to 3 shops in the area by 1948, until eventually opening a shop in Surrey in 1965 and by that time he was exclusively trading in antique ceramics.



Screen capture illustrating the concentration of antique dealers in Portsmouth 1915-1935.

From around 1923, there appears to be a considerably high density of female-owned antique shops located on the east end of Southsea, near Portsmouth - this certainly deserves a closer inspection. As illustrated by figure 7, Bath only possessed 35% of female antique shop owners, Portsmouth enjoyed 65% - in which prominent dealers such as Mrs Ellen Oliver and Mrs Mary Jennings, both expanded trade from another shop location between 1935 and 1939.

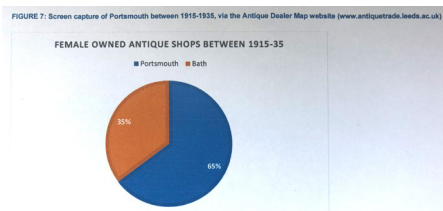
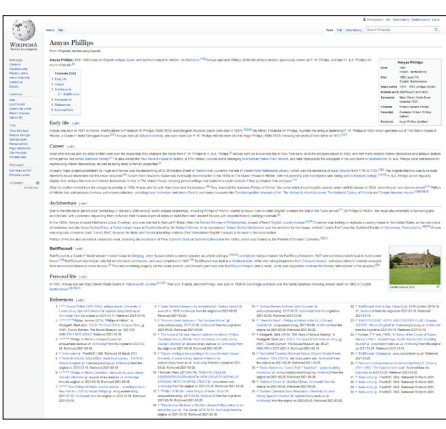


FIGURE 7: Chart illustrating the amount of female owned antique shops in Portsmouth and Bath during 1915-1935, adapted from data found via www.antiquetrade.leeds.ac.uk

Chart created by Sophie Corner illustrating the percentage of female antique dealers in Portsmouth and Bath 1915-1935.

Whilst numbers of female antique dealers were rapidly increasing during the 20th century, a possible explanation for the considerably high number of female antique dealers in Portsmouth could be explained simply by the fact that the area had been a military hotspot, meaning many women would have likely been widowed following the culmination of the war, and due to popular demand for the industry in light of high levels of trade and tourists, they found their way into the antique world.

### Tomas Henry-Roitberg's BA Museum Studies Work Placement Project in the Brotherton Library Special Collections



Screen capture of Wikipedia page for Amyas Phillips.

**Tomas Henry-Roitberg**  
I worked closely with the Phillips of Hitchin archive through two separate projects I undertook during my placement with Leeds University's Special Collections: the first being the creation of a Wikipedia biography for Amyas Phillips, and the second being the expansion of the Phillips of Hitchin biography on the Antique Dealers Map website. Both biographies had slightly different approaches and contents, however they share an almost identical collection of sources, with much of the information coming from within the Antique Dealers Research Project.

Wikipedia is essentially an encyclopaedia that I grew up with, so creating a biography for Amyas Phillips from scratch proved an interesting project. After attending a Wikipedia editing webinar, I got to work researching sources and slowly started to build up Amyas' Wikipedia page. Though there was a lot of information about Amyas' antiques career, there was little about other aspects of his life so websites like FreeBMD had to be consulted. There was also some information that would have proved pointless within the Wikipedia article but are perfect for the Phillips of Hitchin biography on the Antique Dealers Map website, such as detailed information on other members of the Phillips family, or details about the antiques business itself (including specific purchases and specialities). The converse was also true, with more information of Amyas Phillips' architectural interest providing around a third of the text on his Wikipedia biography.



Screen capture of Phillips of Hitchin biography on Antique Dealers Map website.

You can read Tomas' Wikipedia page on Amyas Phillips here:  
[https://en.wikipedia.org/wiki/Amyas\\_Phillips](https://en.wikipedia.org/wiki/Amyas_Phillips)  
You can read Tomas' biography for Phillips of Hitchin in the Antique Dealers Map website here:  
<https://antiquetrade.leeds.ac.uk/dealerships/35452>

## Oral Histories Project

Mark Westgarth

**We completed our 43rd oral history interview recently – with David Love, of David Love Antiques Limited in Harrogate.**

David has been in the trade for more than 50 years, having started helping out at his mother's antique shop, Araxie Love, in Richmond, North Yorkshire, in the 1960s, before opening his own shop in Shipston-on-Stour in Warwickshire in 1969; moving back to Yorkshire, to Harrogate, in the early 1970s, where he has remained ever since.



David Love, at his Harrogate shop, 2021. Photograph, Antique Dealers Research Project, University of Leeds.

Now that Lockdown and Social Distancing are gradually easing, we are planning more Oral History interviews, including, sometime in August 2021, with Louise Phillips, of Elaine Phillips Antiques, the new chair of the British Antique Dealers' Association (BADA) – see also 'Antique Dealer's History Teaching' on p.4 of the current AD Newsletter.



The oral histories project has been helped by BADA and LAPADA (The Antique Dealers' Association), who have both provided funding for travel to allow us to continue our oral history interviews. The BADA supported 13 'BADA Voices' interviews between 2016 and 2019. And, more recently, the LAPADA funding has supported 3 'LAPADA Voices' so far, with several more 'LAPADA Voices' lined up in the coming months. We are so grateful to both BADA and LAPADA for their support to the research project.



Information on the Oral History can be found in the Oral History webpages on the project website:  
[www.antiquedealers.leeds.ac.uk](http://www.antiquedealers.leeds.ac.uk)

## Antique Dealer Archives

Mark Westgarth

**The extraordinary range of antique dealer archives that have been so generously donated to the Brotherton Library Special Collections (BLSC) at the University of Leeds have recently been supplemented by two further very significant donations of material.**

Kate Hay, until her recent retirement, assistant curator in the Department of Furniture, Textiles & Fashion at the Victoria & Albert Museum, was instrumental in facilitating the transfer to the BLSC of two very rare photograph albums of antique furniture, formerly stock-book albums of the antique dealers Kent Gallery, London, and dating from c.1920-1930.



The two Kent Gallery albums, c.1920-1930. Photograph courtesy of Kate Hay.

### Kent Gallery archive

Kent Gallery were one of the leading dealers in antique furniture in the opening decades of the 20th century, trading from various locations in London – the main headquarters of the business was in Conduit Street. The business was established by Edward Horace Benjamin, who, by the early 1920s had been joined by Lionel Harris Junior (b.1903) and Maurice Harris (b.1900), the sons of the well-known dealer Lionel Harris (1852-1943). The Harris family had extensive antique dealing interests – they owned ‘The Spanish Gallery’, (aka ‘The Spanish Art Gallery’) one of the leading dealers in Spanish work of art in the period; and Lionel Jnr and Tomas Harris (1908-1964) also operated their own antique dealing businesses in the 1920s and 1930s.

Kate and I came across the photo albums back in 2017 when I visited Kate at Blythe House (the V&A Museum stores) to look

over some other antique dealer related material, and I immediately had a sense that the albums were created by the antique dealers’ Kent Gallery. I’d seen Kent Gallery photographs many times previously and, like many leading antique dealer photographs, they have a very distinctive appearance – often the objects are photographed against particular backgrounds or are framed in a particular way. The albums are quite large format (c.20 inches high) and are rather grand, being leather bound and finished with gilt-tooling. They would have been used by Kent Gallery as inventories of stock, as well as perhaps to show customers what was available for sale and acting as catalysts for asking customers what kinds of antique furniture they might be interested in purchasing.



Kent Gallery album, c.1920-1930. Photograph courtesy of Kate Hay.

Kate Hay did some further research on the albums and discovered that they had been given to the V&A Museum by the antique dealer Ronald A. Lee in 1973 but had never been accessioned into the V&A collection – it’s fitting therefore that the albums are coming to the BLSC, which, as you may know, also has a collection of Ronald A. Lee material kindly donated by Ronald Lee’s daughter Georgina Gough.



Kent Gallery album, c.1920-1930. Photograph courtesy of Kate Hay.

Kate Hay tells us: ‘the archival material had been moved to the stores owing to lack of space in the departmental office. It had been collected since about 1960 as part of an initiative started by the then Keeper, Delves Molesworth, to establish furniture

history as an academic discipline, as study material for furniture curators.’

We would like to thank Kate, and her colleagues Leela Meinertas (Senior Curator) and Christopher Marsden (Archivist of the V&A Archive of Art & Design), and to Karen Sayers, archivist at the BLSC, for all their help in transferring the Kent Gallery albums to Leeds.

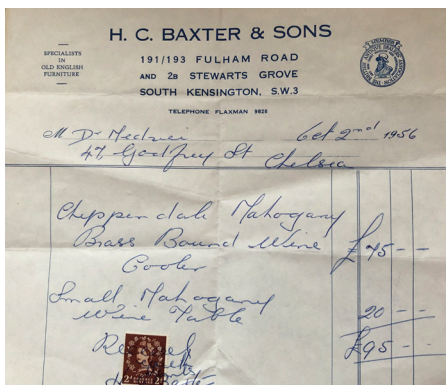
### Medvei Collection archive

The other archive of antique dealer related material recently donated to the Brotherton Library Special Collections is a small cache of invoices and associated correspondence from the collection of Dr. Cornelius Medvei (1905-2000). These have been generously donated by the son of Dr. Medvei, also called Cornelius. Dr. Medvei was born in Budapest and brought up in Vienna. He came to Britain in November 1938 as a refugee from the Holocaust and retrained as a physician at St Bartholomew’s Hospital. He remained in London for the rest of his life and built up a substantial collection of antique silver buying from leading antique silver dealers of the day including Crichton Bros., H.R. Jessop, William Bruford, Maurice Freeman and How of Edinburgh. Mrs. How seems to have been the key supplier to Medvei, and there are scores of fascinating invoices from How of Edinburgh in the archive donated to Leeds. Including this example (below), recording the sale of a ‘milk boat’, of 1745, two ‘rat-tail teaspoons’ (one of 1718, the other from 1707), and a ‘salt basket and spoons’ of 1862; all for the total of £130 in May 1962.

HOW OF EDINBURGH, LIMITED. DEALERS IN THE FINEST ANTIQUE SILVER AND JEWELLERY.			
SILVER		TRADE MARK	
AND GEMMETTS OF ART		WELLS	
SILVER		WELLS	
MADE FOR PRIVATE		WELLS	
PURCHASE AND DIVISION		WELLS	
2-3 PICKERING PLACE, ST. JAMES'S STREET, LONDON, S.W.1.			
Dr. V. C. Medvei, 168 Lupus Street, Westminster, London, S.W.1.			
8th May, 1962			
INVOICE			
10918	Milk Boat, by J.Ker, Edinburgh 1745, weight 6 oss.18 dwts	£95	- -
11128	Decorated Rat-Tail Teaspoon (damaged) London circa 1718	5	- -
11130	Rat-Tail Teaspoon, London 1707	20	- -
10892	Pair of Salt Baskets and Spoons, Edinburgh 1862	10	- -
		£130	- -

Invoice from How of Edinburgh, 1962, in the Medvei Collection, now at BLSC. Photograph, Antique Dealers Research Project.

In 1958 Medvei founded The Society of Silver Collectors, asking the formidable Mrs How and Arthur Grimwade, (director of the silver department at Christie's) to become honorary advisors. The selection of invoices includes not only a substantial number of examples from leading antique silver dealers, but also invoices for antique furniture from dealers such as Horace Baxter & Sons, trading from the Fulham Road in London – this invoice, for example, dated 1956, for 'A Chippendale mahogany brass bound wine cooler' (£75) and a 'small mahogany wine table' (£20) is typical of the invoices from antique furniture dealers in the Medvei collection. The BLSC also has a series of stock books and sales ledgers from the firm of H.C. Baxter & sons, dating from 1951 to 1978, and kindly donated by Gary Baxter, so again it is fitting that the Medvei invoices have made their way to Leeds.



Invoice from H.C. Baxter & Sons, 1956, in the Medvei Collection, now at BLSC. Photograph, Antique Dealers Research Project.

The Medvei invoices are currently in quarantine, before being cleaned and catalogued, and will be available for research later in the year. And once again, thank you to Karen Sayers and the archive team at the BLSC for all their help and support with the Medvei collection archive material, and thank you to Cornelius for so generously donating the material to Leeds.



The BADA Annual Dinner, King's College, Cambridge 22nd March 1953. Image courtesy of the BADA.

## The British Antique Dealers' Association Annual Dinner 1953

Mark Westgarth

**As part of the varied research activities of the Antique Dealers Research Project we have developed a small research project to try to identify as many antique dealers as possible in this photograph of the British Antique Dealers' Association annual dinner from 22nd March 1953, which took place at King's College, Cambridge that year.**

The photograph was initially kindly sent to us by Georgina Gough (the daughter of the antique dealer Ronald A. Lee), and we thought it would be a fascinating project to put names to the faces in the photograph. This has proved to be somewhat more of a challenge than we first envisaged, given that there are only a few dealers still around who might recognise the faces from the annual dinner of 1953. But we have made some progress, thanks to the help of several antique dealers, and have managed to identify 24 of the 142 individuals (which includes partners and wives of course).

The names we have the numbers so far are listed below, together with the name of the person who has kindly suggested the name of the dealer and the name of the antique dealing business. If you think you recognise anyone in the photograph we

would be delighted to hear from you – do email us at [m.westgarth@leeds.ac.uk](mailto:m.westgarth@leeds.ac.uk) or [antiquedealers@leeds.ac.uk](mailto:antiquedealers@leeds.ac.uk)

- 1 – Morton Lee *Morton Henry Lee* (Georgina Gough)
- 19 – Joseph Blanchard *J.W. Blanchard* (Orlando Harris)
- 31 – Henry Rubin *Pelham Galleries* (Georgina Gough)
- 35 – William Redford *William Redford* (Georgina Gough)
- 36 – Tom Starling *Harrods* (Georgina Gough)
- 37 – Gladys Lee *wife of Morton Lee* (Georgina Gough)
- 39 – Ronald A. Lee *R.A. Lee* (Georgina Gough)
- 41 – John Partridge *Frank Partridge & Sons* (Georgina Gough)
- 55 – John Beazor *John Beazor & Sons* (Martin Beazor)
- 56 – Mrs John Beazor *wife of John Beazor* (Martin Beazor)
- 57 – John ('Johnny') Fredericks *C. Fredericks & Son* (Martin Beazor)
- 58 – Gladys Fredericks *wife of John Fredericks* (Martin Beazor)
- 63 – David Seligman *Gered Antiques* (Daniel Mankowitz)
- 72 – Betty Lee *wife of R.A. Lee* (Georgina Gough)
- 73 – Claude Partridge *Frank Partridge & Sons* (Georgina Gough)
- 74 – Harold Leger *Leger Galleries* (James Millard)



- 87 – ? Ernest Rubin *Pelham Galleries* (Martin Beazor)
- 89 – Frank Collins *Collins & Clarke* (Martin Beazor)
- 90 – Mrs Frank Collins *wife of Frank Collins* (Martin Beazor)
- 97 – Mrs Joe de Haan *wife of Joe de Haan* (Martin Beazor)
- 98 – Joe de Haan *J. de Haan & Son* (James Millard & Martin Beazor)
- 106 – Amy Oakes *Wife of James Oakes* (John Hudson)
- 109 – ? Norton S. *J Phillips* (James Millard)
- 118 – John Sabin *Frank Sabin* (James Millard)

## The Generosity of Antique Dealers

Mark Westgarth

**Following on from the report in the last Newsletter (Spring 2020), The Antique Dealers Research Project has continued to have amazing support from members of the antiques trade.**

Several antique dealers helped with loans of antiques for the set for the filming of *Quinneys* (see pp.2-3), and a number of dealers very kindly sent us antique dealing ephemera and information on the history of their businesses.

**Robert Ogden**, of the well-known dealers in antique jewellery James Ogden (Ogden of Harrogate, established in 1893) very kindly sent us a booklet outlining the history of the firm, published in 2013 – and thank you to Jack Ogden, Robert's uncle, for facilitating the conversation.



Booklet on the history of Ogden of Harrogate (2013). Photograph, Antique Dealers Research Project, University of Leeds.

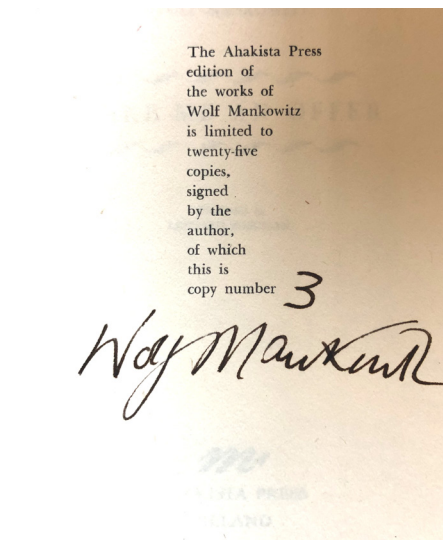
Long-time supporter of the research project, **Jonathan Harris**, generously sent us an original flyer, dating from c.1891, advertising John Burton's famous 'Old Curiosity shop' in Falmouth, Cornwall.



Advertising flyer, Burton's 'Old Curiosity Shop, Falmouth', c.1891. Photograph, Antique Dealers Research Project, University of Leeds.

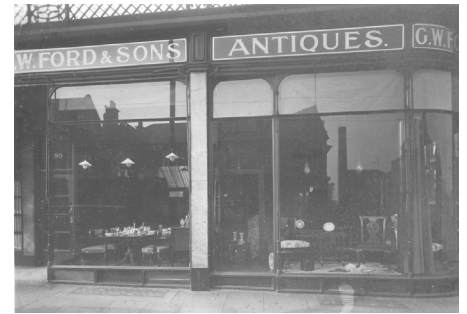
**David Kenrick**, now retired, who began trading in antiques in 1965 in the Fulham Road, sent us his memoirs; a truly epic manuscript, in numerous chapters, outlining his life as an antique dealer, with fascinating reflections on the trade.

**Daniel Manokwitz**, the son of the writer, playwright and screenwriter, expert on Wedgwood and antique dealer (Cyril) Wolf Mankowitz (1924-1998), kindly sent us a signed, limited-edition copy (1973) of his father's most famous work (as far as antique dealing is concerned!), *Make Me an Offer* (originally published in 1954). *Make Me an Offer* was made into a film in 1955, starring Peter Finch, Adrienne Corri and Alfie Bass.



Wolf Mankowitz, *Make Me an Offer*, (1954), limited edition 1973. Photograph, Antique Dealers Research Project, University of Leeds.

And **Ian Thomson**, of the well-established antique dealers G.W. Ford & Sons, formerly of Newark and Sheffield, very generously composed a brief history of the business for us, which we have added to the antique dealer map website – <https://antiquetrade.leeds.ac.uk/admin/dealerships/33975> Ian also sent us some photographs of the G.W. Ford shop, one of which, dating from the 1950s we think, is below.



G.W. Ford & Sons, Glossop Road, Sheffield, exterior, c.1950. Photograph courtesy of Ian Thomson.

As we reported in the previous Newsletter (Spring 2020), **Robin Kern** of Hotspur Limited, the well-known dealers in 18th century English Furniture, generously donated a large number of copies of his book – *Hotspur, Eighty Years of Antiques Dealing* to the antique dealers' project. The copies of the Hotspur book are being put to good use; we distributed 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. More recently, copies of the Hotspur book were given as gifts to each of the student actors who performed in 'Quinneys'.



Students actors from 'Quinneys' enjoying the Hotspur book, 2021. Photograph, Antique Dealers Research Project, University of Leeds.

And here (above) are the students, relaxing on set, enjoying the Hotspur book. We remain very grateful to Robin for so generously donating the copies of the Hotspur book to the project.

# Events and Talks

## Mark Westgarth

We have been busy with events and talks associated with the antique dealers' research project over the past year or so; and we also have several events and talks planned for later this year and into next year. Zoom has allowed the project to reach a much wider audience than had been possible with in person events, but we do hope that as Covid-19 restrictions continue to ease we will be able to deliver some talks in person in the future.

Interest in the SOLD! exhibition, held at The Bowes Museum from January to May 2019, has continued, and we have given talks on 'Curating SOLD!' at The Leeds Art Fund, Temple Newsam, Leeds (on 15th July 2019); at The Whitworth Gallery, Manchester (on 14th November 2019); for the Furniture History Society (on 6th September 2020); for The Appraisers Association of America (on 10th December 2020); and for the Professional Advisors to the International Art Market (facilitated by LAPADA; on 16th December 2020).



SOLD! The Great British Antiques Story exhibition catalogue (2019).

We are also planning further talks on 'Curating SOLD!' for The Chicago Antiquarian Society in the USA on 1st March 2022, and for an in-person event at The Bowes Museum on 15th October 2021 (details tbc – keep your eye on the project website).

We have also delivered a talk on 'The Dealer in Fact & Fiction' for the Friends of the

BADA (on 17th March 2020). A forthcoming event that may be of interest is an 'In Conversation' event for the Furniture History Society (online) on Wednesday 13th October 2021 at 6pm, focused on the extraordinary range of antique dealer archives that have been donated to the Brotherton Library Special Collections at the University of Leeds. Participants at the event include Martin Levy (H. Blairman & Sons), Jerome Phillips (Phillips of Hitchin), Joanne Fitton (Head of Special Collections, Brotherton Library, University of Leeds), Karen Sayers (Archivist, Special Collections, Brotherton Library, University of Leeds), and Mark Westgarth (Project Lead, Antique Dealers' Research Project). You can reserve a place via the Furniture History Society website: <https://www.furniturehistorysociety.org/events/antiques-dealer-archives-online-seminar/>

Readers may also be interested in an online event organised by the library team working on the John Evan Bedford Library of Furniture History at the BLSC at the University of Leeds. In our last Newsletter (Spring 2020) we reported on the progress of the cataloguing of the library and archive of John Bedford, generously donated to the BLSC. The event takes place on Thursday 16th September 1.00pm-2.00pm. You can book a place by visiting the BLSC website: **Trading Stories: The John Evan Bedford Library of Furniture History | Galleries | University of Leeds**

## Antique Dealers Research Project Supporters

### Volunteering for the Antique Dealers Projects

Since 2013 we have had almost 50 volunteer researchers and archive assistants working on various aspects of the antique dealer's projects. We have also had more than 160 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 <https://antiquetrade.leeds.ac.uk/> If you are interested in participating in the project in you can

register your interest by sending us an email to [antiquedealers@leeds.ac.uk](mailto:antiquedealers@leeds.ac.uk) or write to us at:

**Antique Dealers Project  
School of Fine Art, History of Art &  
Cultural Studies  
University of Leeds  
LEEDS LS2 9JT**

More regular updates on the Antique Dealers Research see:

Project Website  
[www.antiquedealers.leeds.ac.uk](http://www.antiquedealers.leeds.ac.uk)

Project Blog  
[www.antiquedealersblog.wordpress.com](http://www.antiquedealersblog.wordpress.com)

Project Twitter  
[www.twitter.com/antiquedealersA](http://www.twitter.com/antiquedealersA)

Project Instagram  
[www.antiquetradersearchprojectinstagram](http://www.antiquetradersearchprojectinstagram)

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







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ANTIQUES.

G.W.



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