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ANTIQUES TRADE  
**gazette**  
THE ART MARKET WEEKLY

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Mackinnon show spotlights fine Georgian furniture  
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**Ex-Tatler boss to take on top LAPADA role**

New trade association CEO vows to 'guide dealers through Brexit process'

by Noelle McElhatton

LAPADA has reached outside the art and antiques sector for its new chief executive, appointing the former publishing director of *Tatler* magazine, Patricia Stevenson. Stevenson (inset) replaces Rebecca Davies - who is returning to the contemporary art world - full-time from February 2018.

A media veteran, Stevenson spent more than 24 years at *Tatler* owner Condé Nast, including 15 years as publisher of the upmarket title.

Her role at *Tatler* involved sponsoring art and antiques events including the BADA and Olympia fairs, experience Stevenson says has given her insight into "the opportunities and challenges facing dealers in these changing times".

Stevenson is also familiar



with trade associations, as a former board member of the Fragrance Foundation.

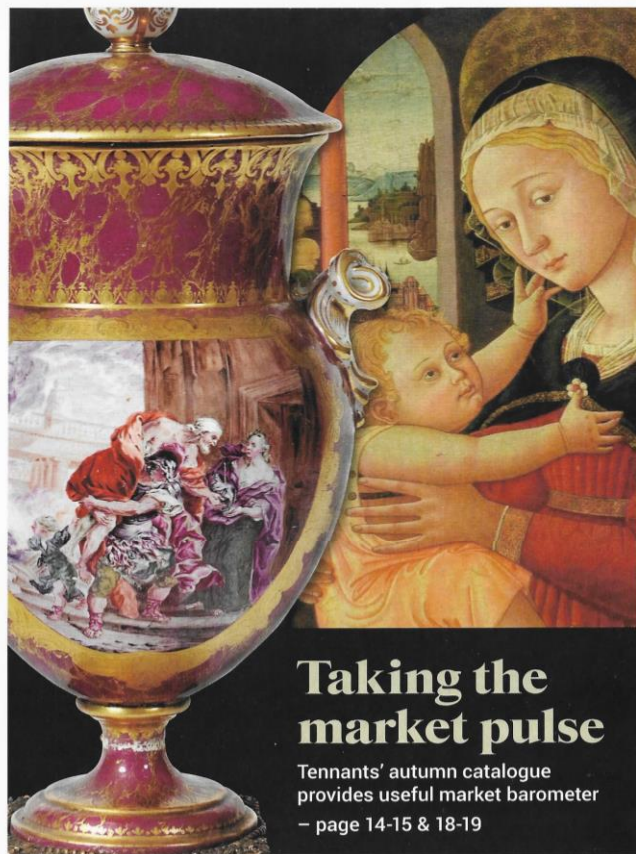
LAPADA said Stevenson's years of commercial dealings with global luxury brands would bring "a fresh perspective that will be invaluable to the marketing and promotion of LAPADA dealers".

Working closely with LAPADA chairman Lord De Mauley, the new CEO inherits challenges such as Brexit and the threat of an ivory ban.

Stevenson told ATG her goals for 2018 would be "to help LAPADA members to sell more, in particular by developing the LAPADA e-commerce site, guiding them through the Brexit process and supporting the lobbying effort on key issues".

She pledged to "continue the success" of LAPADA's annual fair in September.

See next week's *Newsmaker*.



**Taking the market pulse**

Tennants' autumn catalogue provides useful market barometer - page 14-15 & 18-19

**Auction Calendar** the original and most authoritative listing of UK sales - page 40-48

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## Dealer demonstrates his own art skills

A collection of paintings on show at contemporary art gallery **Daniel Raphael** offers a glimpse into the life of a well-known dealer.

David Harper is most recognisable from appearances on BBC programmes such as *Bargain Hunt* and *Cash in the Attic*. But he is also an avid painter, and until December 15 his works are on show at this gallery in Church Street, London.

Among them are pieces such as *Roman Sculpture in a Smoky Room*, a work in which Harper expresses his regret over a 2000-year-old Roman sculpture that he was offered but did not purchase. Others reflect his life in TV and its influence on him, as well as his many childhood visits to Africa.

"Painting is a huge passion for me and I lose myself in my studio, surrounded by pots of bright colours, Victorian dinner plates for mixing paint and tons of wild ideas," Harper says. "My pictures often depict items I've studied and I have always been drawn to vivid and vibrant colours."

*Harper's World* is his first solo show in London and includes prints, acrylics and multimedia works, such as painted vintage vases.

▶ [danielraphael.co.uk](http://danielraphael.co.uk)



**Right:** David Harper, *Guitar Players III*, acrylic on canvas, 3ft 4in x 2ft 6in (1m x 75cm), £1850.

## 5 Questions

**Tom Edwards** is director of Abbott and Holder, a picture dealer and conservator established in 1936.



The gallery is in London's Museum Street across from the British Museum, and specialises in British watercolours, drawings, prints and oil paintings.  
▶ [abbottandholder-thelist.co.uk](http://abbottandholder-thelist.co.uk)

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

Portering at Bonhams, Knightsbridge. There are quite a number of us in the trade who cut our teeth there, while Pippa Stockdale was heading up the picture department.

In the Montpelier Street saleroom I met Philip Athill (managing director of Abbott and Holder), my real break, and the rest, as they say is history.

### 2. Do you belong to any trade associations?

Yes, Abbott and Holder is a member of the BADA. The support and advice Mark Dodgson offers is second to none. I'd also heartily recommend The Federation of Small Businesses.

### 3. Do you stand at any fairs? If so, which and why?

Next year will be the first in a very long time that we will not be doing a fair.

Increasingly, we've found that spending time and money on stock for our monthly 'Lists' and exhibitions at our building in Museum Street is a more fruitful enterprise. Editorial coverage (thank you, ATG) and well-placed adverts seem to introduce us to more new people than standing at a fair.

### 4. What current buying trends have you noticed?

What pictures make – or do not make – at auction is ever-more baffling.

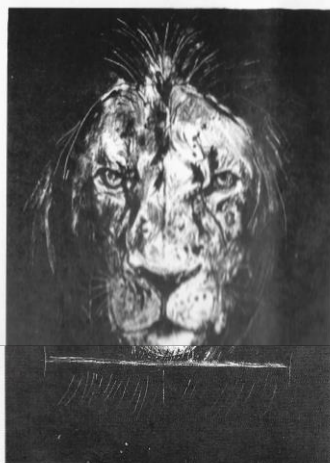
However, one dealing mistake to avoid making is paying too much attention to trends. Beautiful, rare, interesting pictures find homes... eventually.

### 5. Real ale or espresso martini?

Ale, every time.

Abbott and Holder's current exhibition is *Eyewitness Drawings 1955-1975* featuring the work of Feliks Topolski.

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



## How printmaking roared back to life

During the 1950s a revival in UK printmaking took root. As dedicated print studios were set up, etching, lithography and screenprinting flourished, and in the 1960s, as critics celebrated the 'rebirth' of the print, **Marlborough Fine Art** entered the print publishing market.

In *Two Decades – British Printmaking in the 1960s and 1970s*, the Albemarle Street gallery features works produced by some of the leading printmakers of the period.

Eight artists are represented in the show: Barbara Hepworth, Allen Jones, John Piper, Victor Pasmore, RB Kitaj, Graham Sutherland, Henry Moore and Joe Tilson. All eight had works donated to the Tate Britain in the 1970s when it founded its contemporary print archive, forming the basis for this collection.

Works in the exhibition, which runs until January 6, range in price from £1000-8000.

▶ [marlboroughlondon.com](http://marlboroughlondon.com)

**Left:** Graham Sutherland, *Lion*, lithograph, 2ft 2in x 20in (66 x 50cm), £3000.

## Mixing portraits and jewellery is the fashion

For its *London Art Week Winter* exhibition, **The Weiss Gallery** pairs historic painting with contemporary accessories and miniatures.

*A Fashionable Likeness*, which runs until December 8, features 16th and 17th century portraits with an emphasis on costume and jewellery, presented with specially commissioned wearables, accessories and miniatures inspired by the works on show.

Among the stand-out paintings (which are priced from £37,500-550,000) is a c.1550 portrait of the boy-king Edward VI from the studio of William Scrots, **right**, painted with applied silver and gold leaf. Works by artists such as Frans Pourbus II and Willem Eversdijck are also on offer.



**Above:** pieces by Matt and Amanda Caines.

[antiquetrade gazette.com](http://antiquetrade gazette.com)

Meanwhile, portraitist and silversmith Debra Weiss, sister of gallery director Mark, offers a selection of her miniatures. Prices for these range from £495-900, and from £120-440 for jewellery made by artists and jewellers Matt and Amanda Caines.

▶ [weissgallery.com](http://weissgallery.com)



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