

ANTIQUQUE

COLLECTING

JUNE/JULY 2024

BOOMING MARKET

INDIAN SUMMER

How Cutch silver from Gujarat is taking the world by storm

Gillow Talk
A stunning library desk in the spotlight

5 Early oak pieces
Every collector should know about – from buffets to coffer



Inside:

BROTHERS IN ARMS
SIBLING ARTISTS GILBERT AND STANLEY SPENCER

JACK THE RIPPER REVEALED
THE COLLECTION BEHIND A NEW THEORY ON THE INFAMOUS KILLER

Miner Victory
Works by the pitman-turned-artist Tom McGuinness

SPOUT and ABOUT

The London fair celebrating the 2,000-year history of the humble teapot

ALSO INSIDE *A Coronation Robe up for Sale • Best Puzzles • Book Offers*

ANTIQUQUE COLLECTING VOL. 59 NO. 2 JUNE/JULY 2024



Animal magic

London Zoo has asked the public to share memories for an exhibition celebrating its 200th anniversary.

Items so far submitted include vintage zoo toys and historic tickets, both of which will go on show to mark the landmark occasion in 2026.

They will join items from the zoo's archive, ranging from a first edition of Charles Darwin's *On the Origin of Species* to a bear-shaped soap which marked the birth of the zoo's first polar bear in the 1940s.

Above Archivist Natasha Wakely holds a 1930s ostrich egg, decorated with a map of Whipsnade Zoo, © Jas Lehal, PA

Prize fighters

Five UK museums are set to battle it out in July for the sought-after title of Art Fund Museum of the Year and scoop a £120,000 prize. Craven Museum, based in Skipton, North Yorkshire is one of the finalists alongside Dundee Contemporary Arts, Manchester Museum, the National Portrait Gallery in London and the Young V&A, also in the capital.

Community engagement and sustainable ways of working are two of the judging criteria for the prize which will be announced on July 10. Last year's winner was the Burrell Collection in Glasgow.

HAIL CAESAR

A sketch by the renowned portraitist George Romney (1734-1802), which has been in the same family collection since it was painted, is up for sale in July. The sketch depicts Caesar Hawkins and was, according to the artist, "one of the best turned heads he had ever done."

Born near Dalton-in-Furness, Romney was one of the most celebrated portrait painters of his age. When the sketch was painted, he had just returned from Italy where he studied the Old Masters. The painting has an estimate of £20,000-£30,000 at the Leyburn-based auctioneer Tennants' sale on July 13.



Above George Romney (1734-1802) *Caesar Hawkins, Head Study*, image courtesy of Tennants

Below A revamped National Portrait Gallery opened in 2023, image courtesy of the Art Fund



Below The treasured bronze goes on show this month, image courtesy of Strawberry Hill

HEAD'S UP

A 4½in bronze head of the Roman emperor Caligula (12-41), said to reflect both his youth and callousness, is going on show 182 years after it 'disappeared'.

It came to light after a decade-long search by Dr Silvia Davoli, curator at Strawberry Hill, Horace Walpole's former Twickenham home, having been lost at the 'great sale' of 1842.

It can be seen at the exhibition *Journey Through Time: Caligula's Bronze Head and the Art of Treasure Hunting* at Strawberry Hill from June 28 to September 8.



30 seconds with...

Thomas Woodham-Smith, co-founder and director of this month's Treasure House Fair



How did you start in the antiques business?

At university I had no idea that the art world even existed. After graduating without a job I took a holiday placement at the London antique dealers Mallett and stayed 30 years.

How did your role as a fairs organiser evolve?

On my first day at Mallett we set up its stand at the Grosvenor House Arts and Antiques Fair. The energy, camaraderie, merriment and, above all, glamour swept me away.

I went on to serve on various fair boards until I founded Masterpiece. The group that developed that event was powerful: with Harry Van Der Hoorn, director of the international stand-building company Stabulo at its core. Together we went on to found the Treasure House Fair as a leaner version of Masterpiece.

What are the current challenges facing antiques fairs?

Fairs have always been expensive to mount - that is not new. But the cost pressures on international shipping are tremendous, which is why we are working with the shipping company Momart to ameliorate them. The greatest pressure for an interdisciplinary fair is to find the right balance between collectors and pleasure seekers. We want to retain and entertain both, and alienate no one.

Do you collect? If so, what?

I don't really collect but I do love rare and beautiful things, fine craftsmanship and materials. I am not a minimalist and my home is crammed with things that both delight and inspire me.

Do you have a favourite decorative era, or design movement?

The most amazing time in decorative arts history is the period of 50 years or so after the French revoked the edict of Nantes.

This led to the Huguenot diaspora and, across the world, we are beneficiaries of the work carried out by these craftsmen, wherever they landed from 1685-1730.

The second Treasure House Fair takes place in the grounds of the Royal Hospital Chelsea from June 27 to July 2. For more details turn to page 58, or go to www.treasurehousefair.com



Steeped in HISTORY

Nothing is as quintessentially English as a summer tea party. Antique Collecting lifts the lid on the history of the beverage and the evolution of the teapot, many examples of which can be seen at his month's Treasure House Fair

Tea's remarkable journey to popularity in Britain is a tale of global trade, evolving social customs and shifting cultural preferences. Central to most drinkers' experience was (and remains) the teapot – a remarkable vessel which was at the heart of the British ceramics revolution, even sparking the arrival of porcelain to the UK. This month's Treasure House Fair in London pays homage to the styles and makers at the centre of the phenomenon.

The first trade in tea can be linked to the British East India Company, established in 1600, which over centuries played a crucial role in creating a market with Asian countries, particularly China.

One of the first advertisements for the new brew was seen in the same newspaper which reported the death of Oliver Cromwell in 1658.

Issue 432 of *The Gazette* includes the exhortation: *That Excellent, and by all Physitians approved, China Drink, called by the Chineans, Tcha, by other nations Tay,*

Above An English delft chequered teapot, Bristol or London, c. 1740, on offer at this month's Treasure House Fair, from the London dealer E & H Manners

alias Tee, is sold at the Sultanness-head, a Cophee-house in Sweetings Rents by the Royal Exchange, London.

Samuel Pepys

In 1660, the diarist Samuel Pepys describes trying it for the first time, writing: *"I did send for a cup of tee (a China drink) of which I never had drank before."*

In 1678, the East India Company began importing tea as an article of trade when 4,713 pounds weight were unloaded in London.

But tea drinking was said to have really taken hold in the UK as a fashionable and respectable social ritual when Catherine of Braganza, the Portuguese wife of Charles II, demanded a cup of tea when she arrived in Portsmouth in 1662. She was told there was none and then refused the glass of warm ale offered to her in disgust.

The beverage soon took hold, primarily consumed for its perceived medicinal benefits, allegedly curing everything from gout to various social diseases, and as a status symbol among the upper class. Seven years after his first cup, in 1667, Pepys found his wife "making of Tea...a drink which Mr Pelling the potticary tells her is good for her cold and diffluxions."

Early tea ware

Part of the attraction of tea drinking lay in the strange equipment it required. The ships that brought the tea from China also carried strange pots with spouts and cups and saucers of white porcelain or fine, hard, red pottery.

Tea was initially a luxury commodity, imported in small quantities and sold at exorbitant prices. The Chinese had been making porcelain for a thousand years but for the British it was like nothing they had ever seen and a departure from the coarse, home-made alternatives.

Soon, imported china became a status symbol, prized



Above William Hogarth (1697–1764) *A Family Party*, 1730–1735, Yale Centre for British Art, Paul Mellon Collection, public domain

Above right Teapot in the shape of a plum blossom, Chinese early 17th century, image courtesy of the Metropolitan Museum of Art

Below left Teapot, c. 1760, salt-glazed stoneware, image courtesy of the Metropolitan Museum of Art

Right A redware teapot made by the Delft factory of Arij de Milde in imitation of Chinese Yixing ware, image courtesy of the Metropolitan Museum of Art

even above silver sets which were considered unsuitable for the handle-less tea bowls from which tea was drunk.

Even those who could afford a silver service preferred not to burn their fingers but to use porcelain tea bowls and saucers with the silver. Tea became such an element of fashionable living that some families chose to be shown drinking it in portraits surrounded by their utensils.

For those who couldn't afford either porcelain or silver, imported Chinese red stoneware from the province of Yixing was available. The earliest shape being globular with a short, straight spout. There was clearly a growing need: in 1700, some 200,000 pounds weight of tea was being imported, by 1721 the figure had swelled five-fold to a million pounds.

Fashionable shapes

Before the globular shape was taken up, early 18th-century Chinese porcelain teapots tended to follow the octagonal shape popular among silversmiths of the first two decades.

The shape suggests silver prototypes were sent to China for copying. Instructions sent via the East India Company's agents called for pots to be made with "a grate to be made before the spout within the side" and "particular care that the spouts to be straight to pour well."



All the tea in China

While the first written records of teapots date back to the Chinese Yuan Dynasty (1271–1368), it wasn't until the 14th century when the widespread practice of steeping tea leaves in hot water demanded a purpose-made vessel was born.

The first Yixing teapots (named after the region in Jiangsu Province where they were made) were small individual teapots with the handle and spout design made from the area's iconic red clay. The tea would have been drunk directly from the spout of the vessel, in the same way wine would have been imbibed.

Yixing teapots were introduced to Europe alongside stocks of tea imported from China by the Portuguese and Dutch during the 17th century.

As Europeans developed a fascination for the pots, Dutch potters began to emulate them. In a letter sent to the States of Holland and West Friesland 1679, two potters from Delft (Sammuel Von Eenhoorn and Ary DeMilde) requested sole privilege to produce imitations: "We, associates, have discovered production techniques which make it possible to copy the teapots from the East Indies. We request permission to produce these pots for 15 years and to be the only ones to market them." Not long after this, potters in England began to reproduce them, too.



'But tea drinking was said to have really taken hold in the UK as a fashionable and respectable social ritual when Catherine of Braganza, the Portuguese wife of Charles II, demanded a cup of tea when she arrived in Portsmouth in 1662'



which was ordered to purchase 12,000 milk pots, 6,000 teapots and 45,000 cups and saucers, with no mention of a full service. As much as European makers dreamt of producing wares of the same quality, the best on offer was tin-glazed earthenware produced in Holland at Delft, which, while it looked the same, lacked the translucency, fineness – and most importantly for tea wares – the strength for boiling water.

English porcelain

English potters were slow to develop porcelain compared to their European rivals. It was not until 1745 that porcelain is first recorded as being manufactured at Chelsea, then a Thames-side village.

By that date European makers, notably Meissen (see opposite) had discovered the secret of oriental porcelain, realising the inclusion of china clay (*kaolin*) and china stone (*petunse*) allowed it to be fired to a very high temperature.

English makers of the first generation were yet to grasp the secret, only able to make an imitation which could only be fired to a lower temperature – known as “soft-paste” porcelain, as opposed to Meissen’s “hard-paste”.

The glassy paste used at Chelsea was beautiful but not strong, it was however suited to the fashionable clientele of the borough. Bow was the first manufactory to strengthen the paste by adding bone ash, which continued to be the point of difference between European and English porcelain.

Worcester manufactory

Other factories grew up, most notably that of Worcester in 1751, established by a group of partners including the famous Dr Wall. Their formula for porcelain came from the short-lived Bristol factory of Benjamin Lund, and included soap rock, which was effective against the rigours of boiling water. While Chelsea’s output was aimed at the wealthy, those of Worcester were aimed at the rising number of tea-drinking middle classes.

The first true British hard-paste porcelain factory was set up by the Quaker chemist William Cookworthy at Bristol in 1765, thanks to the discovery of the necessary china clay and china stone in Cornwall. His patent in 1768 was a milestone in the history of British ceramics. In 1774, he transferred the patent to Richard Champion, a Bristol merchant, who established a successful but short-lived factory in his native city. After failing to extend the patent, the factory closed with the patent going to a group of Staffordshire potters who founded the New Hall China Manufactory in 1782.

Changing shapes

By the early 18th century, pear-shaped and bullet-shaped pots became popular with handles now made of fruitwood (apple or pear).

Hinged flaps on the ends of the spout die out by the 1720s, as does the pear shape leaving the bullet in its circular form to dominate the second quarter of the 18th century. A very short-lived form was produced in the 1750-1760 period, during the last phase of the rococo: the inverted pear shape. With the introduction of neo-classicism there is a radical change in design, first in

Long wait

Early Chinese tea wares were decorated in underglaze blue but before long coloured designs were introduced: the *famille verte* (green) palette being most used during the reign of Yung Cheng (1723-1735).

Much decoration was carried out to European specification. Armorial designs could be copied although an order often took several years to execute, even longer allowing for two lengthy sea voyages.

It is also notable that in the early 18th century the tea service as a whole was yet to be popular. The East India Company’s archive from 1719 shows three ships each of

Above A British delft punch pot, c. 1770, probably Liverpool, on offer at this month’s Treasure House Fair, from the London dealer E & H Manners

Left Charles Philips (1708–1747) *Tea Party at Lord Harrington’s House, St. James’s*, 1730, Yale Center for British Art, Paul Mellon Collection, public domain



Right Thomas Rowlandson (1756–1827) *Ladies at Tea*, 1790-1795, Yale Centre for British Art, Paul Mellon Collection, public domain





PORCELAIN'S SECRET REVEALED

To be able to produce comparable wares to that of the Chinese was the dream of every European potter; to many it became an obsession.

Rulers and noblemen longed to discover the secret of the prized ware from state-sponsored factories. One such, Augustus the Strong of Saxony, employed an alchemist Johann Friedrich Böttger to come up with the formula.

Böttger was kept a virtual prisoner at the fortress stronghold of Meissen, outside Dresden, working under the supervision of Baron Von Tschirnhausen. In 1710, Böttger finally mastered true porcelain and the Meissen factory was born: the market for European teapots took off.

Soon Meissen was selling luxury porcelain pieces, including teapots, to the wealthiest Europeans. These pieces mostly imitated Chinese and Japanese styles but by the 1730s the influence of the European baroque and rococo designers began to be felt. Teapots tended to be of globular or pear shape with spouts in the form of dragons or other fabulous beasts, with handles in elaborate scroll or wishbone form - shapes that were to remain in fashion until the 1760s.

Above A gilt metal-mounted Meissen globular teapot, c. 1725-1728, it has the blue crossed swords Meissen mark and the company's monogram of KPM. It is on offer from E & H Manners at this month's Treasure House Fair

Above Right A Meissen 'Böttger' porcelain teapot decorated in Holland, c.1715. Early Meissen porcelain was enamelled in Holland to imitate the rare and desirable Japanese Kakiemon porcelain. It is on offer from E & H Manners at this month's Treasure House Fair

Below right A Meissen 'Böttger' porcelain 'eagle' teapot, c. 1720. The bird was significant to Augustus the Strong as it represented Poland's highest order of chivalry, on offer from E & H Manners at the same fair moTreasure House Fair





Above left A French 18th-century soft paste Sèvres porcelain teapot, with the factory mark Sèvres and date-letters SS for 1795, on offer from Adrian Sassoon at this month's Treasure House Fair

Left The teapot depicts two episodes in the story of Diana goddess of the Moon and the shepherd Endymion. The teapot has the painter's mark k for Charles-Nicolas Dodin (1754-1803)

Above right A soft-paste Sèvres porcelain tea service, 1758, on offer from Adrian Sassoon at this month's Treasure House Fair

Sèvres manufactory

The famous French factory to first produce soft paste porcelain was founded at Vincennes in 1740. By 1756, Louis XV was a major investor, spurred on by his mistress Madame de Pomadour who was devotee of their more opulent pieces.

Three years later the factory was re-established in Sèvres with the king, who granted the makers their famous crossed Ls mark, as its sole owner.

Under the direction of Jean-Claude Duplessis, the manufactory developed its own unique rococo style, stepping out of Meissen's shadow to become a leading porcelain manufactory. It soon built a reputation for producing ornate wares for the domestic market, becoming an important source for diplomatic gifts across Europe and beyond.

Despite its different design styles, Sèvres porcelain is characterised by the use of ground colours in brilliant shades framing delicate, painterly cartouches of putti, flowers, fruits and animals.

It is particularly known for its blue tones, namely bleu-lapi and bleu-céleste.

In 1769, after a deposit of kaolin was found near the French town of Limoges, a hard-paste porcelain was produced and the factory flourished until the French Revolution in 1789 when strict controls governing rival factories were lifted.

Sèvres porcelain found a keen audience in the UK, especially after George IV revealed his enthusiasm for their wares. In 1783, at the age of 21, he made his first purchase from the French manufactory and continued to acquire pieces until his death in 1830, for the most part relying on agents, dealers and auctioneers.



Right A soft-paste Sèvres porcelain teapot and cover, 1763, on offer from Adrian Sassoon at this month's Treasure House Fair



the 1760 to 1770s, which saw the drum shape come into vogue, then from the 1770s onwards there was a return to the straight-sided oval. This proved to be extremely popular and steadily evolved through various eye-shaped, lozenge-shaped, and shaped oval cross sections, often featuring monograms, crests and coats of arms that were carefully engraved on the bodies of teapots.

Staffordshire makers

Soon, rather than imitate imported Chinese tea ware, the British makers understood they could create a new market for their own wares which went far beyond the scope of their former rivals.

In 1791, East India Company announced an end to its once gargantuan imports of Chinese porcelain teapots. The lowering of tea prices also acted as a spur to consumption. Added to which the Industrial Revolution brought about significant advancements in manufacturing techniques, leading to the mass production of ceramics.

The era saw the emergence of Staffordshire pottery, which revolutionised the teapot industry. One of the earliest was Josiah Wedgwood's improved cream-coloured earthenware and unglazed black basalts, introduced in the 1760s.

Other makers entered the scene producing Derby-type soft paste and, in the 1790s, due to the experiments of Josiah Spode, bone china was produced aimed at the growing numbers of middle-class Georgian tea drinkers.

The company's record books show the number of hollowware pieces made at Spode. Entries include an illustration of the shape, dimensions for both the thrower and turner, and the trade size of the object.

Above left This teapot, with its lion's paw feet, is an example of English drabware, a type of Staffordshire salt-glazed stoneware introduced in the 1720s. The teapot exemplifies the variety of Staffordshire wares available in the 18th century, image courtesy of the Metropolitan Museum of Art

Above A page from Spode's pattern book showing an *Etruscan* tea service, image courtesy of the Winterthur Library Collection

Right The Betty Brown became a ubiquitous staple and is still used today, image Shutterstock

Change of shape

The early 1800s also saw the introduction of new styles. All teapots up to this point were, with only rare exceptions, of a small size. This was a direct result of the high price of tea. With the reign of George III two important changes occur. Firstly, with a reduction in the price of tea there is a marked increase in the size of teapots. Secondly, with the shape based on a classic oil lamp.

This low broad shape is arguably the ideal for making a good cup of tea. The 'rounded' version of this type evolved steadily through to the mid-19th century with the 'melon' shape being particularly popular.

By the second quarter of the 19th century earlier forms started to be reintroduced. Particularly popular from the 1870s was the revival of the late 18th-century oval straight-sided form. Most are easily distinguished from the originals by virtue of their sides tapering slightly, a feature which will not be found on the originals. By the end of the 19th century the so-called 'Queen Anne' style was most popular and continued to be so well into the 20th century.

Dealers at this month's Treasure House Fair from June 27 to July 2 at the Royal Hospital Chelsea will be showcasing 2,000 years of teapots, including several of the models in this article. For more details about the event go to www.treasurehousefair.com

THE BETTY BROWN

By the reign of Queen Victoria, tea had become a ubiquitous staple in British households, and a new style of teapot emerged to match this quotidian utility. With her simple design, round curves, pert spout, ergonomic handle and dark brown glaze that hides tea stains, the Brown Betty is considered the quintessential British teapot.

The red clay used in making Brown Betty teapots is sourced locally from the Staffordshire region. This clay, known as "Etruria Marl," possesses excellent heat retention properties, enhancing the flavor and aroma of the brewed tea. Once fired, the teapots are dipped in a Rockingham glaze, which gives them their characteristic brownish colour that helps hide tea stains and makes them more durable.



'In 1791, East India Company announced an end to its once gargantuan imports of Chinese porcelain teapots. The lowering of tea prices also acted as a spur to consumption. Not only were people drinking more tea they were drinking more of it in one sitting'

FAIR NEWS

This month's prestigious Treasure House Fair flies the flag for summer events in London, while a new fair at Birmingham's NEC is building up a head of steam

Stick man

An ash 'stickback' Windsor chair dated to 1800 is one of the highlights of the Pavilions of Harrogate Decorative Antiques & Art Fair from June 14-16. Among the dealers taking part is Mark Buckley – showcasing fine Victorian and Edwardian town furniture – while the 20th century is represented by Andrew Muir Decorative Arts and Design presenting ceramics by Clarice Cliff and Moorcroft. Meanwhile, Rowles Fine Art will present Modern British and contemporary oil paintings.



Above Leonard Handley of Dales Antiques in Kirby Lonsdale with the Windsor chair which is priced £2,950



Classic style

Some of the best-known and most sought-after names in the antiques world will be heading to hall 10 of Birmingham's NEC this summer for a three-day fair from July 12-14.

It will mark the second event at the venue staged by Classic Antique Fairs,

run by the Kent-based antiques and ceramics dealer John Andrews. He said: "While many dealers in antiques and decorative arts have a presence online these days, plenty of us feel there is no substitute for customers being able to examine items and hear from trusted sellers all about their prospective purchases."

Dealers set to attend include Scandinavian silver specialist Dansk Silver from Warminster, sculpture dealer Garret and Hurst, based in Sussex, and Charlotte Morris Roper, from Cheshire-based Plaza Jewellery, who will offer pieces by Tiffany & Co. and Cartier.

Above Coles Antiques with John Andrews at last year's NEC Classic Antiques Fair



Treasure trail

The Treasure House Fair returns to the Royal Hospital Chelsea for its second year in June.

Taking place from June 26 to July 2, the event brings together 70 leading galleries featuring more than 20 collecting categories, including fine art, furniture and jewellery.

Fair co-founder, Harry Van der Hoorn, said: "The success of last year's event is a real show of strength for the UK art market. London remains a vibrant hub for international trade. There is a strong local market and it is also a gateway to both Europe and America." The fair sees the return of some of the world's leading antique and art dealers, including Ronald Phillips, Richard Green, Osborne Samuel, Wartski, Adrian Sassoon, Butchoff Antiques, MacConnal-Mason, Godson & Coles, Koopman Rare Art and Adrian Alan.

Above The fair returns to SW3 this summer, image courtesy of Royal Hospital Chelsea

London Art Week

One of the highlights of any collector's year, London Art Week (LAW) takes place in the capital from June 28 to July 5, with 30 leading galleries dotted around Mayfair and St James's showcasing a range of exhibitions.

In Duke Street, St James's, Italian majolica specialist Justin Racanello celebrates the work of the Scottish-born Margaret Cantagalli who took over her husband, Ulisse's, ceramics business when he died in 1901 and continued its success in the Haute Epoque period with their daughter, Flavia.

Meanwhile, Emma Rutherford, who set up The Limner Company in 2023 to bring portrait miniatures to a wider audience, will showcase portrait miniatures from 1600-1800. It is the first time a dealer specialising in miniatures has taken part in the event. For details on all events go to www.londonartweek.co.uk



Above right A two-handled vase with red lustre, c. 1900, by the Italian majolica maker Margaret Cantagalli, on show from Justin Racanello