

ANTIQUES TRADE
gazette
THE ART MARKET WEEKLY

FAIRS & MARKETS
Special springtime
calendar

Traditional UK fairs
with a modern twist

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Gang convicted but where are the £15m jades?

Rathkeale Rovers found guilty of thefts but few items recovered

Report by Roland Arkell

CHINESE works of art stolen from UK museums four years ago remain at large despite the conviction of 14 members of a gang for a spate of high-profile thefts.

None of the 18 Ming and Qing jades and other hard stone carvings valued at £15m taken from the Fitzwilliam in Cambridge on April 13, 2012, have been recovered and may have been 'fenced' to the Far East.

Among those convicted was Donald Chi Chong Wong, from Clapham, London, who regularly travelled to Hong Kong and was named in court as the person who was meant to sell on stolen Chinese antiques and rhino horn.

Police twice found him with thousands of pounds in cash stuffed in plastic bags.

DCI Jim McCrorie, of Cambridgeshire police, said: "We remain committed to following

any new lines of inquiry that could lead to their recovery."

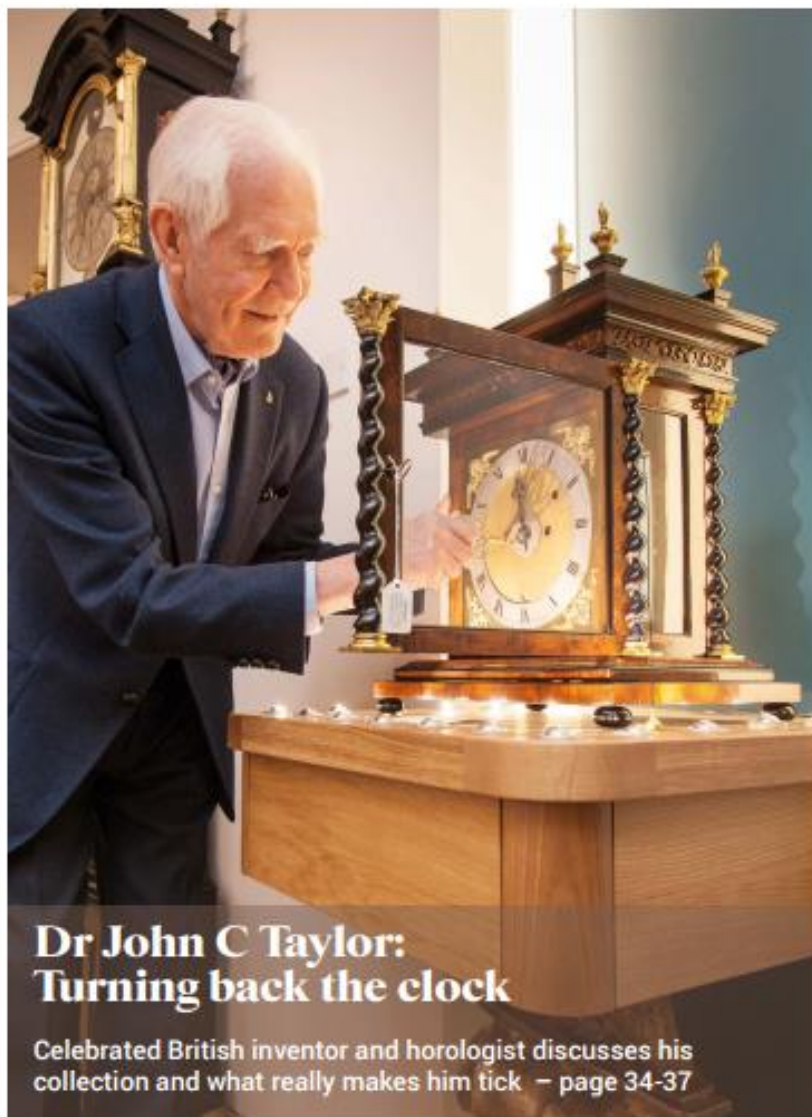
Wong was among those found guilty after a nine-week trial on November 20.

However, the case can only now be reported after the four 'generals' of the traveller gang known as the so-called Rathkeale Rovers - Richard 'Kerry' O'Brien of Dale Farm, Oak Lane, Billericay, Essex, and John 'Kerry' O'Brien Junior, Michael Hegarty and Daniel 'Turkey' O'Brien, all from Smithy Fen, Cottenham, Cambridgeshire - were found guilty of conspiracy on February 29 after a two-month trial at Birmingham Crown Court.

O'Brien Jr and Hegarty have previous convictions in the US for trying to buy rhino horns with the intention of smuggling them into Ireland. The gang members are expected to be sentenced on April 4-5.

In the wake of the convictions, police hailed the success

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Dr John C Taylor: Turning back the clock

Celebrated British inventor and horologist discusses his collection and what really makes him tick - page 34-37

Know-how

our special feature on the skill and craft involved in the shipping of art and antiques - page 44-49

BALTIMORE
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AUGUST 25-28, 2016

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ARTS

Tamworth two free to graze in wintry Wales

Right: an ongoing exhibition at Stow on the Wold's Fosse Gallery includes this rather handsome pair of Tamworth pigs against a wintry background. Completed with crayon, pen and ink, the image, 17.5 x 11.5in (19 x 29cm) shows just one of many species that populate the ongoing exhibition *The Rural Heritage of Mid Wales: New Work* by Seren Bell.

Bell has a fondness for animals in the Welsh landscape, and among previous commissions was the depiction of some of The Prince of Wales' rare breeds at Highgrove.

With prices ranging from £495-1500, the works in the exhibition feature hounds, cockerels, sheep and geese. *Tamworths* is priced at £525.

fossegallery.com



5 Questions

David Brooker is a BADA member based in Connecticut, USA, where he has dealt in European paintings for more than 20 years. On his return from the Palm Beach Jewelry, Art & Antique Show, he talks to ATG about his plans for the BADA Fair and how UK dealers should tackle US fairs.



1. Why US fairs for UK dealers?

Fairs are the easiest way to get to the collectors in the US who are too busy to come to England. Perhaps they used to but that doesn't happen so much any more. So if they don't come to us, we come to them.

Still, there is no easy way to 'off-set' the costs of an American fair. I would advise any dealers thinking of going to the States to gain as much information as possible before doing so.

2. Favourite item in your collection?

A fine set of four oils on panel by Frederick Almore Winfield, a rare English painter of harbour and city scenes.

They date from the 1880s and are in exquisite condition. I exhibited them in Palm Beach, where their level of detail drew a lot of interest. I will have them at the BADA show in March.

3. How have tastes changed since you started dealing?

The interest in Modern and Contemporary art has become massive and the interest in Victorian art has become less.

Now there is a fantastic opportunity for collectors of Victorian paintings to buy them for much less than at any time in the last 30 years.

4. Why the BADA Fair?

It is a fantastic, well-run and top-quality fair with a great turn-out of private collectors. Out of all the shows in London, you get to see a unique type of client: very educated and knowledgeable.

5. What keeps you going during a long day at a fair?

The best way to keep sane during a fair is to have great neighbours to chat to, followed by a glass of wine or two.

If you would like to be featured in 5 Questions, please contact francesallitt@atgmedia.com

Imagine blue elephants in Mayfair

PERHAPS there are those among us who dream of spending a few nights in the opulence of Claridge's in London's Mayfair.

But let your imagination wander a few doors down and you'll find yourself in a different daydream, one that stars blue elephant armchairs, Eiffel Tower tables and Persian lamps. Such fancifully named pieces are key elements in the French mid-century design of Jean Royère (1902-81).

Royère was 29 when he started his work in design, completing his first project designing garden furniture in 1931.

Though he trained in the cabinet-making workshops of the Faubourg Saint-Antoine, he maintained a distinct personal style throughout his career.

Four years ago, Galerie Patrick Seguin in Paris collaborated with Galerie Jacques Lacoste to publish an extensive two-volume monograph on Royère, illustrating the process and the products of his design.

Now an exhibition at Galerie Patrick Seguin's new space in Mayfair makes Royère's works available to a London audience. The one-room Brook Street gallery



opened in October and has been transformed to reflect Royère's creative process for the duration of the exhibition (ends April 23).

A collection of furniture occupies both a mock living room on one side of the gallery and the functioning office on the other. Along the walls are signs of the beginning of his

Left: *Eléphanteau* armchair, 1947, oak and velvet, 3ft 6in x 2ft 8in x 2ft 10in (1.08m x 85 x 87cm). Part of the collection with a price range from £15,000-350,000.

creative process – drawings of his designs – and black-and-white photographs of the furniture in the home.

Though some pieces might be better suited for those who can realise the dream of a night in Claridge's (prices for the collection range from £15,000-350,000), Lorenzo Rebecchini, director of the London gallery, says there is a strong market for quality mid-century modern furniture.

After all, he points out, Royère pieces offer a perfect complement to blue-chip paintings in the luxury living space.

In addition to collectors, the gallery has also drawn in a regular stream of curious passers-by, giving Royère's design and Galerie Patrick Seguin a presence in the heart of Mayfair's growing design district. patrickseguin.com

Long way to Tipperary but London could be closer



Above: *Tipperary* by Walter Sickert is one of the highlights of the Fine Art Society show *A History of Thunder*.

IN the Fine Art Society's London exhibition *A History of Thunder*, Walter Sickert's *Tipperary* stands out as a peaceful yet melancholy image among visions of destruction.

In the painting 20 x 16in (51 x 40.5cm) a woman plays *It's a Long Way to Tipperary* at a piano while a man in uniform leans over, listening.

Sickert was too old to enlist at the outbreak of the war so, in contrast to many of the other works in the exhibition, his image focuses on the effect of conflict on the home front.

A History of Thunder, which chronicles British depictions of war throughout the 20th century, includes more visceral images, such as the Paul Nash lithograph *Rain*, *Lake Zillebeke* (priced in the region

of £60,000) and Percy Smith's 1918 etching *Death Refuses*.

Compared with these demonstrative expressions of suffering and ruin, Sickert's painting of a woman at the piano seems relatively staid, although it is priced in the region of £135,000. This subject was used for a number of paintings that Sickert completed from 1914-15 (including one in the Tate's collection), and is evocative of isolation or detachment.

The exhibition coincides with the ongoing centenary of the First World War, and reflects the gallery's observation that Britain's war artists continue to garner interest from clients. faslondon.com