



Fig 3: Gillow's side cabinet with brass inlay, with Apter Fredericks. \$250,000



Fig 4: Cloisonné-and-glass-bead-topped table, with Harris Lindsay

rose and the little profile drawings of coastal towns and forts, but it looks rather more accurate than its Western contemporaries, including the Ricci. As usual in early maps, bays and headlands are often exaggerated, because that is how they are seen. The earliest Islamic charts come from the Maghreb rather than Constantinople, and one feature makes me wonder whether this was not also North African. The greatest exaggeration is of the Tunisian coastline, perhaps perversely indicating that the mapmaker

Pick of the week

Following our recent coverage of animal art (November 4), mention must be made of Geoffrey Dashwood's latest show at Sladmore Contemporary (020-7499 0365; www.sladmore.com) in Bruton Place, off Berkeley Square, London W1. Mr Dashwood's bird sculptures are justly famous, not only at home, but across the world. His eye was informed by five years as a keeper for the Forestry Commission in the New Forest. This led to work as an illustrator, and then to three dimensions. He is a master of patina, and his bronzes sell out very quickly. The show runs until November 28.



knew it best. This intriguing map sold for £1,071,650.

The International Fair went very well indeed. When, on the second day, I asked one of the Apter brothers of Apter Fredericks whether he was very happy, having sold at least two of his major pieces, his cautious reply was: 'Not very. Just happy.' By the end, when there was little left to sell on his stand, he did admit to a certain euphoria.

Among Apter Fredericks' successes was an unusual Gillow's side cabinet with brass inlay (Fig 3) by Louis le Gaignier and an asking price of \$250,000, which went to an American buyer. Other British exhibitors who did well at the fair included Charles Ede for antiquities; Agnews with both Old Master and modern paintings; Blairman, particularly with a Mackintosh chair; and Brian Haughton, also the organiser, with porcelain.

I was intrigued by an elegant little table (Fig 4) offered by Harris Lindsay. It had a most unusual cloisonné and glass-bead top, and the dealer tentatively suggested Vienna in about 1900. Subsequent research points to England, perhaps with Viennese inspiration. The technique was patented by Theophil Pfister and Emil Barthels in

London, in 1879. The Cloisonné Glass Company, based in Berners Street, went into production soon after, but it is not known if Pfister and Barthels were the owners or for how long it was in business. The only other known makers of this glass are Baxendale of Manchester and Frederic Vidal Puig (1882-1950), who, in 1898, was apprenticed to the Cloisonné Glass Company. After a year, he returned to Barcelona and produced several pieces until his departure for Argentina in 1904.

Elsewhere in New York, the Tomasso Brothers of Leeds had a second successful sculpture show. Among the first—and most important—pieces to go was a bronze



Fig 5: Kangaroo wine jug, 1882. £28,830

figure of a *River God* (Fig 6) by Hubert Gerhard (about 1550-1620), sold to a major European collector by the end of the private view at an asking price in the region of \$3 million. This is another discovery, the most important example of the work of the Dutch Mannerist to come to light in recent years.

A much later piece of metalwork surprised the Gloucestershire auctioneer Chorley's when it made £28,830 against a £1,200 estimate. This was an 1882 wine jug modelled as a kangaroo (Fig 5). It was made by W. & J. Barnard of London, and had belonged to the first (and last) Marquess of Lincolnshire, Governor of New South Wales from 1885 to 1890.

Next week Modern British and old bottles



Fig 6: River God by Hubert Gerhard. About \$3 million