

# ANTIQUES TRADE gazette

THE ART MARKET WEEKLY

**ALFIES AT 40**  
**Dealers' Diary**

*A hat-trick of trade anniversaries*

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## Baldwin's staff follow Goldbart to new business

Numismatists leave Gibbons Group to join Sovereign Rarities in Mayfair

Report by Roland Arkell

**IAN Goldbart, lifelong coin collector and former managing director of AH Baldwin & Sons, is launching a new numismatic dealership and auction firm in Mayfair.**

Five senior specialists who formed the core of Baldwin's coin department are leaving to join the venture called Sovereign Rarities.

Trading from the third floor of 32 St George Street (above Shapero Rare Books), Sovereign are promising "access to the broadest selection of top quality coins struck over the past 2500 years".

Online auctions – and perhaps occasional 'bricks and mortar' auctions – are planned as part of "phase two development", but Goldbart says the emphasis will be on coin dealing in London from their retail premises and website.

"Our primary raison d'être

is retail." He added: "The coin market has been fantastic for a good 20 years and for us it will be a case of less is more. In numbers, we might be offering fewer coins but will focus on high-grade material in the higher-value range."

In recent months, Goldbart has been trading in anticipation of the new venture but predicts inventory will increase with the arrival of a full team of specialists covering a number of numismatic fields.

### London debuts

The firm plan to attend a series of coin shows in the US and Germany to promote the brand and will take double stands at both the forthcoming *London Coin Fair* (September 3) and *Coinex* (September 30-October 1).

Most of the five ex-Baldwin's staff have worked with Goldbart for close to a decade – well before the firm was sold as part

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## FRANCE-LA RENTRÉE

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## The annual Biennale

A 16-page Paris supplement – page 17-32

**Auction Calendar** the original and most authoritative listing of UK sales – page 60-67

**Londons Largest Sunday Fair** – followed by the **Largest Fair in the South of England**

**Antiques & Collectors Fair**

**Sunday 4 September**

8.30am - 9.30am £12 • 9.30am - 4.30pm £6  
ALEXANDRA PALACE WAY, LONDON N22 7AY

FEATURING POP-UP VINTAGE FAIRS



**Antiques & Collectors Fair**

**Tues 6 & Weds 7 Sept**

Tuesday 9am - 5pm £20 (Tuesday ticket allows entry on Wednesday) Wednesday 8am - 4pm £5

SOUTH OF ENGLAND SHOWGROUND, WEST SUSSEX RH17 6TL

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## Les Enluminures at 25

At *Masterpiece London 2016*, Les Enluminures are cool, calm and collected. The stand, laid out neatly with gold rings displayed before finely-gilded manuscripts, seems to give off a gentle golden glow.

Packing up stock in a foreign gallery and shipping it across to one of London's leading fairs is no small task, but Les Enluminures carry it off with grace.

Celebrating their 25th anniversary this year, founder Sandra Hindman remembers that everything was not always so easy nor so glamorous. But such staying power in the volatile world of the antiques trade is still an impressive feat, as is starting such a business in the first place.

Timing, she recalls, was everything.

In the years before opening her first gallery, Hindman, a specialist in medieval manuscripts, had written catalogues for dealers such as Bruce Ferrini and Sam Fogg. Eventually she started helping locate certain works.

"Unusually generous dealers, such as Bruce, let me purchase shares in manuscripts I found, which eventually provided the next egg for my business. Everything seemed possible. It was the affluent 1980s," Hindman says.

In 1991, she opened her first gallery, a 10 metre square space in Paris' Louvre des Antiquaires. "Our gallery was so small you could barely turn around," says Hindman. "It was no more than a miniature glassed-in fishbowl."

Today, the business has galleries in Paris and New York. The original small gallery has been replaced by two successively larger galleries in the



**Above:** one of the pieces exhibited at Les Enluminures' upcoming New York exhibition, *Visions of Jerusalem*, is this book of hours from the Workshop of the Master Francois made in Paris, c.1480-90, which includes three miniatures. The illustration (f.90v-91) shows David and Bathsheba. The book is available for \$120,000.

same area. The New York gallery is preparing for a new exhibition, *Visions of Jerusalem: Medieval Christendom Imagines the City on a Hill*, which coincides with their September anniversary and follows the close of their celebratory show *Medieval Medley: Celebrating 25 Years of Les Enluminures*.

Meanwhile, plans are in place to move the collection in Chicago, currently kept in Hindman's home, to a dedicated gallery space in the One Magnificent Mile high-rise building.

"Sandra is very focused and determined," says Sam Fogg, but he insists that she has a distinct and personal approach to the business approaching manuscripts with the same degree of care regardless of their financial value. It means that the "scruffiest, most unloved text is treated the same as the grandest illuminated book".

"I think this must have developed

from her academic background," Fogg adds.

Hindman, who is the former chair of the department of art history at Northwestern University in Chicago, also credits some of her past success to good fortune.

Of her first exhibition in 1992, where she sold a miniature to the Getty Museum and two 15th-century Lombard animal studies to the Louvre, she says: "I was lucky - I found good things and I had great contacts."

Crucially, her expertise has not limited the business. It diversified into rings in the 1990s, later helping to organise an exhibition at the Metropolitan Museum of Art. "They are, after all, not unlike medieval manuscripts," Hindman says, adding that both are "intimate objects".

[lesenluminures.com](http://lesenluminures.com)

## 5 Questions

**Sam Handbury-Madin** of Handbury Tribal Art talks about the advent of the internet and the rules of dealing.



[handburytribalart.com](http://handburytribalart.com)

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

As a third generation antiques dealer I was allowed to handle pieces as a child that my father brought home, such as Zulu shields and Aboriginal boomerangs. So I've been interested in tribal art since an early age.

I bought my first pieces with my pocket money when I was nine or 10 years old from antique fairs that my father used to take me to.

### 2. Fairs vs shops?

I enjoy both. I do love 'the thrill of the hunt' at antique fairs and I may strike lucky from time to time there.

I had my own shop in the past and know what a challenge it can be to make it successful.

But what I really love about antique shops is the relationships you can build with the owners and staff, bouncing ideas and thoughts off each other.

### 3. Vs online?

When I was student at Bristol University in the early 2000s I started selling online. It allowed me to access a worldwide network of collectors and dealers that I'd never previously had access to.

Suddenly the world was at my fingertips and now I've almost forgotten what it was like dealing in the pre-web years.

### 4. One rule of dealing?

Act on your first instincts. If you get a hunch that something is good then there is a reasonable chance that you may have made a great find!

### 5. Real ale or espresso martini?

Real ale every time for me. We have some fine breweries here in Shropshire where I am based.

Being a Salopian there is nothing more I enjoy than a fine pint of Shropshire Lad!

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

### Sandra's success

Sandra Hindman (**below left**) opened medieval and Renaissance manuscripts gallery Les Enluminures in 1991 and it is still growing today. Below, she shares tips for success as she considers her next 25 years.



#### Personnel...

I always hired people who were well-qualified and loyal. Twenty-five years later, the person who was my director in 1991, Charlotte Lacaze (professor and dean at the American University in Paris), still helps on the stand at every *TEFAF Maastricht*, even though she is long retired. The company boasts six

doctorates and nearly all the employees have an advanced degree in medieval art.

#### Risk-taking and money management...

The company grew very slowly. I never took excessive risks and I monitor all aspects of my business extremely carefully: two steps back, four steps forward, as the situation requires. I meticulously chart every aspect of the business on a quarterly basis, examining the different categories that are performing including text manuscripts, single leaves, illuminated manuscripts and books of hours, and rings and jewellery.

#### Cataloguing and information...

We have always provided extensive and accurate descriptions of everything we sell. We often keep items in stock, but not for sale, before we have completed a full study of them. This is time-consuming and requires in-house expertise, but I believe it results in clients having a great deal of trust in the works they acquire from us.

#### Also...

A client of mine (CEO of an important Fortune 500 company) once told me, speaking of his own success not mine, that all business requires luck, but according to him luck is something you make by hard work, it doesn't just fall out of the sky. So, we've had a bit of luck too!