



• Lot 734
**A FINE CHIPPENDALE
 CARVED WALNUT ARMCHAIR**
Philadelphia, 1765-1785

The serpentine crest rail with scrolled ears centering a carved ruffled shell above a solid vase-shaped splat flanked by shaped and S-scrolled arms on curved supports over a trapezoidal slip seat, the skirt centering a carved pendant cockle shell, on acanthus-carved cabriole legs with ball and claw feet -40½ in (102.2 cm) high, 25¾ in (65.4 cm) wide

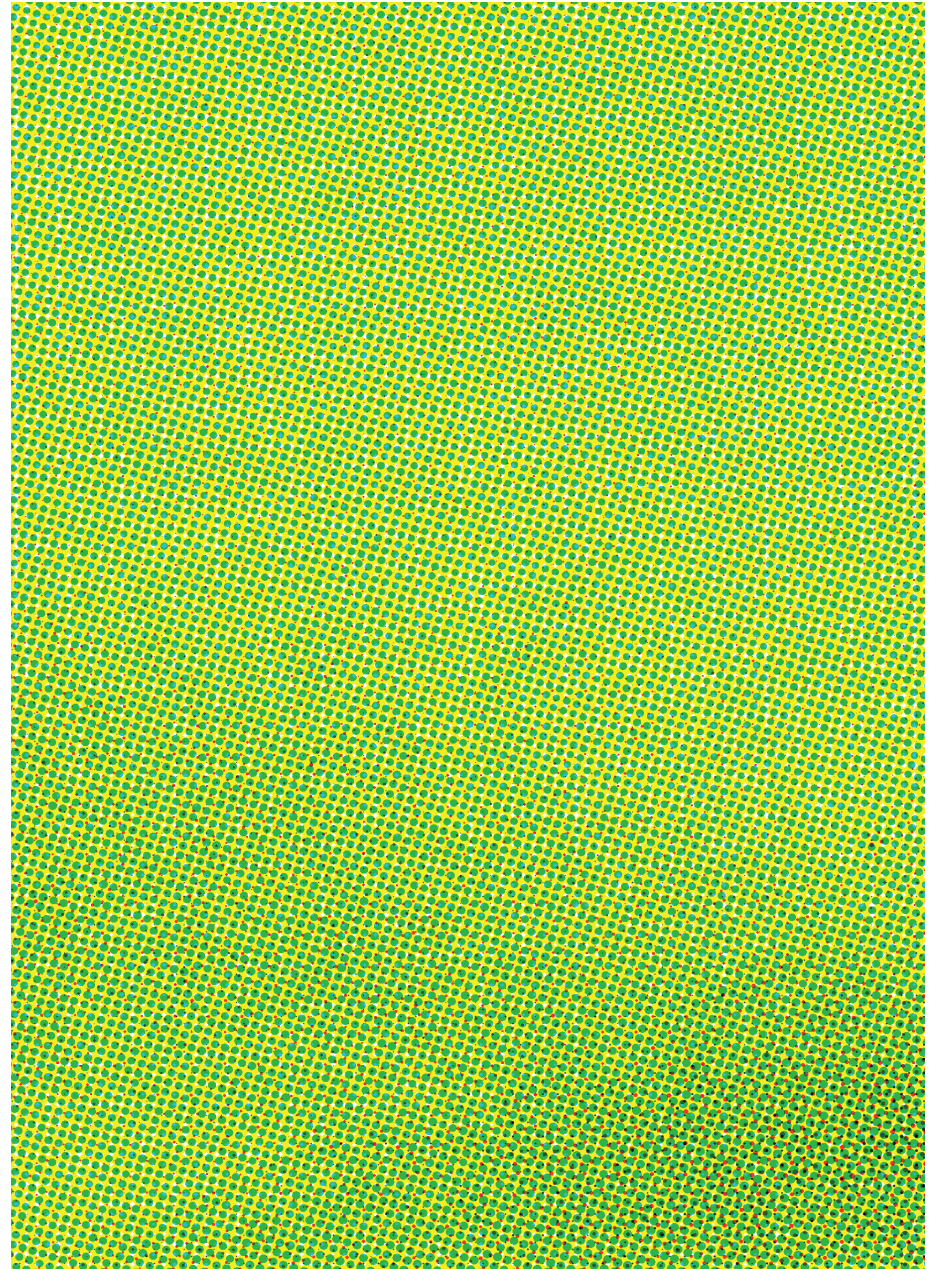
\$15,000-20,000

"How do you kill something that can't possibly be alive?" -Christine (1983)



CHRISTINE'S
 NEW YORK

onestar press sean micka negotiations



The Contents of
 Benjamin Ginsburg, Antiquary
 including the Property of
 Cora Ginsburg

Negotiations

by Sean Micka

Friday, October 14, 1983 and
 Saturday, October 15, 1983



Christine, Manson & Woods International Inc.

502 Park Avenue,
New York, New York, 10022
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620 721



The Contents of Benjamin Ginsburg, Antiquary including the Property of Cora Ginsburg

Fine American and Furniture, English
and Continental Ceramics, Chinese Export
Porcelain, Textiles and related Decorative Arts

Friday, October 14, 1983
at 10:00 a.m. precisely (lots 1-156)
at 2:00 p.m. precisely (lots 157-378)

Saturday, October 15, 1983
at 10:00 a.m. precisely (lots 379-597)
at 2:00 p.m. precisely (lots 598-761)

Viewing

Friday	October 7	10:00 a.m. - 5:00 p.m.
Saturday	October 8	10:00 a.m. - 5:00 p.m.
Sunday	October 9	1:00 p.m. - 5:00 p.m.
Monday	October 10	10:00 a.m. - 5:00 p.m.
Tuesday	October 11	10:00 a.m. - 5:00 p.m.
Wednesday	October 12	10:00 a.m. - 2:00 p.m.

In sending commissions or making enquiries, this sale should
be referred to as GINSBURG-5412

Limited Warranty

Christine, Manson & Woods International Inc. ("Christine's"), subject to the provisions of the last paragraph hereof, warrants for a period of six years from the date of the sale that any article in this catalogue unqualifiedly stated to be the work of a named author or authorship is authentic and not counterfeit. The term "author" or "authorship" refers to the creator of the article or to the period, culture, source or origin, as the case may be, with which the creation of such article is identified in the description of the article in this catalogue. The terms used in the bold type heading of each lot in this catalogue, indicating the degree of authenticity of authorship, are explained in the "glossary." Any heading which is not stated in the "glossary" to represent a qualified opinion only is not warranted herein. While due care is taken to insure the correctness of the supplemental material which appears below the bold type heading of each lot in this catalogue, the warranty contained herein does not extend to any possible errors or omissions therein.

The benefits of this warranty are not assignable and shall be applicable only to the original buyer of the lot and not subsequent assigns, purchasers, heirs, owners, or others who have or may acquire an interest therein and is conditioned upon the buyer upon returning the work to Christine's, 502 Park Avenue, New York, New York, 10022, in the same condition as at the time of sale. The buyer's sole remedy under this warranty shall be exclusive, and the seller and Christine's shall not be liable for any incidental or consequential damages, so the above limitation or exclusion may not apply to a particular buyer.

This warranty gives the buyer specific legal rights, and the buyer may also have other rights which vary from state to state.

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Descriptions of manuscripts should not be taken as implying or guaranteeing that any manuscript is complete unless this is specifically stated.

Glossary

For Furniture and Objects of Art

Typical catalogue descriptions
found herein:

A GEORGE III MAHOGANY CHEST-OF-DRAWERS Mid-18th Century

This heading printed in capital letters, with the inclusion of the date, means that, in Christine's qualified opinion, the piece is essentially of the period and has not been significantly altered or restored.

A GEORGE III MAHOGANY CHEST-OF-DRAWERS

This heading printed in capital letters, without the date included, means that, in Christine's qualified opinion, the piece is essentially of the period and has been significantly altered or restored.

A GEORGE STYLE III MAHOGANY CHEST-OF-DRAWERS

This heading printed in capital letters, with the word "style" included, means that, in Christine's qualified opinion, the piece is an intentional copy of an earlier design.

While every effort is made to mention the defects in this catalogue (as defined by the glossary) it is the responsibility of the purchaser, or his agent, to satisfy himself as to the condition of the lots.

Conditions of Sale

The property listed in this catalogue, as may be amended by sale room notice or announcement, will be offered for sale by Christine's agent for various owners or other consignors ("sellers"). These conditions of sale, and the limited warranty and absence of other warranties set forth above, together with any glossary contained herein, constitute the complete terms and conditions on which all such property will be offered for sale.

1. As used in these Conditions of Sale, the term "the final bid" means the price at which a lot is knocked down to the buyer, and the term "the purchase price" means the sum of the final bid and the premium payable by the buyer under Condition 5.

2. Christine's reserves the right to withdraw any lot before or at the sale.

3. All lots marked with • next to the lot number are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. Christine's may implement the reserve by bidding through its representatives on behalf of the seller.

4. The highest bidder acknowledged by the auctioneer shall be the buyer. The auctioneer has the right to reject any bid and to advance the bidding at his absolute discretion and, in the event of any dispute. Should there be any dispute after the sale, Christine's record of final sale shall be conclusive. On the fall of the auctioneer's hammer, title to the offered lot shall pass to the buyer, who shall forthwith assume full risk and responsibility for the lot and may be required to sign a confirmation of purchase, supply his name and address and pay the full purchase price or any part thereof. If the buyer fails to comply with any such requirement, the lot may at the auctioneer's discretion be put up again and sold.

5. The purchase price payable by a buyer shall be the sum of the final bid and a premium of 10% of the final bid.

6. No lot may be taken away during the times of sale, nor can any lot be taken away unless the purchase price thereof has first been paid in full. All lots are to be paid for and taken away at the buyer's expense within three business days from the date of sale, and, if not taken away and paid for, may be sent to a public warehouse for the account of and at the risk and expense of the buyer. The buyer's of any lots which remain on Christine's premises for more than three business days after the sale of such lots will incur a charge for storage and handling of \$2.00 per day for each lot consisting of furniture, carpets

or statues, and \$1.00 per day on each other lot. Buyers will be charged a late charge of 2% per month on the total purchase price if payment in full is not received by Christine's in accordance with these Conditions of Sale. After payment has been made in full, Christine's will, as a service to buyers, arrange to have property packed, insured and forwarded at the request, expense, and risk of the buyer. All charges will be collect.

7. Bids which are submitted to Christie's in writing or are otherwise left with Christie's prior to an auction for execution at or below a specified price, are entertained and executed by Christie's for convenience of bidders, but Christie's for the shall not be responsible for failing to execute such bids or for errors relating to its execution of such bids.

8. If any applicable conditions herein are not complied with the buyer, Christie's may in addition to asserting all remedies available by law, including the right to hold the buyer liable for the purchase price, either (i) cancel the sale, retaining as liquidated damages any payment made by the buyer, or (ii) resell the property at public auction or privately on seven days' notice to the buyer. If Christie's resells the property, the buyer shall be liable for the payment of any deficiency in the purchase price and all costs including warehousing, the expenses of both sales, reasonable attorney's fees and all other charges due hereunder and incidental damages.

9. The buyer shall pay any applicable State and local sales tax, and any applicable compensating use of tax of another state which Christie's may be required by law to collect, at the time of payment of the purchase price.

10. Christie's and the seller make no representation that the buyer of a work of art will acquire any reproduction rights thereto.

11. The respective rights and obligations of the parties on respect to the Conditions of Sale and the conduct of the auction shall be governed and interpreted by the laws of the state in which the auction is held, and the buyer hereby submits to the jurisdiction of the courts of such state.

Important Notice

All property is sold 'as is' in accordance with the clause entitled Absence of Other Warranties, and Christine's makes no representation as to the conditions of any lot sold. The descriptions of the condition of articles in this catalogue including all references to damages or repairs, are provided as a service to interested persons, but do not negate or modify the aforementioned clause entitled Absence of Other Warranties. Accordingly, all lots should be viewed personally by prospective purchasers to evaluate the condition of the article offered for sale. Further information of the condition of lots described in the catalogue may be obtained by telephoning 546-1181.

Information for Intending Buyers

Premium and Sales Tax

Bidders reminded that the purchase price payable by the successful bidder shall be the aggregate of the final bid and premium of 10% of the final bid in accordance with the provisions of Conditions of Sale. In addition, buyers are required to pay any sales or use tax which may be due.

Reserves

The Seller's reserve price, which use the confidential minimum price below which the lot will not be sold, will not exceed the high estimate circulated with the catalogue.

Ownership

Christine's acts as sole agent for Seller and does not have an ownership interest in any lot.

Services

Christine's provides intending buyers with the following services:

(i) Catalogue Description

Christine's maintains a staff of recognized experts who cover most aspects of the fine and decorative arts. The catalogue description represents Christine's independent opinion of the article concerned. The statements in Christine's catalogue as to the authenticity of each lot are supported by Christine's warranty.

(ii) Warranty

Your attention is drawn to the warranty printed in the Conditions of Sale under the heading, "Limited Warranty."

(iii) Advice to Bidders

Christine's staff of experts is available to advise intending buyers at all pre-sale exhibitions or by appointment.

(iv) Price Range Estimates

Christine's publishes with each catalogue the opinion of its experts as to the estimated price range for each lot. These estimates are the approximate prices we expect to be realized. They are not definitive. They are prepared well in advance of the sale and are subject to revision.

(v) Written Bids

Where bidders are unable to attend the sale, Christine's will be pleased to enter their bids without charge. If successful, the Purchase Price, payable by the bidder will be the aggregate of the final bid and a premium of 10% of the final bid. In addition, buyers are required to pay any sales or use tax which may be due. Written bids should always be made or confirmed in writing, telegram or telex, reference being made to each sale through the code printed on the title page of each catalogue. To ensure that bids will be accepted and that delivery of lots is not delayed, intending bidders should supply bank or other suitable references to Christine's in good time before the sale. Such bids may be executed at a lower price, subject to the reserve price and other bids and in accordance with the provisions of Condition 8 of the Conditions of Sale.

(vi) Prices Realized

The list of prices realized at the auction will be published shortly after the sale and will be available upon request. Where lots are withdrawn from sale or fail to reach the reserve price, the lot number will not be printed in the published list.

CATALOGUE

All sales subject to the conditions printed in this catalogue and the buyer's attention is drawn to the information on page 5.

This sale will be held on:

Friday, October 14, 1983
at 10:00 a.m. precisely (lots 1-156)
at 2:00 p.m. precisely (lots 157-378)

Saturday, October 15, 1983
at 10:00 a.m. precisely (lots 379-597)
at 2:00 p.m. precisely (lots 598-761)

In sending bids or making inquiries, this sale should be referred to as GINSBURG-5412

MORNING SESSION

at 10:00 a.m. precisely
(Lots 1-156)

ANGLO-IRISH GLASS

• Lot 1
A PAIR OF GREEN
DECANTERS AND STOPPERS

English, 19th century

Of emerald-green tint and club shape with three collars to the necks, fluted mushroom stoppers -11 1/2 in. (29 cm.) (2)

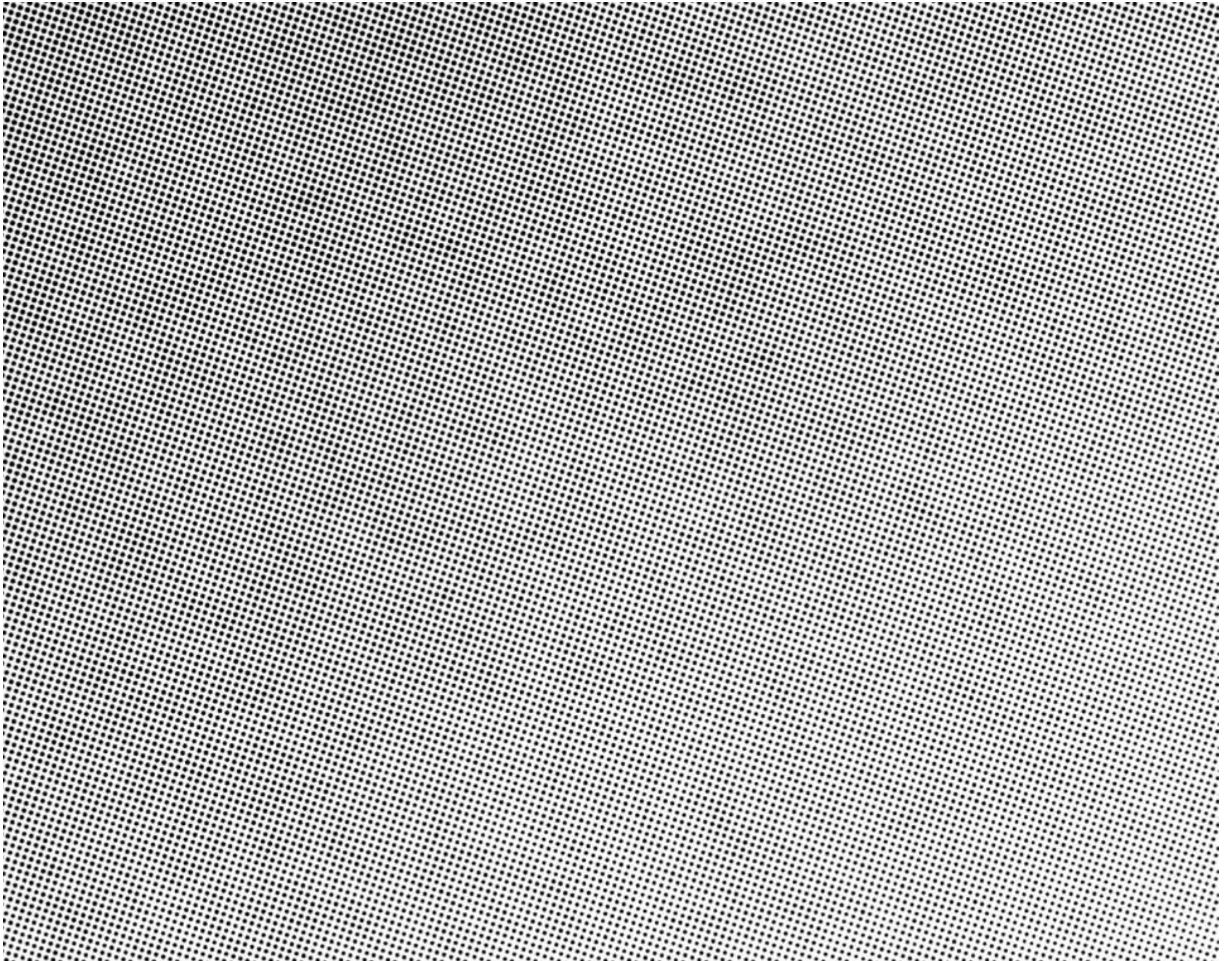
\$400-600

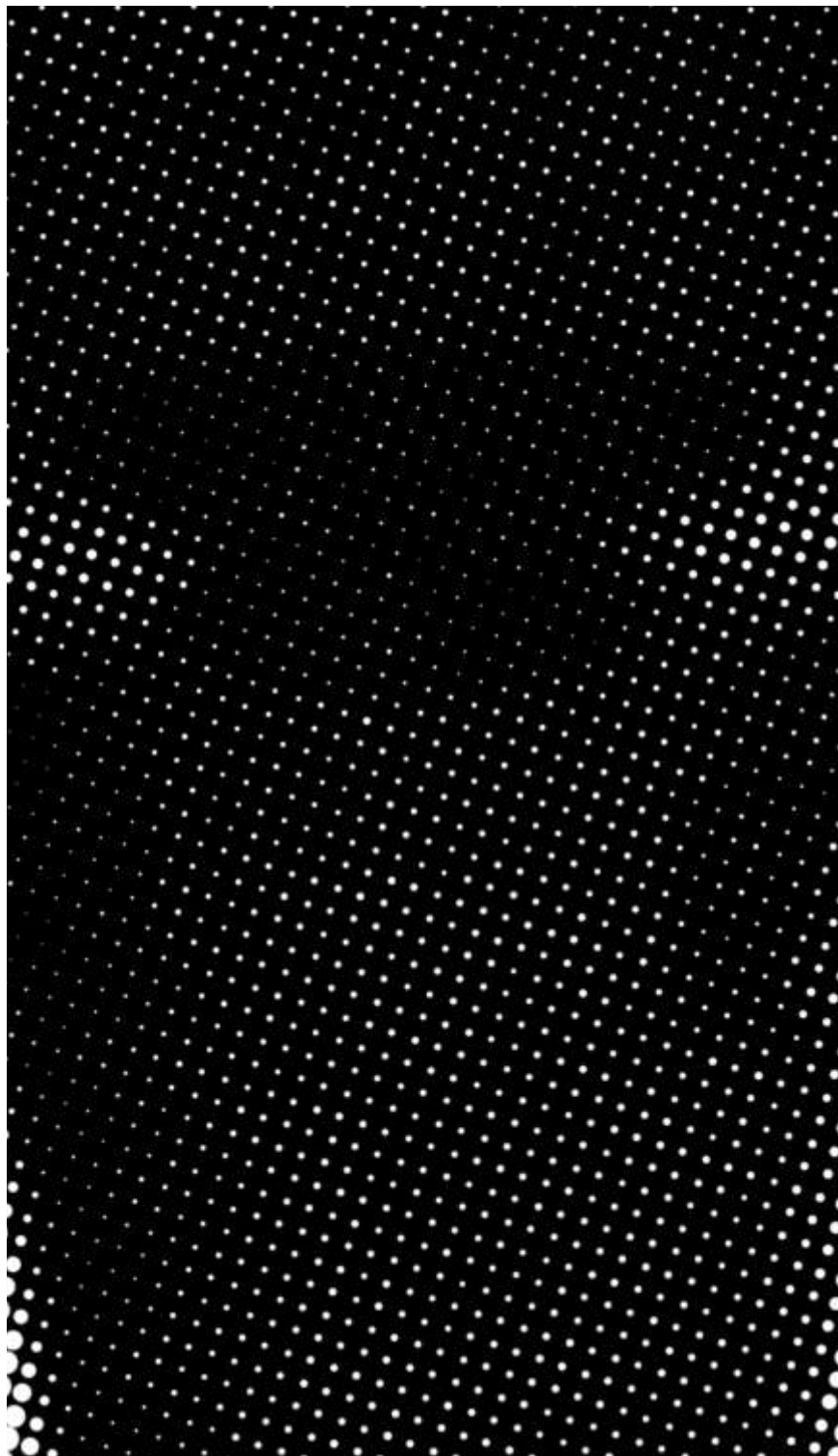
• Lot 2
TWELVE GREEN
FINGER-BOWLS

English, first half of the 19th century

Of rounded form and slightly varying shades of green -5 in. (13 cm.) diam. (12)

\$600-800





• Lot 3
TWELVE GREEN WINE-GLASSES
English, 19th century
The bell-shaped bowls on plain stems and feet
-5 3/4 in. (15 cm.) high (12)
\$500-700

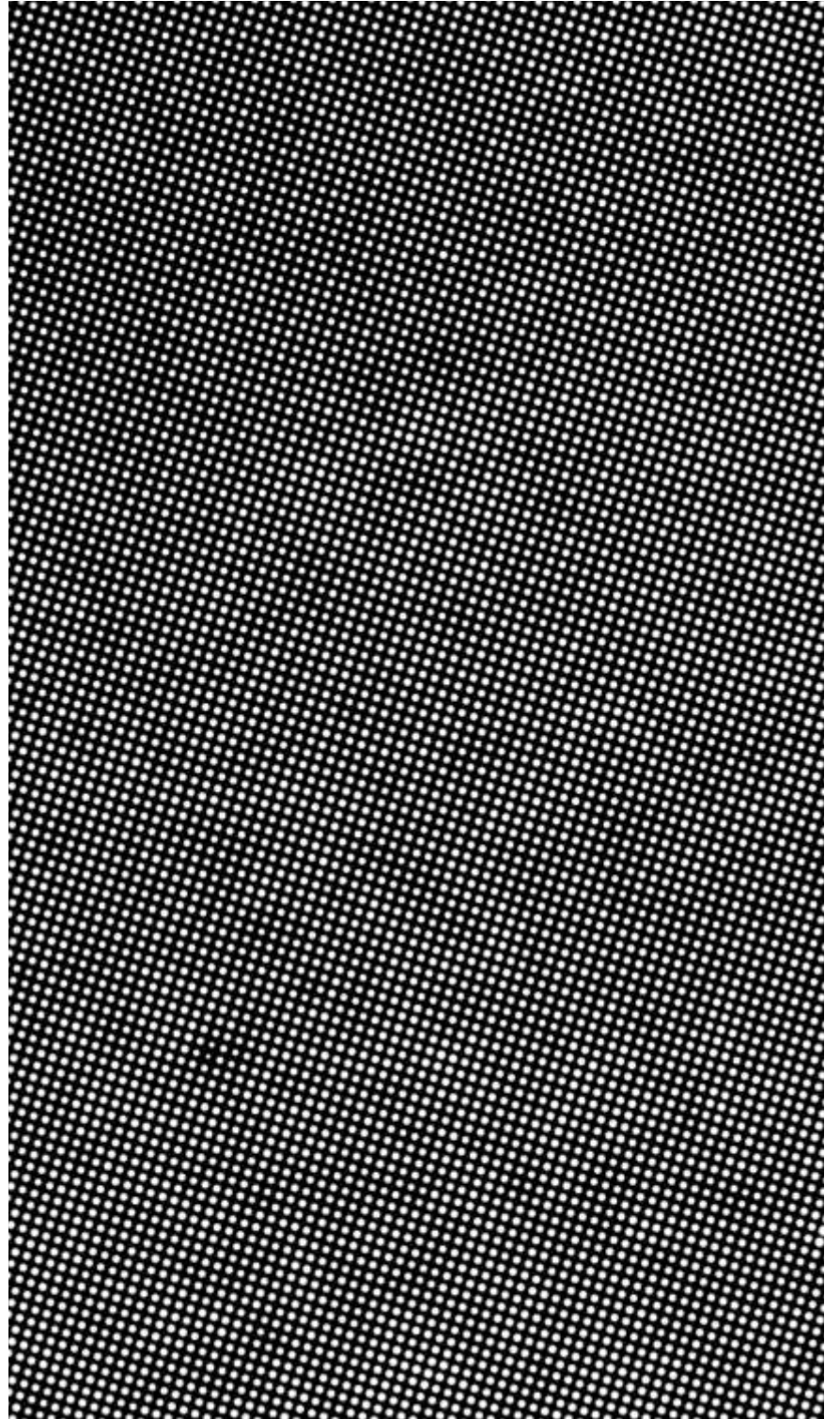
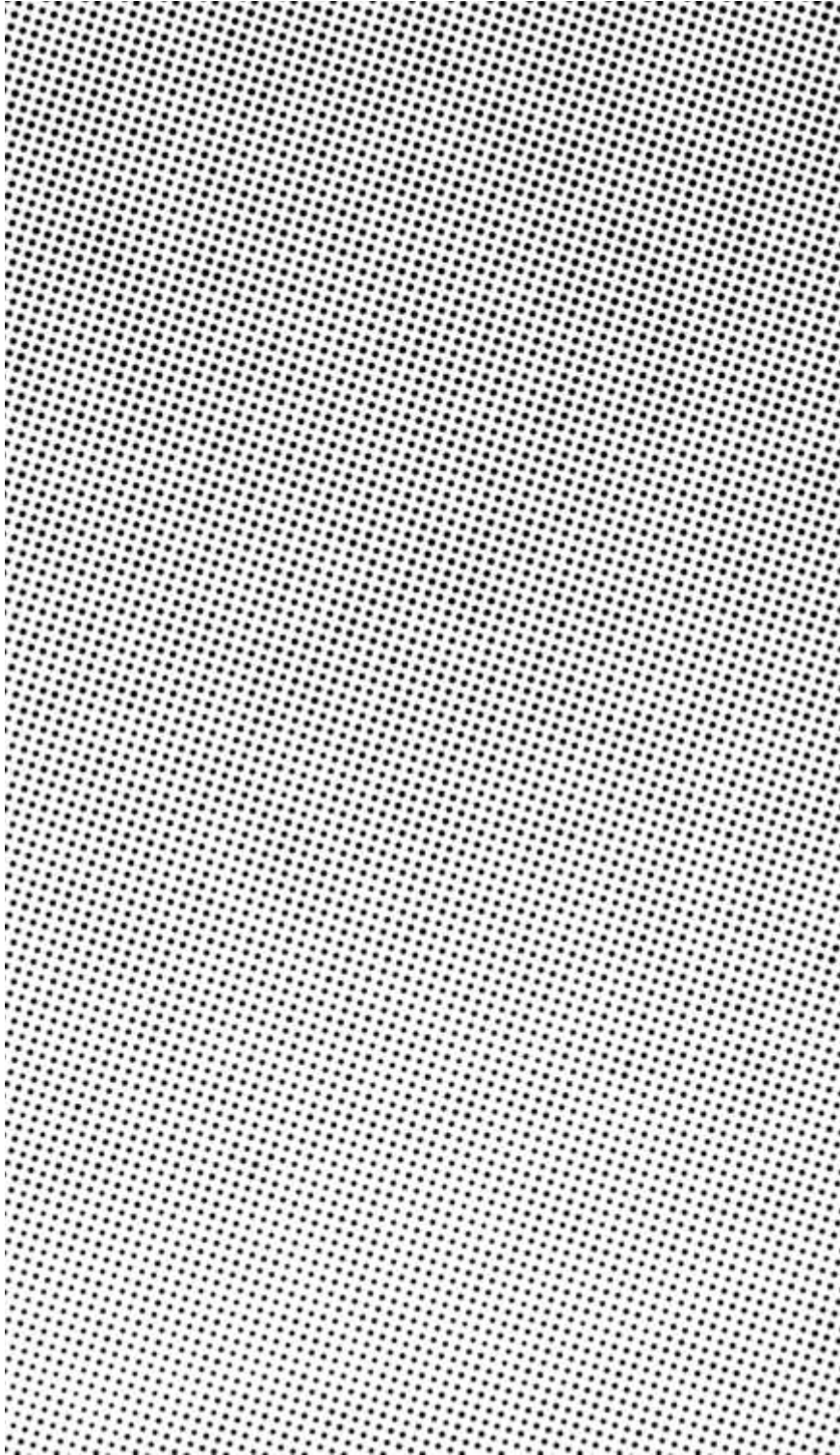
• Lot 4
**NINE GREEN WINE-GLASSES
AND A BOWL**
English, 19th century
The wine glasses of drawn shape with rounded
bowls, on plain feet (three with very minor
rim chips) -4 3/4 in. (33.5 cm.) diam.
\$400-600

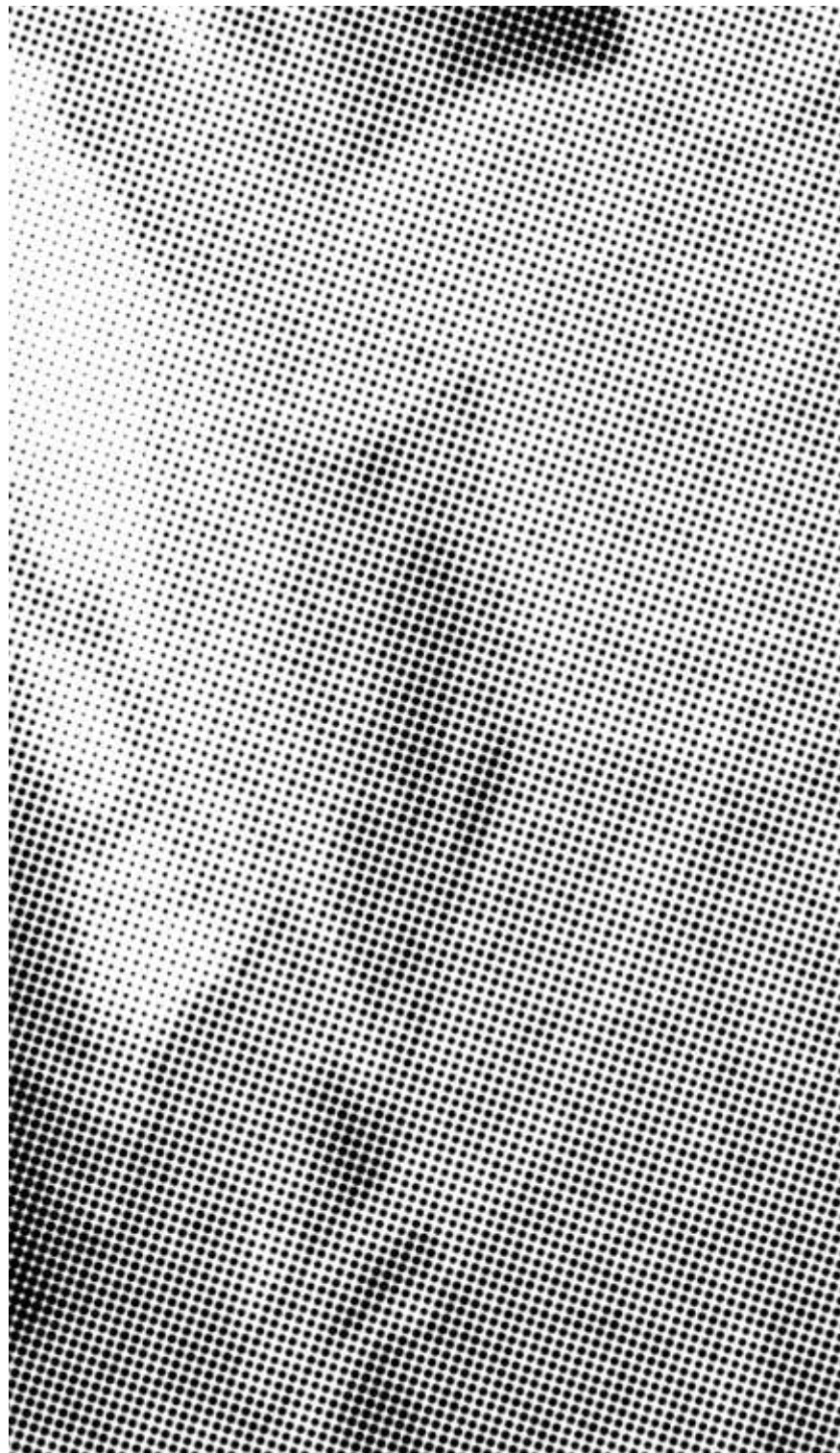
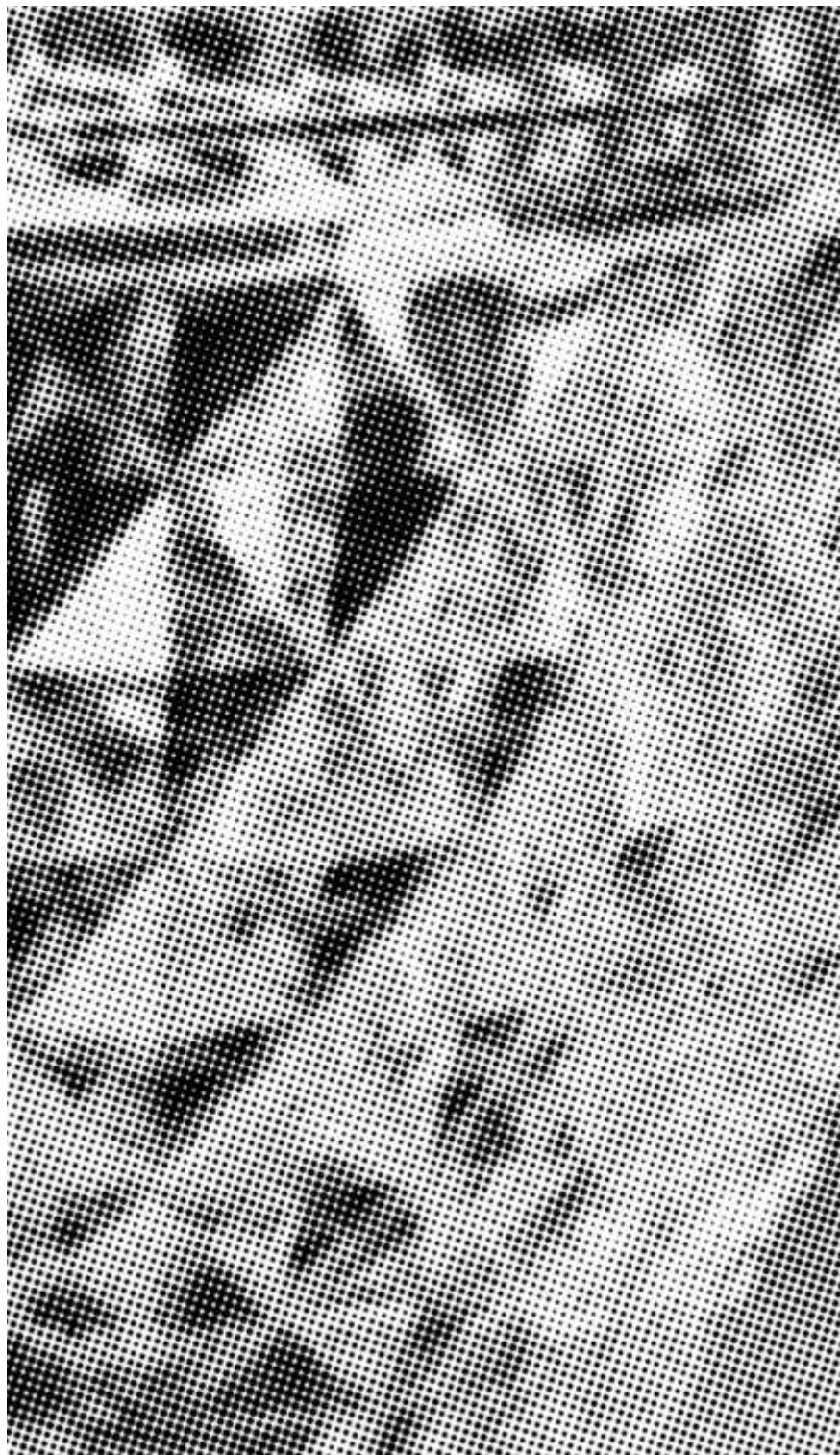
• Lot 5
**TEN GREEN WINE-GLASSES
AND A BOWL**
English, 19th century
The flared funnels bowls on capstan stems
and plain feet -5 in. (12.5 cm.) high (10)
\$400-600

• Lot 6
**FOUR VARIOUS ENGLISH
OPAQUE-TWIST WINE
GLASSES AND TWO LOW
COUNTRIES WINE GLASSES**
18th century
Two with ogee bowls engraved with fruiting
vine and a flower-spray on double-series
opaque-twist stems (one with crack to bowl),
another with polished dot and star border
and one with a plain ogee bowl -all about 6 in.
(15.5cm.) high; a Jacobite glass of soda metal
engraved with an oak-spray and FIAT; on an
airtwist stem and folded foot -6 1/4 in (16 cm.)
high; and an opaque wine glass on a
double-series stem -5 3/4 in. (14.5 cm.) high (6)
\$500-700

• Lot 8
**A COMPOSITE SET OF TWELVE
ENGRAVED WINE-GLASSES**
Bohemia, late 18th century
Two bowls engraved with floral borders and
on faceted inverted baluster stems, eleven
with folded conical feet -about 5 1/4 in.
(13.5 cm.) high (12)
\$400-600

• Lot 10
**A PAIR OF CUT-GLASS
DECANTERS AND STOPPERS**
English, early 19th century
Of club form, cut all over with large diamonds,
with three faceted collars to the necks, the
knob stoppers similarly cut (one with rim
chips, both stoppers chipped) -about 11 1/2 in.
(29 cm.) high (2)
\$350-500





• Lot 11
**A PAIR OF CUT-GLASS
DECANTERS AND STOPPERS**

Anglo-Irish, circa 1820

Of club shape cut with a wide band of hobnail within diamonds, the lower parts with flutes and with three faceted collars to the necks, with knob stoppers similarly cut (both stoppers are chipped) -10 in. (25.5 cm.) high (2)
\$250-350

• Lot 17
**A PAIR OF CUT-GLASS
COMPOTES AND COVERS**

English, early 19th century

The oviform bodies cut with a band of diamonds between bands of wide and narrow flutes, the three collars to the necks cut with diagonal flutes and with fluted mushroom stoppers (one stopper with minor rim chips) -8 1/2 in. (21.5 cm.) high (2)
\$600-800

• Lot 12
A LARGE SPORTING GOBLET

English, 19th century

The oviform bowl engraved with scenes of fisherman, a huntsman holding a dead fox and hounds, an equestrian figure jumping a fence and figure shooting, on a hollow inverted baluster stem and plain foot
-12 in. (30.5 cm.) high
\$250-350

• Lot 20
A CUT-GLASS BOWL AND STAND

Anglo-Irish, early 19th century

The flared oval bowl cut with lozenge decoration beneath fan borders and waved rims, the oval stand similarly cut (minor rim chips to stand) -15 1/2 in. (39 cm.) high (2)
\$500-700

• Lot 21
A CUT-GLASS BOWL AND COVER

Irish, circa 1800

Cut with lozenge and geometric decoration beneath a scalloped everted rim, the cover with faceted spire finial (chips to rim)
-8 1/2 in. (21.5 cm.) high
\$400-600

• Lot 22
**SEVEN CUT-GLASS BOWLS
AND STANDS**

Irish, circa 1800

Cut with a wide band of lunar and geometric decoration beneath bevelled scalloped rims -the stands 8 1/2 in. (21.5 cm.) high (7)
\$1,000-1,500

• Lot 23
**A SILVER AND CUT-GLASS
CRUET-SET**

English, the silver London, 1758, maker's mark JD, the glass mid-18th century

The silver stand of Warwick form, on shaped shell feet containing five cut-glass silver-mounted bottles for oil and vinegar, salt, pepper and sugar, each with allover lunar and geometric cutting (small chips to glass bottles) -the stand 8 1/2 in. (21.5 cm.) high

The maker's mark are probably for John Delmester, London.

\$1,000-1,500

• Lot 24
**SEVEN CUT-GLASS BOWLS
AND STANDS**

English, late 18th century

For salt, pepper, sugar and oil, the cylindrical bottles cut with vertical notched flutes and pierced plated mounts contained in a black lacquered stand with central bronzed carrying handle and bronze mounts
-5 1/2 in. (14 cm.) high (7)

A similar example from the Russell S. Carter Collection was sold in these Rooms, June 17, 1980, lot 26; also see Luxmoore, pl. 24, for a bottle of similar shape.
\$450-650

• Lot 25
**A CUT-GLASS AND
ORMOLU-MOUNTED
THREE-LIGHT CANDELABRUM**

English, circa 1825

The ormolu and glass base formed as a pillard pagoda supporting a central glass column cut with small diamonds flanked by two curved ormolu branches each surmounted by diamond-cut candle-nozzles with fluted everted rims and upturned wax-pans suspending fourteen lozenge and prism-cut drops (central nozzle restored)
-17 1/4 in. (44 cm.) high
\$1,500-2,000

ENGLISH POTTERY SALTGLAZE

• Lot 26
**A STAFFORDSHIRE SALTGLAZE
PIERCED OVAL TWO-HANDLED
BASKET AND STAND**

Circa 1765

Molded with flowerheads at the intersections (chips to stand) -the stand 9 in. (23 cm.) wide

A similar basket and stand was sold in these Rooms, March 6, 1981, lot 179.

\$400-600

• Lot 27
**A STAFFORDSHIRE SALTGLAZE
PIERCED OVAL TWO-HANDLED
BASKET AND STAND**

Circa 1765

Similar to the proceeding (slight chip to rim, crack to stand) -the stand 10 in. (25.5 cm.) wide
\$350-450

• Lot 28
**TWO STAFFORDSHIRE
SALTGLAZE PIERCED
LOZENGE-SHAPED
TWO-HANDLED BASKETS**

Circa 1765

The pierced sides with scrolling and geometric foliage (one basket with handle and base restored) -about 13 in. (33 cm.) wide
\$600-800

• Lot 29
**A STAFFORDSHIRE SALTGLAZE
GADROONED OVAL SAUCEBOAT**

Circa 1760

With serpent handle and molded with a band of birds and bees, the lower part and foot with gadroons (rim chip, foot crack)
-8 1/4 in. (21 cm.) wide
\$400-600

• Lot 31
**A PAIR OF STAFFORDSHIRE
SALTGLAZE CAMPANA VASES**

Circa 1760

Applied with swags of flowers suspended from lion's masks, on circular domed feet (one repaired) -6 in. (15 cm.) high (2)
\$600-800

• Lot 32
**A STAFFORDSHIRE SALTGLAZE
GLOBULAR BOTTLE**

Circa 1755

The oviform body with garlick neck applied with trailing branches and figures, the shoulder with scrolling foliage (slight chip and restoration to the relief)
-9 1/4 in. (23.5 cm.) high

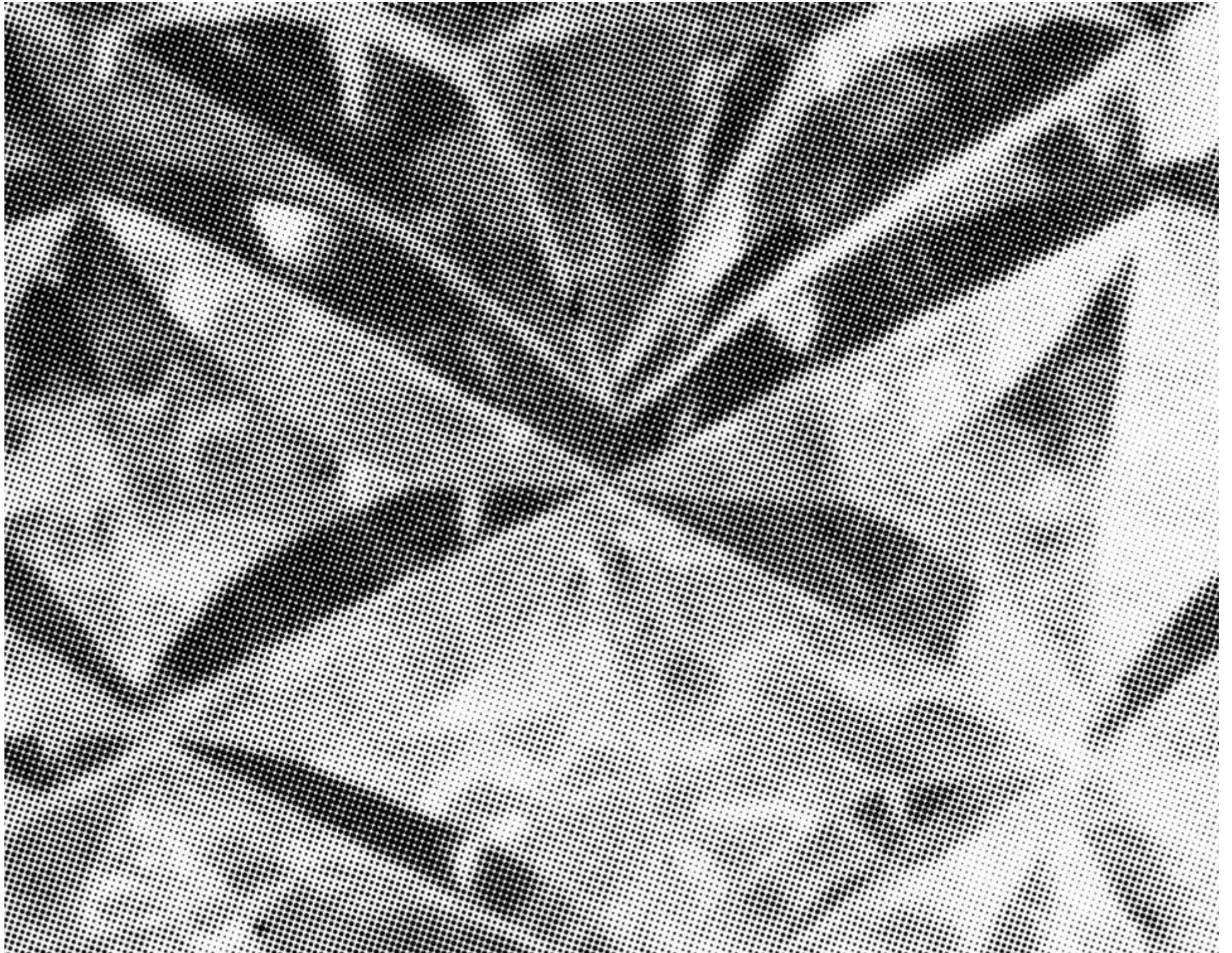
A similar example from the Russell S. Carter Collection was sold in these Rooms, June 17, 1980, lot 26; also see Luxmoore, pl. 24, for a bottle of similar shape.

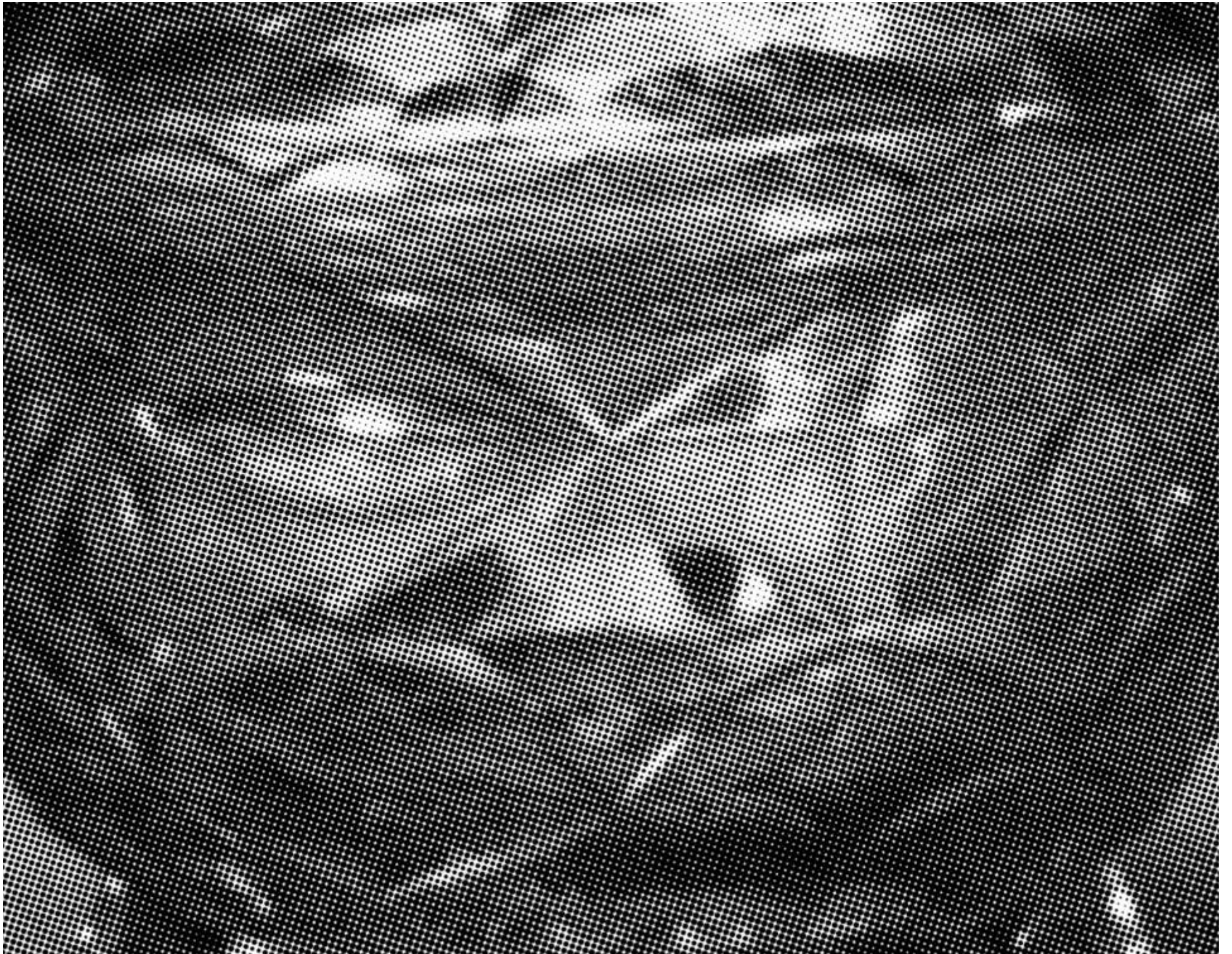
\$500-700

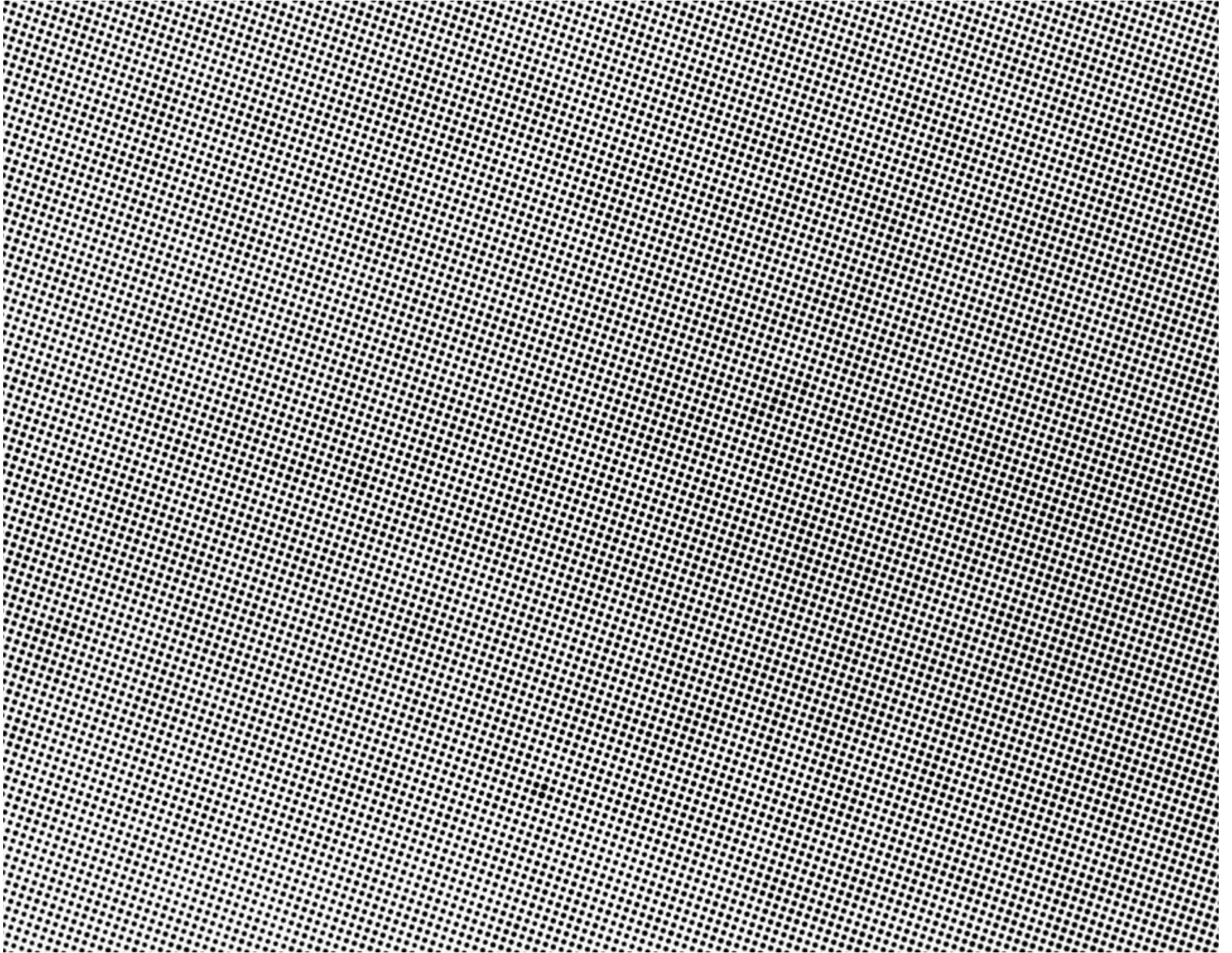
• Lot 33
**A STAFFORDSHIRE SALTGLAZE
GLOBULAR BOTTLE**

Circa 1760

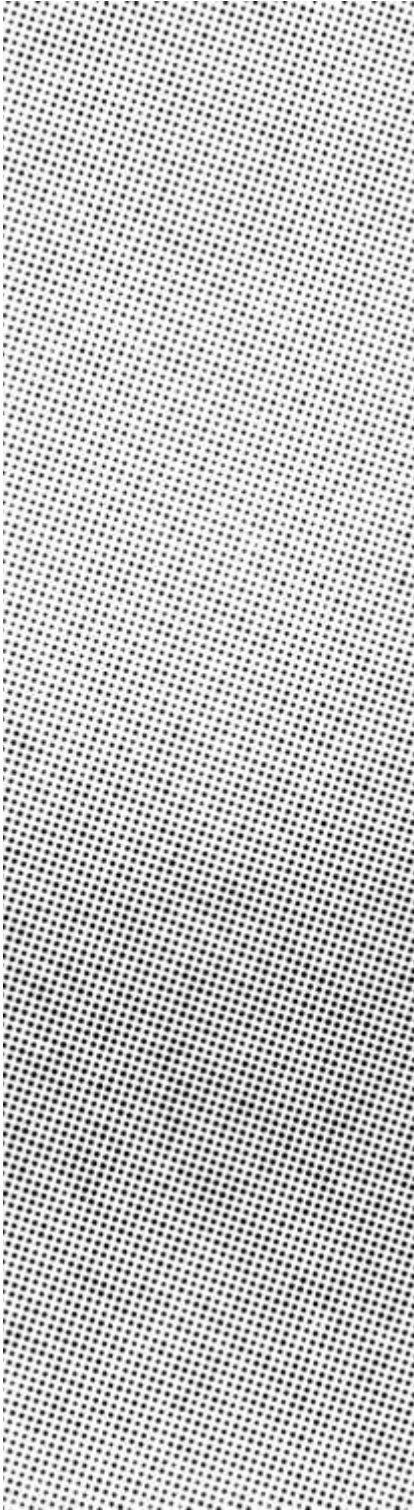
With slightly flared neck incised with an allover engineturn pattern of waves and dots (rim restored) -8 1/2 in. (21.5 cm.) high
\$400-600



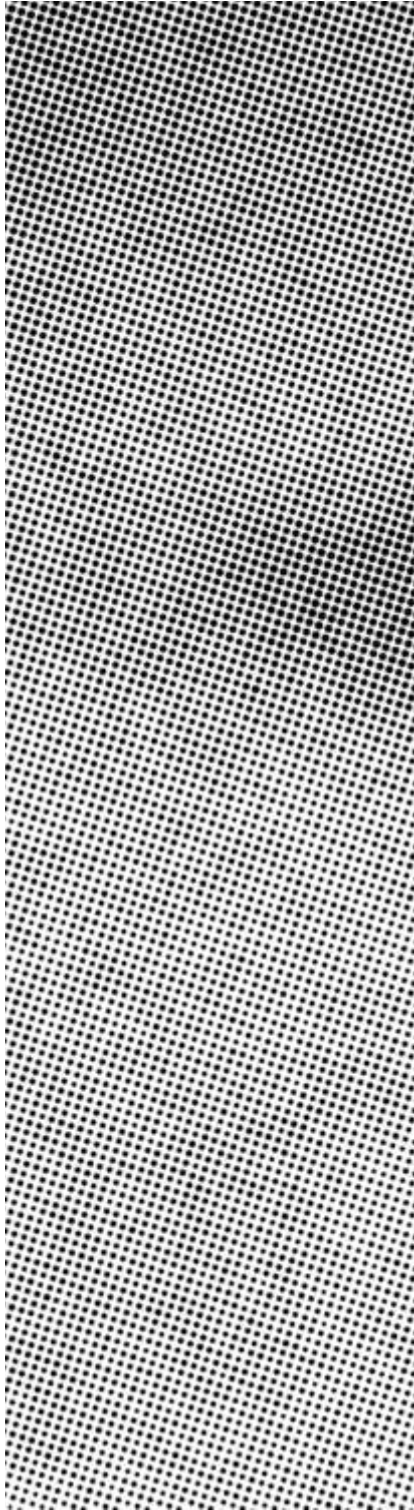




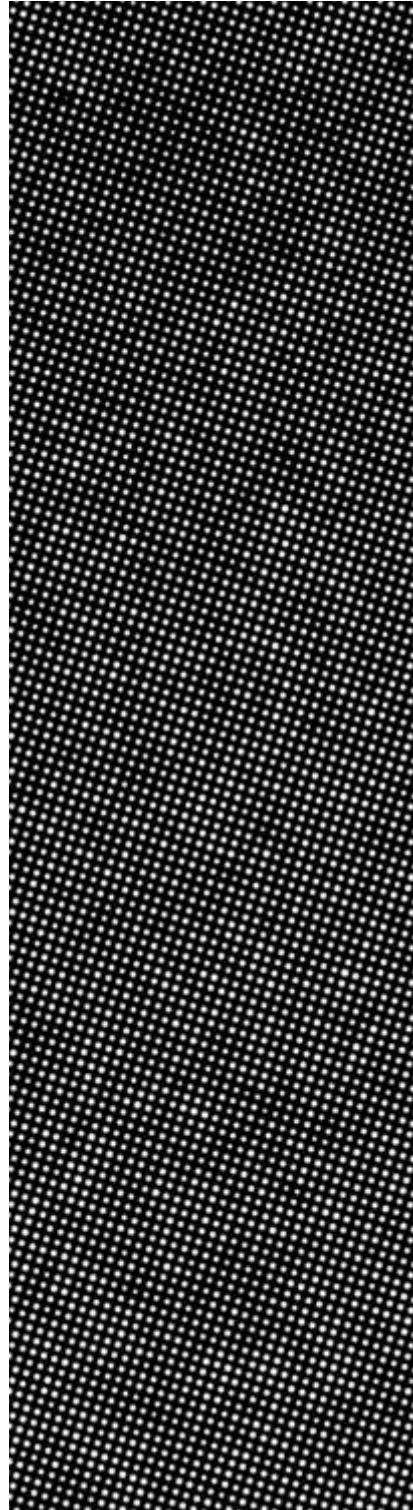
Lot 25



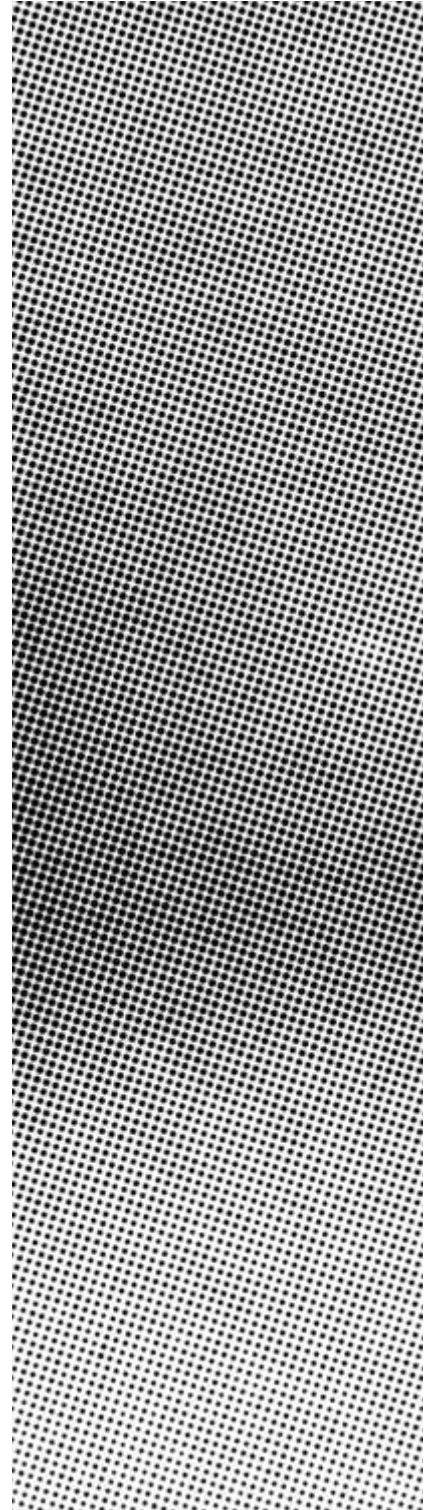
Lot 26, 27, 28 and 29



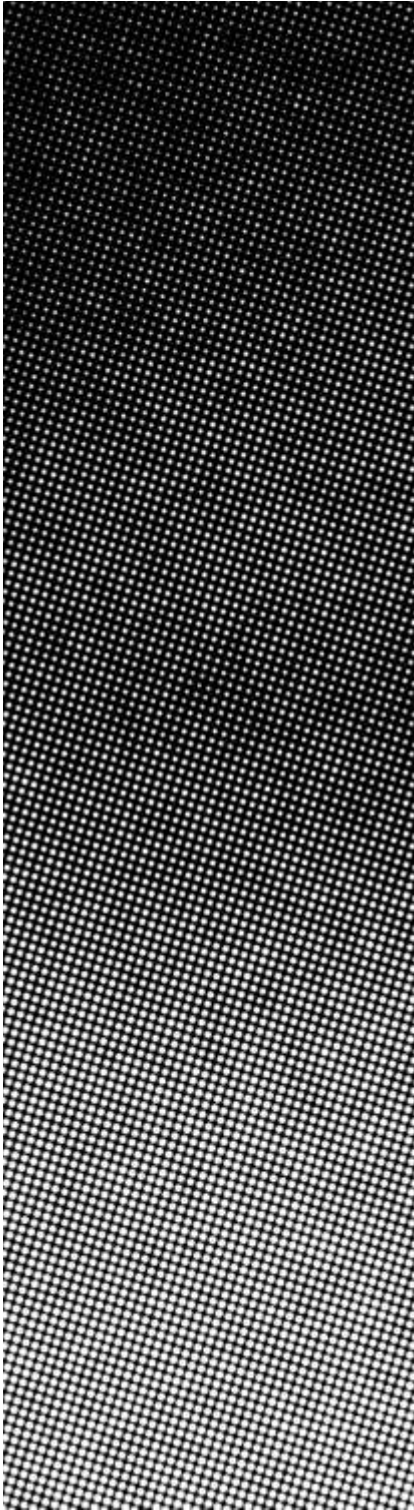
Lot 31, 32 and 33



Lot 34 and 35

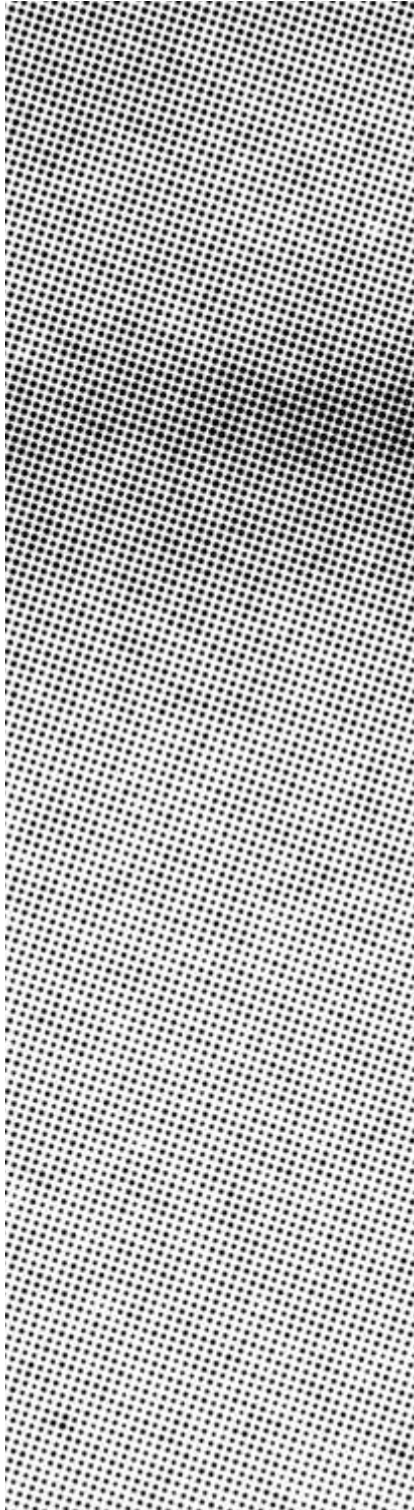


Lot 36 and 37

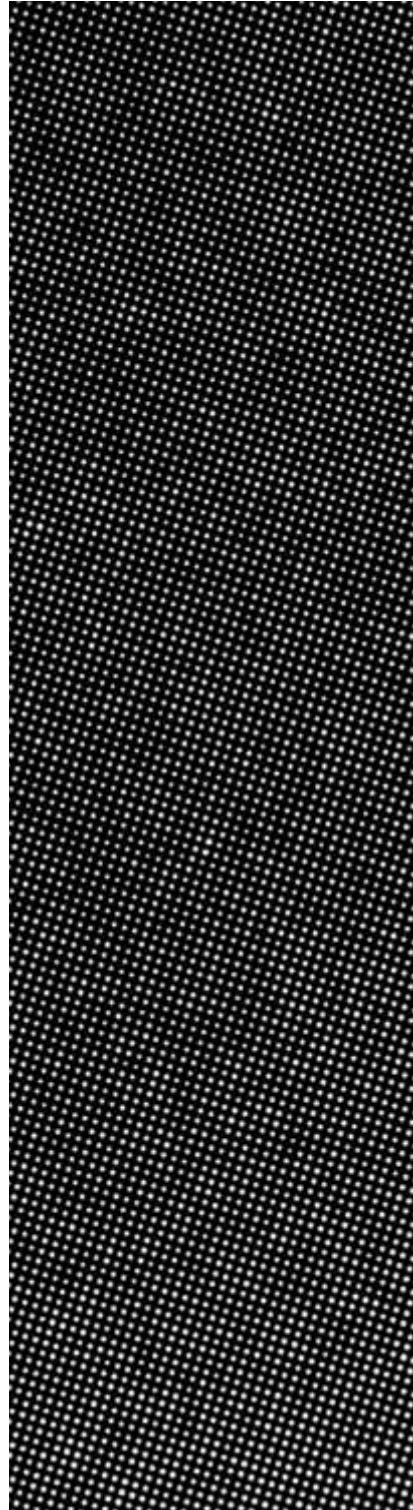


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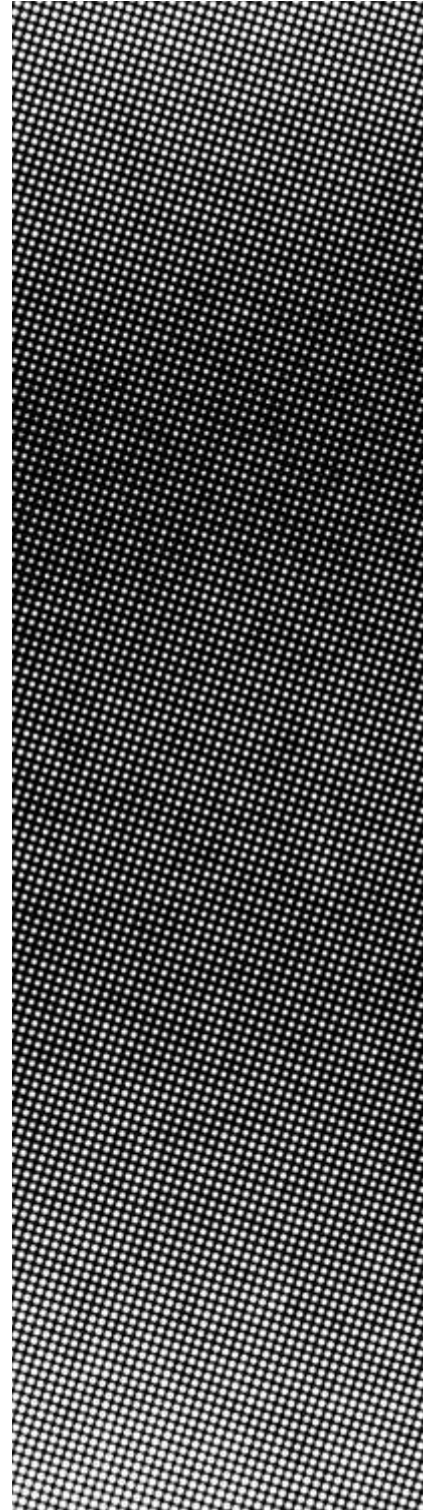
Lot 39, 40 and 41



Lot 42, 43 and 44



Lot 45, 46 and 47



27

• Lot 34
**A PAIR OF STAFFORDSHIRE
 TWO-HANDLED OVAL TUREEN
 AND COVER**

Circa 1760
 Molded with panels of teardrop pattern
 divided by bands of basketweave
 terminating on three mask and paw
 feet -13 in. (33 cm.) wide

A similar tureen and cover from the Russel S. Carter
 Collection was sold in these Rooms,
 July 17, 1980, lot 60.

\$1,000-1,200

• Lot 35
**A STAFFORDSHIRE SALTGLAZE
 COMMEMORATIVE KING OF
 PRUSSIA DISH**

Circa 1760
 The border crisply molded with portraits of
 Frederick the Great and inscribed The King
 of Prussia flanked by martial trophies (crack
 to center) -12 1/2 in. (32 cm.) high

A similar plate was sold in these Rooms,
 May 3, 1983, lot 290.

\$500-700

• Lot 36
**A PAIR OF STAFFORDSHIRE SALT-
 GLAZE PIERCED LOBED DISHES**

Circa 1760
 Molded with an allover pattern of panels of
 diaper, herringbone and basketweave pattern
 -10 in (25.5 cm.) diam. (2)

Plates of this type from the Russel S. Carter Collec-
 tion were sold in these Rooms, July 17, 1980, lot 60.

\$400-500

• Lot 37
**A PAIR OF STAFFORDSHIRE
 SALTGLAZE PLATES**

Circa 1760
 The centers molded with basketweave within
 trellis pattern and flowerhead borders (rim
 chips) -10 in. (25.5 cm.) diam. (2)

\$250-350

• Lot 42
**A STAFFORDSHIRE SALTGLAZE
 POLYCHROME OCTAGONAL
 PLATE, A SAUCER, AND
 A MOLDED PLATE**

Circa 1755
 The first two painted with flowers, the last
 molded with basket weaving (restored and
 damaged) -8 in. (20.5 cm.) diam. (3)

\$250-350

• Lot 43
**A STAFFORDSHIRE SALTGLAZE
 POLYCHROME SOUP PLATE**

Circa 1755
 Painted in the famille rose style with a vase of
 flowers on a table within a lobed and
 flowerhead and trellis pattern well and a
 molded diaper and basketweave border
 -9 1/4 in. (23.5 cm.) diam. (3)

\$500-700

• Lot 44
**A STAFFORDSHIRE
 SALTGLAZE POLYCHROME
 OCTAGONAL PLATE**

Circa 1755
 Painted with flowering shrubs and a large
 butterfly within a border or trailing flowering
 branches (rim chips, slight crack)
 -8 1/2 in. (21.5 cm.) diam.

\$350-450

• Lot 45
**A STAFFORDSHIRE SALTGLAZE
 POLYCHROME JUG**

Circa 1755
 The baluster body finely painted with
 flowering shrubs issuing from pierced blue
 rock work (handle terminal chipped)
 -7 in. (18 cm.) high

\$1,000-1,500

• Lot 46
**A STAFFORDSHIRE SALTGLAZE
 POLYCHROME BOWL**

Circa 1755
 Painted in a bright palette with birds standing
 pierced blue rockwork before a fence and
 flowering shrubs, the interior similarly painted
 within a trellis and flowerhead border
 -9 in. (23 cm.) diam.

PROVENANCE

According to a manuscript note on the base Robert
 Arthington (1712-1784) of Leeds and thence by de-
 scent to Thomas Tennant at whose sale of the bowl
 was sold in 1899.

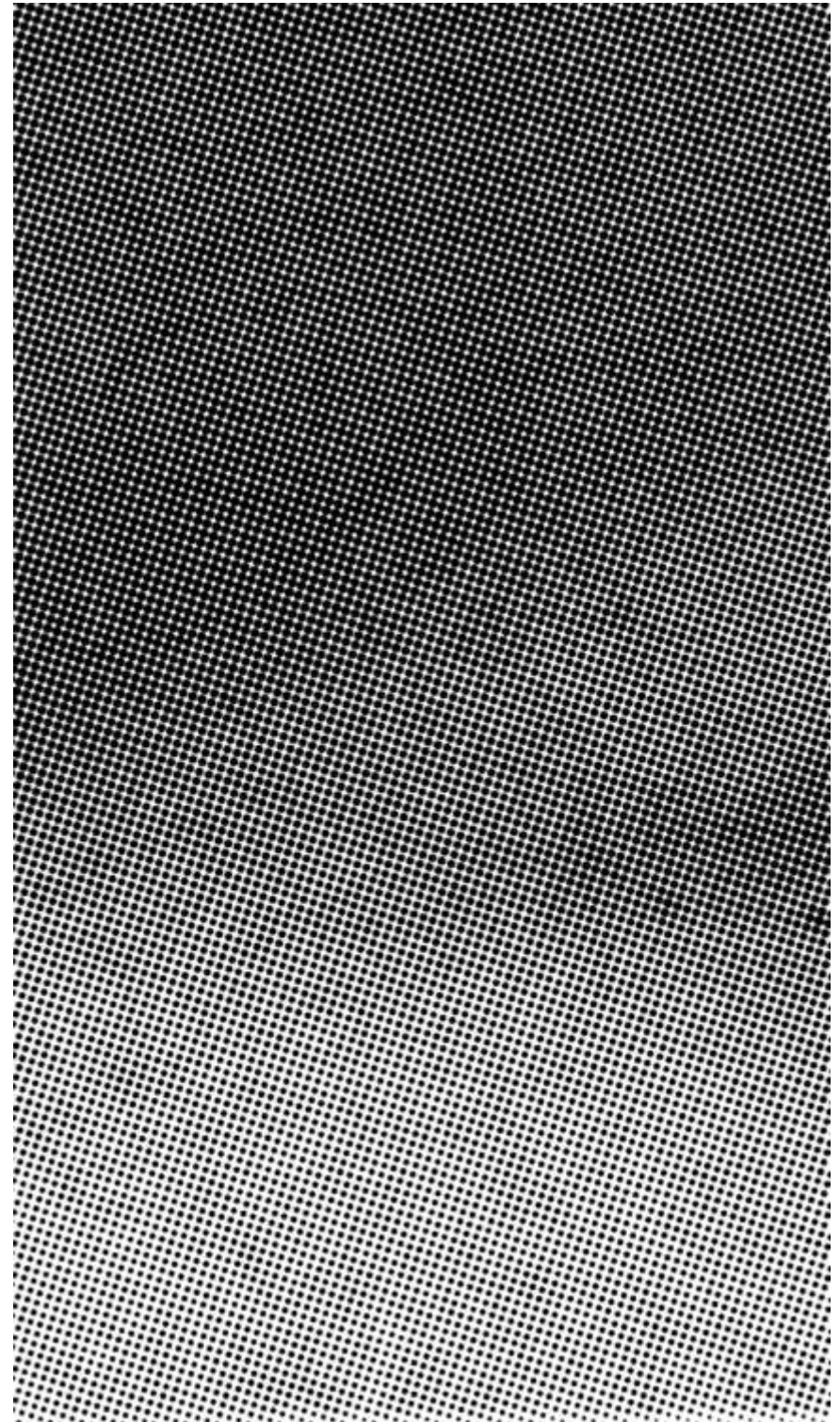
Mrs. Russell S. Carter, sale Christine's New York,
 June 17, 1980, lot 30.

\$1,500-2,000

• Lot 47
**A STAFFORDSHIRE
 SALTGLAZE
 POLYCHROME MUG**

Circa 1755
 With strap handle painted with a trailing
 flowering shrub beneath a green loop pattern
 rim -3 3/4 in. (9.5 cm.) high

\$800-1,000



• Lot 48
**A STAFFORDSHIRE
 SALTGLAZE POLYCHROME
 TEAPOT AND COVER**
Circa 1755
 Of hemispherical form and with flat
 shoulder painted with a figure seated among
 flowering shrubs, the body with trailing
 branches beneath the red trellis pattern
 border (chip to spout and crack to rim)
 -7 1/4 in. (18.5 cm.) wide
 \$800-1,200

• Lot 51
**A STAFFORDSHIRE
 SALTGLAZE POLYCHROME
 TEAPOT AND COVER**
Circa 1760
 With crabstock sprout and leaf-molded
 handle painted with a figure by a house in a
 wooded landscape vignette (cover restored)
 -6 1/2 in. (16.5 cm.) wide
 \$500-700

• Lot 53
**A STAFFORDSHIRE
 SALTGLAZE POLYCHROME
 TEAPOT AND COVER**
Circa 1755
 With crabstock spout and handle and acorn
 finial painted in a bright palette with
 flowering shrubs issuing from pierced blue
 rockwork (cover restored)
 -8 1/4 in. (21 cm.) wide
 \$400-600

• Lot 54
**A STAFFORDSHIRE SALTGLAZE
 POLYCHROME SMALL
 TEAPOT AND COVER**
Circa 1760
 With crabstock spout and handle painted
 with a gallant playing the flute and a lady with
 a basket in wooded landscape vignettes
 beneath the shaped green trellis pattern
 border, the cover with acorn finial
 (body cracked, handle and spout repaired)
 -6 1/4 in. (16 cm.) wide (2)
 \$150-250

• Lot 55
**A STAFFORDSHIRE SALTGLAZE
 POLYCHROME SMALL
 TEAPOT AND COVER**
Circa 1755
 With crabstock spout and finial and straight
 spout, loosely painted with trailing flowering
 branches (spout restored) -7 in. (18 cm.) wide
 \$400-600

• Lot 56
**A STAFFORDSHIRE SALTGLAZE
 POLYCHROME DUTCH
 DECORATED SUGARBOWL
 AND COVER**
Circa 1760
 Of cylindrical form painted in iron-red and
 yellow with panels of baskets of flowers
 and buildings divided by waisted bands of
 herringbone pattern (cover restored)
 -3 1/2 in. (9 cm.) high
 \$300-400

**STAFFORDSHIRE
 FIGURES**

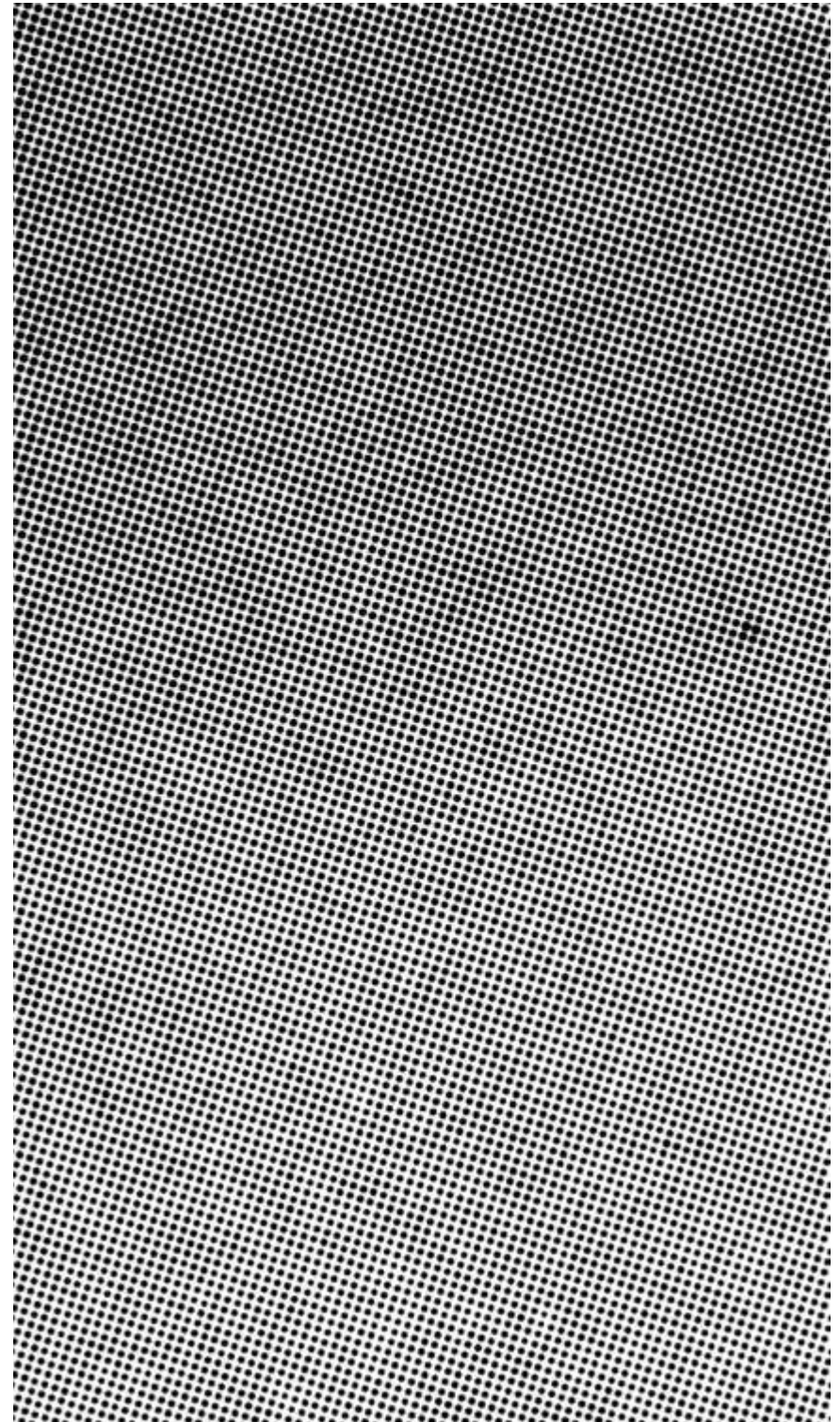
• Lot 57
**A STAFFORDSHIRE CREAMWARE
 FIGURE OF A SEATED HOUND**
Circa 1775
 With brown markings on an oval base
 (slight flaking) -4 in. (10 cm.) high
 PROVENANCE
 Anon. sale Christine's, London, June 4th, 1979, lot 79.
 \$700-900

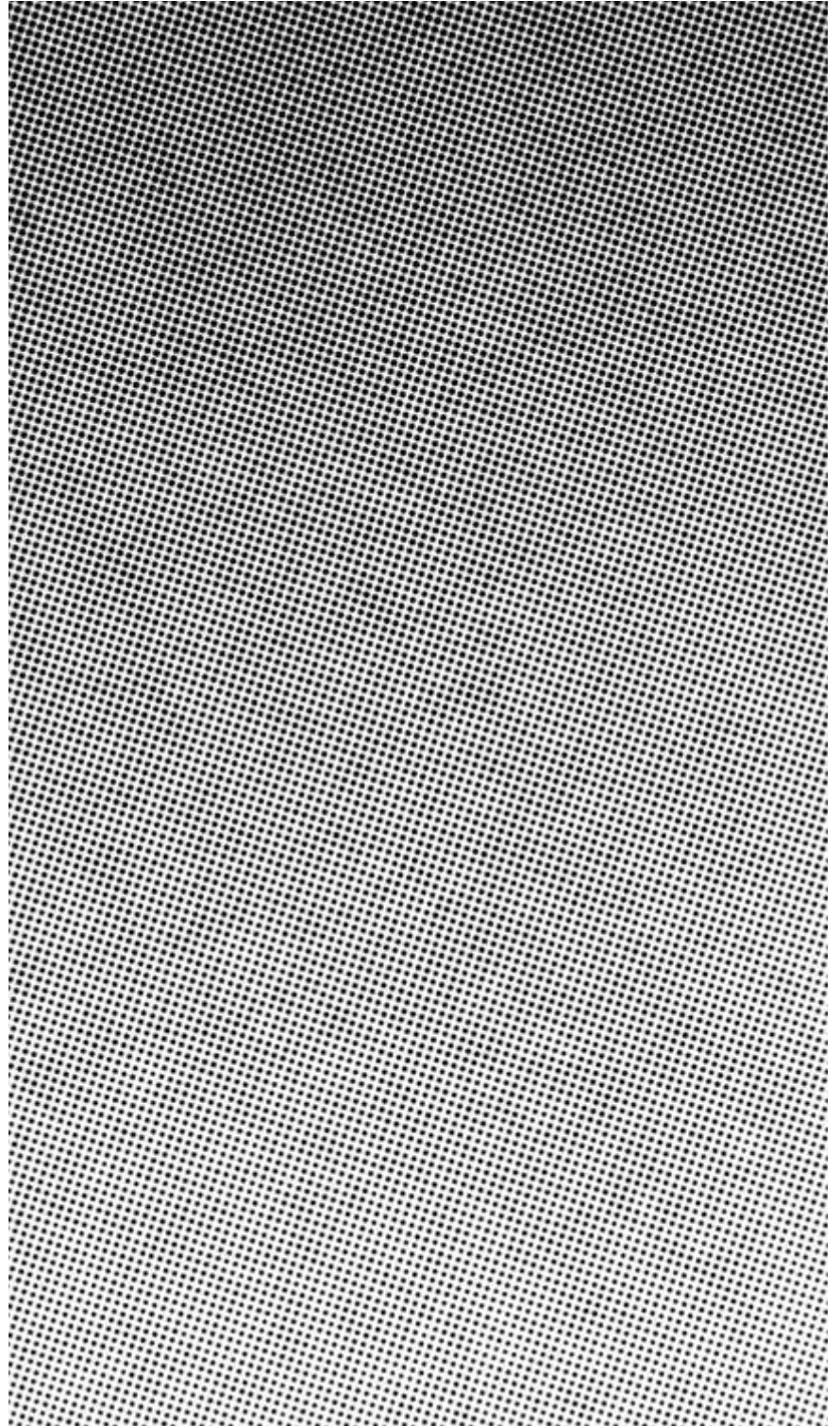
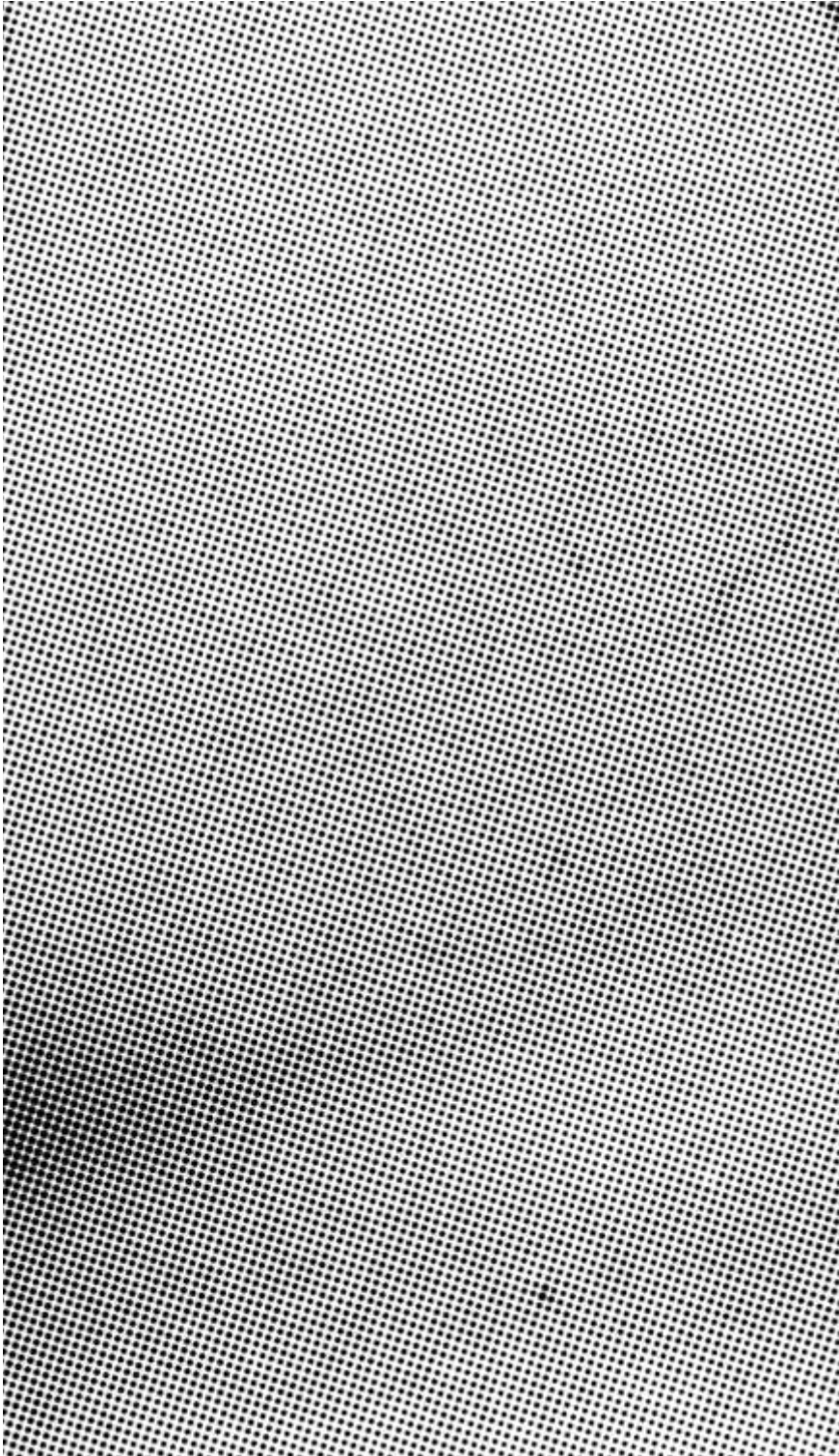
• Lot 58
**A STAFFORDSHIRE
 FIGURE OF A BIRD**
Circa 1800
 Astride a tree stump and sponged in green,
 brown and orche (cracked) -3 in. (7 cm.) high
 \$100-150

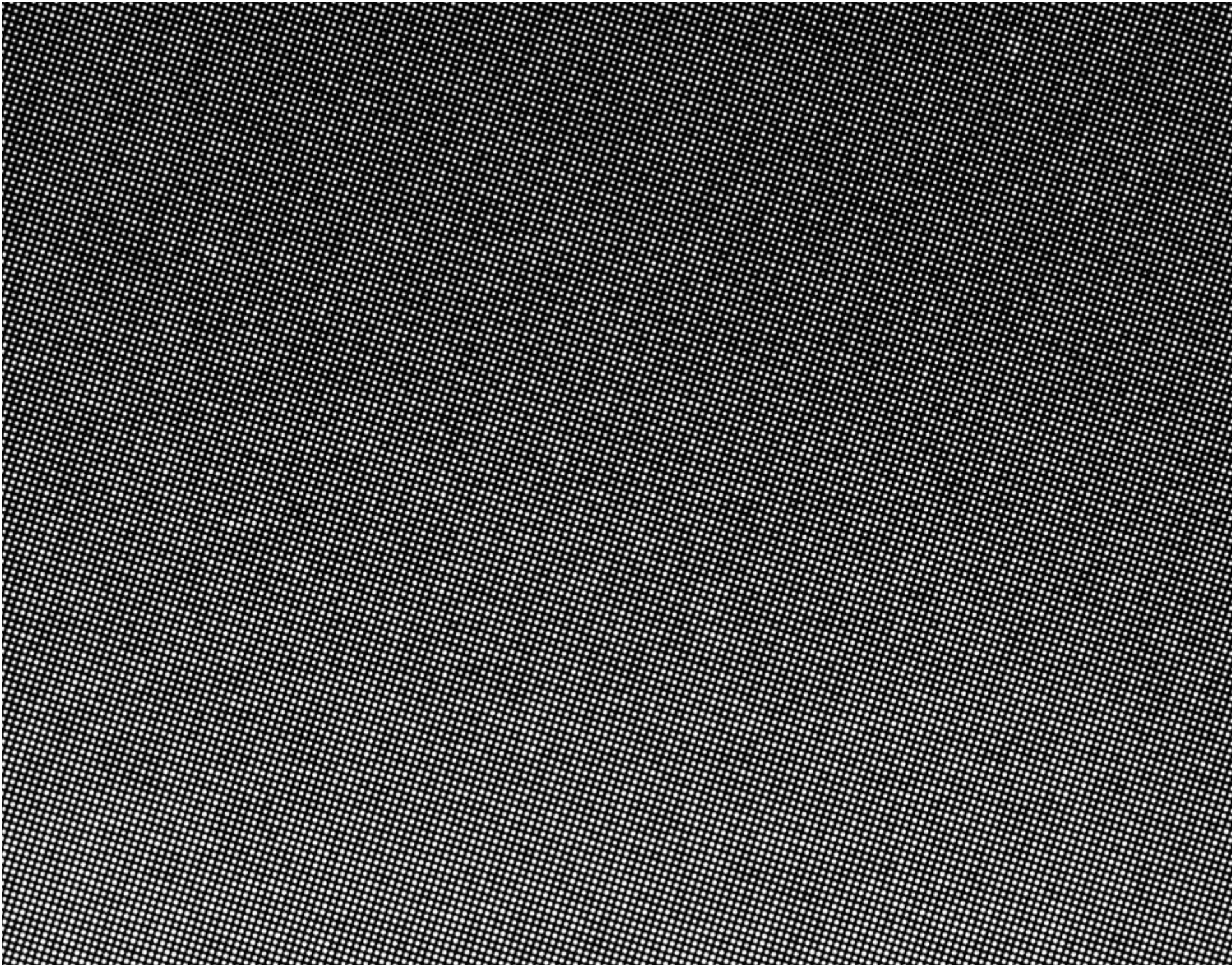
• Lot 60
**A STAFFORDSHIRE
 FIGURE OF SUMMER**
Circa 1770
 Molded as a youth with a green sheath of corn
 and holding a sickle and draped in a brown
 spotted cloth (chips to base)
 -4 1/2 in. (11.5 cm.) high
 \$200-300

• Lot 61
**A STAFFORDSHIRE
 FIGURE OF HOPE**
Circa 1880
 Molded as a youth scantily draped in a spotted
 cloth holding an anchor, on a green mound
 and square base -5 1/4 in. (13 cm.) high
 \$200-300

• Lot 62
**A STAFFORDSHIRE
 FIGURE OF A MAN**
Circa 1780
 In a spotted frock-coat holding a money bag
 and a cudgel, on a green mound base
 -5 1/4 in. (13 cm.) high
 \$200-300







• Lot 65

**A RALPH WOOD FIGURE
OF A SEATED FOX***Circa 1780*

Lightly marked in brown and green on a shaped oval base, molded with a dead bird (restoration to the ear and base)

-4 in. (10 cm.) high

A Wheildon-Type figure of this model from The Nelson A. Rockefeller Collection was sold at Sotheby Parke Bernet, April 11, 1980, lot 71.

Cf. Falkner, pl. 15; also a similar example was sold Christine's London, May 19, 1980, lot 71.

\$400-600

• Lot 66

A STAFFORDSHIRE VASE GROUP*Circa 1790*

Modelled as a youth seated on a tree stump beside a baluster urn on a pedestal, on a scroll molded oval mound base, lightly enriched in orchre and brown -6 1/4 in. (16 cm.) high

\$350-450

• Lot 67

**A RALPH WOOD
RECUMBENT SHEEP***Circa 1775*

Naturalistically molded with white fleece and brown ochre ears, on a green oval mound (one ear and base restored) -6 3/4 in. (17 cm.) wide

\$600-800

• Lot 68

**A RALPH WOOD BULL
BAITING GROUP***Circa 1775*

Modelled as a bull and dog marked in brown, on an oval green and brown rockwork base (dog's tail lacking, a horn and ear restored)

-7 1/4 in. (18.5 cm.) wide

PROVENANCE

Anon. sale, Sotheby and Co., November 25, 1969, lot 340.

Cf. the Burnap Collection Catalog, pl. 524, p. 140, for another example of this group.

\$1,000-1,500

• Lot 69

**A PAIR OF RALPH WOOD
FIGURES OF A SHEPHERD
AND SHEPHERDESS***Circa 1775*

Wearing brown, yellow and green clothes, with a dog and a sheep at their sides, on green and brown scroll-molded mound bases (their heads, hands and bases with restoration)

-9 in. (23 cm.) high

Another pair of these models in The Burnap Collection is illustrated in the catalog, p. 138, fig. 509.

Similar examples from A. C. J. Wall collection were sold Christine's London, October 18, 1976, lot 109.

\$1,500-2,000

• Lot 70

**A RALPH WOOD FIGURE OF A
LOST SHEEP FOUND***Circa 1775*

Holding a sheep over his back and wearing a brown hat, green jacket, white shirt and brown breeches, standing before a tree stump, on a brown rockwork mound base (restoration to base, stump and sheep)

-8 3/4 in. (22 cm.) high

Another figure from the A. C. J. Wall collection was sold Christine's London, October 18, 1976, lot 166. The figure from the Nelson A. Rockefeller Collection was sold at Sotheby Parke Bernet Inc., April 11, 1980, lot 106.

\$800-1,200

• Lot 71

**A RALPH WOOD FIGURE
OF A GARDENER***Circa 1775*

Holding a spade, in brown hat and jacket, white shirt, blue apron and green breeches, standing beside a pillar molded with a mask, on a green and brown mound base (restoration to hand and spade) -8 in. (20.5 cm.) high

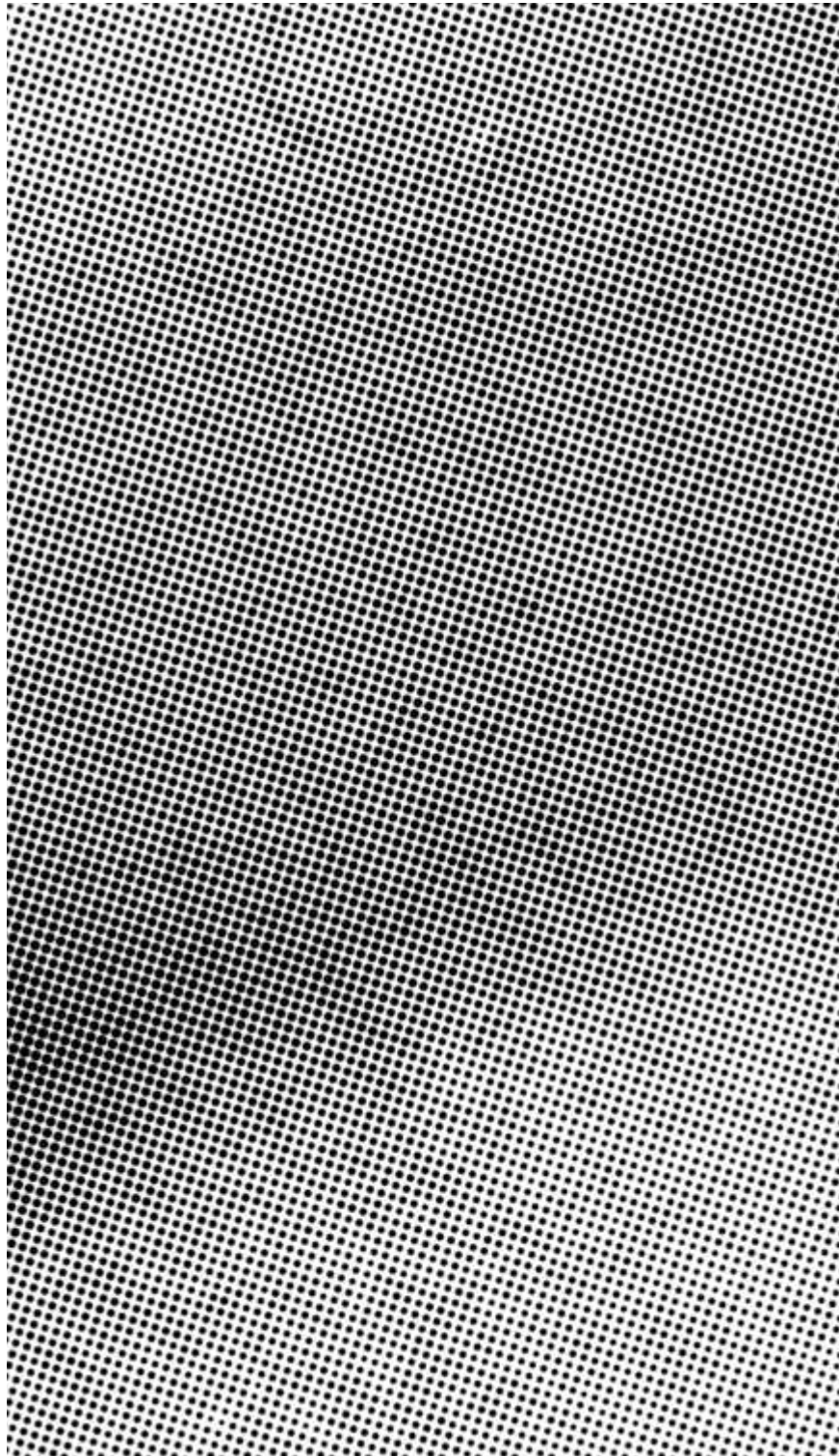
PROVENANCE

Anon. sale, Christine's, October 10, 1966, lot 131.

A figure of a Gardener and his companion from the Nelson A. Rockefeller Collection was sold at Sotheby Parke Bernet Inc., April 11, 1980, lot 107.

\$800-1,200





• Lot 72
A RALPH WOOD FIGURE OF DR. FRANKLIN

Circa 1790
 Holding a book and wearing a green-lined pale manganese cloak, blue edged purple frock coat, green waistcoat, yellow breeches and red shoes, standing on an inscribed square pedestal applied with three blue edged paterae (left hand and book restored, minor restoration to base) -13 1/4 in. (33.5 cm.) high

PROVENANCE
 Anon. sale, Christine's, November 9, 1970, lot 34

The Benjamin Franklin figure from the Nelson A. Rockefeller Collection was sold at Sotheby Parke Bernet Inc., April 11, 1980, lot 97.

Benjamin Franklin (1706-1790) received great honors in England in the mid 18th century; perhaps his most famous accomplishment was the repeal of the Stamp Act in 1766. This success won him great fame throughout Europe and America.

\$4,000-2,000

• Lot 73
A RALPH WOOD TOBY JUG

Circa 1780
 Of conventional type holding a brown jug, in brown jacket green waistcoat and yellow breeches with a pipe at his side (restored) -9 3/4 in. (25 cm.) high

\$150-250

STAFFORDSHIRE WARES

• Lot 75
A WHEILDON TYPE WALL POCKET

18th Century
 Of scroll molded form, modelled with a putto's mask splashed in brown, green and yellow glazes (restored) -6 1/2 in. (16.5 cm.) high

\$400-600

• Lot 76
A WHEILDON SQUARE TEACADDY

Circa 1760
 The tall sides with arched shoulder, molding with flowering trees enriched in gliding, the edges splashed in green (base repaired) -7 in. (18 cm.) high

\$450-650

• Lot 77
A PAIR OF WHEILDON GREEN GLAZED PLATES

Circa 1760

The shaped borders molded with trailing melons and foliage (rim chips) -9 1/4 in. (23.5 cm.) diam. (2)

\$400-600

• Lot 78
A WHEILDON LARGE DISH

Circa 1760
 With molded teardrop pattern border and splashed in green, grey, brown and yellow glazes, the reverse in brown -15 3/4 in. (40 cm.) diam.

\$600-800

• Lot 79
A WHEILDON PLATE

Circa 1760
 Splashed in brown, yellow and green glazes, the reverse in brown within a shaped gadrooned rim -9 in. (23 cm.) diam.

\$150-250

• Lot 80
A PAIR OF WHEILDON PLATES

Circa 1760
 With green and orange patches on a splashed brown ground, the shaped rims molded with diamond patterns (cracked and chipped) -9 1/4 in. (23.5 cm.) diam. (2)

\$300-400

• Lot 81
A PAIR OF WHEILDON OCTAGONAL PLATES

Circa 1760
 Of conventional type, covered in streaked brown and grey glazes within milled rims -8 1/2 in. (21.5 cm.) diam. (2)

\$600-800

• Lot 82
A PAIR OF WHEILDON PLATES

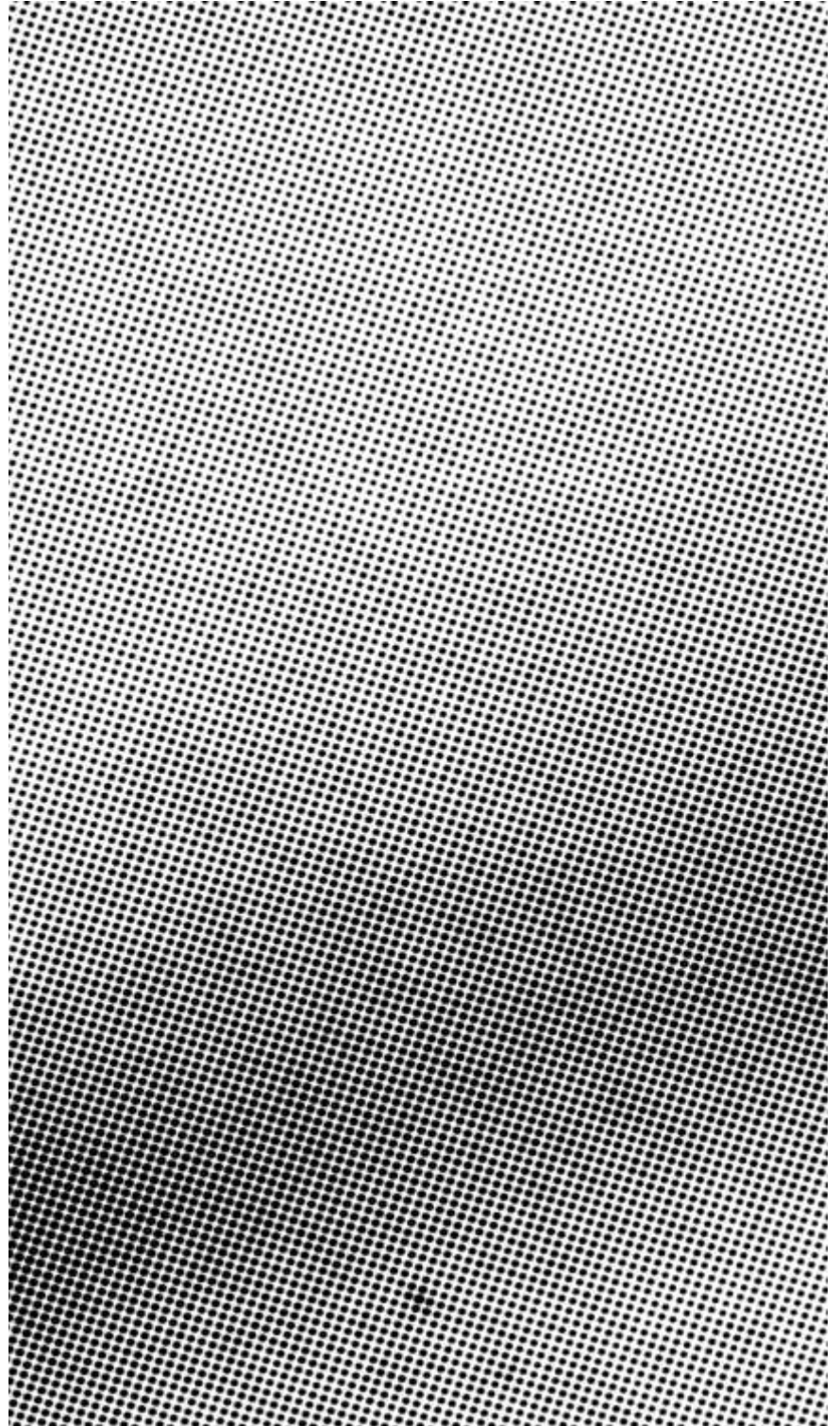
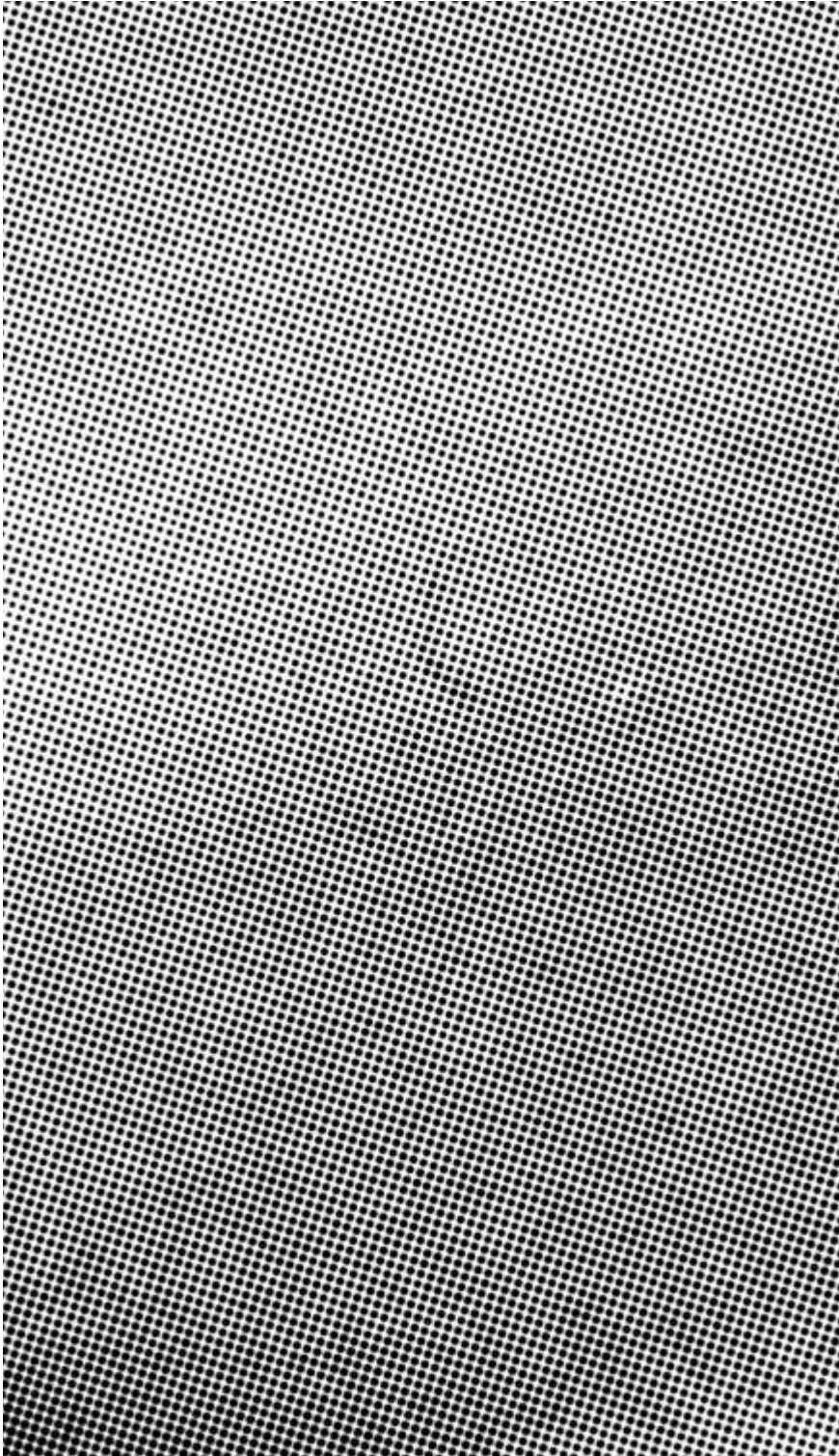
Circa 1760
 Splashed in gray, brown, yellow and green glazes, the reverses in green, within shaped gadrooned rims (one with minor rim repairs) -9 1/4 in. (23.5 cm.) diam. (2)

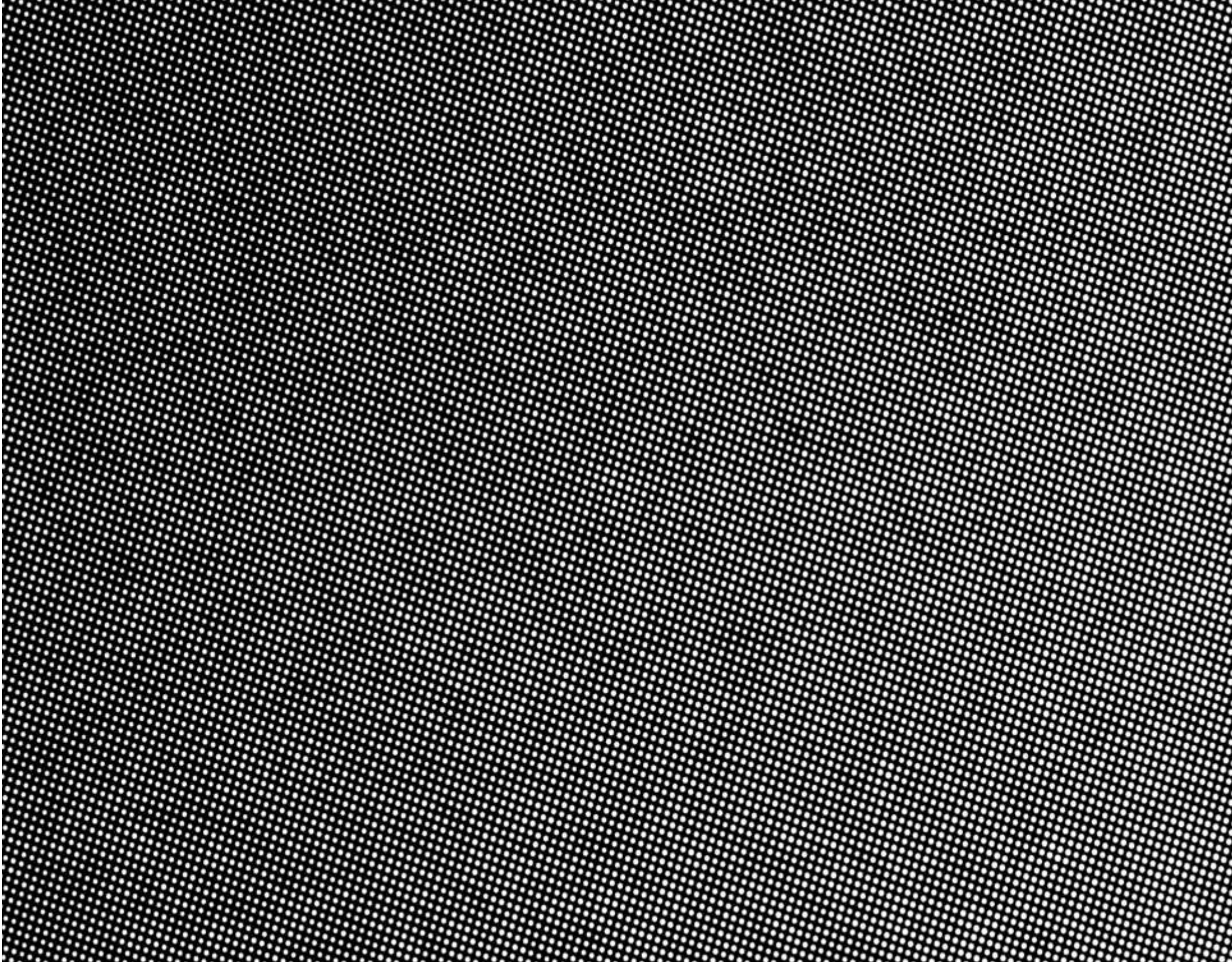
\$600-800

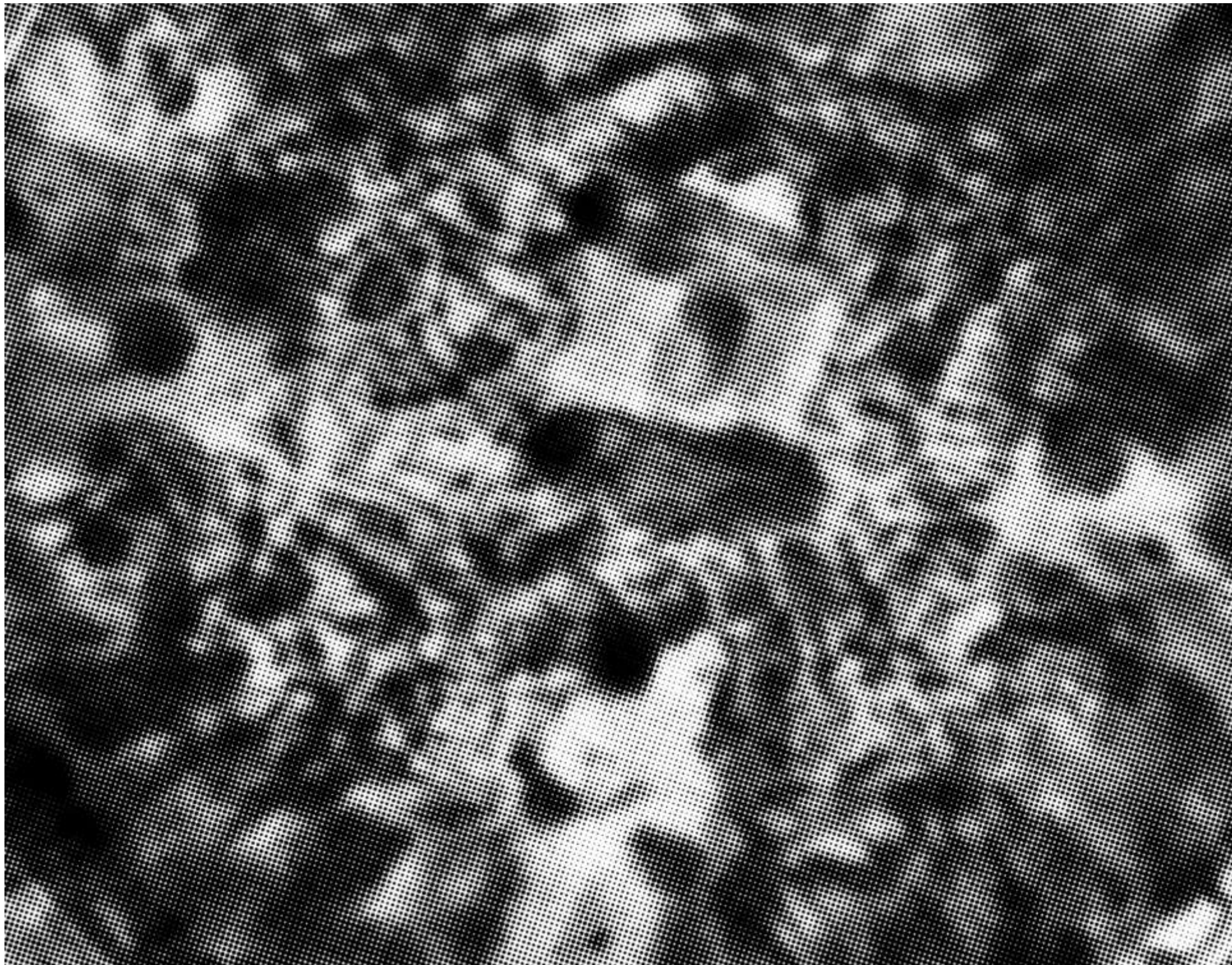
• Lot 83
A PAIR OF WHEILDON OVAL DISHES

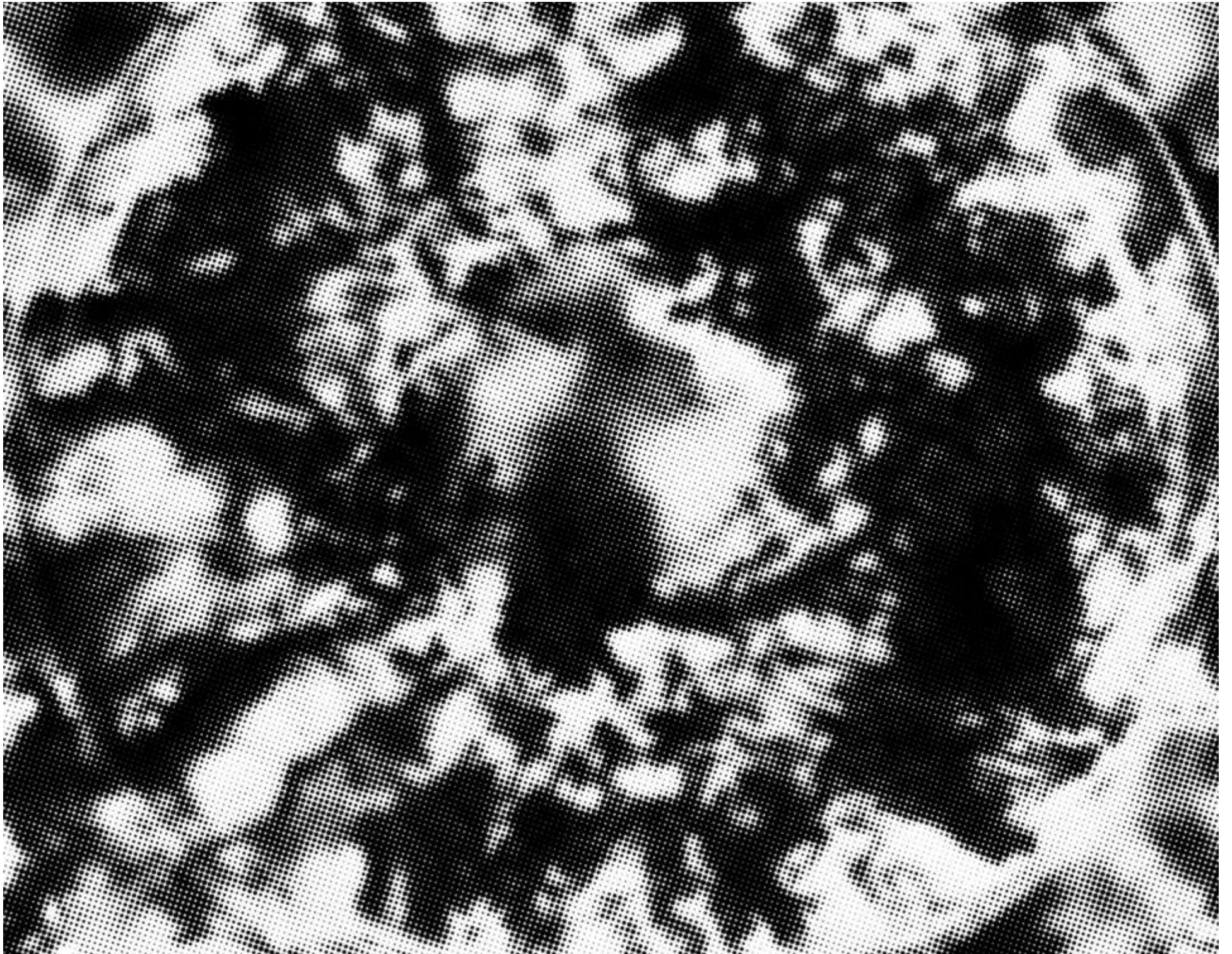
Circa 1760
 With shaped and molded teardrop patterned borders enriched in gray, green and yellow glazes, the undersides in brown (one with slight crack to rim) -9 3/4 in. (25 cm.) wide. (2)

\$600-800









• Lot 83
A PAIR OF WHIELDON OVAL DISHES
Circa 1760
 With shaped and molded teardrop patterned borders enriched in gray, green and yellow glazes, the undersides in brown (one with slight crack to rim) -9 3/4 in. (25 cm.) wide (2)
 \$600-800

• Lot 84
A WHIELDON SMALL PLATE
Circa 1760
 Splashed in brown and green within a shaped feather molded rim -7 3/4 in. (19.5 cm.) diam.
 \$150-250

• Lot 85
A PAIR OF WHIELDON SHAPED OVAL DISHES
Circa 1765
 The borders molded with teardrop pattern panels covered in streaked green, yellow, gray and brown glazes (one with slight crack) -9 1/2 in. (24 cm.) wide (2)
 \$1,000-1,400

• Lot 86
A PAIR OF WHIELDON MELON TUREENS, COVERS AND FIXED LEAF STANDS
Circa 1755
 Naturalistically molded and covered in green and yellow glazes (covers and stands with some restorations) -9 1/2 in. (24 cm.) wide (2)
 PROVENANCE
 Nevill Gwynne, sale Sotheby and Co., June 29, 1937, lot 124.
 \$4,000-6,000

• Lot 87
A WHIELDON MELON TEAPOT AND COVER
Circa 1760
 With crabstock spout and handle, the body applied with foliage and streaked with brown, green and ochre glazes (cover and base cracked, finial restored) -4 1/4 in. (11 cm.) high (2)
 An example of this rare form was in the C. J. Sharp Collection, sold Sotheby and Co., March 1, 1955, lot 39; cf. Burnap 448.
 \$2,000-2,500

• Lot 88
A WHIELDON PINEAPPLE TEAPOT AND COVER
Circa 1760
 Of globular form with molded spout and handle, the cover with green finial (slight chip to spout) -9 1/4 in. (24 cm.) wide
 Cf. Mankowitz color pl. III; also Schreiber vol. 2, no. 294.
 \$2,000-3,000

• Lot 89
A WHIELDON PINEAPPLE TEAPOT AND COVER
Circa 1760
 Of conventional type with leaf molded spout and handle (damage to finial and inside of rim) -5 1/4 in. (13.5 cm.) high (2)
 \$2,000-2,500

• Lot 90
A WHIELDON MELON TUREEN AND COVER
Circa 1760
 Naturalistically modelled enriched in tones of green, the cover with stock finial (base repaired) -6 3/4 in. (17 cm.) wide
 \$1,000-1,500

• Lot 91
A WHIELDON LEAF DISH
Circa 1755
 Modelled with three overlapping leaves molded with veins, the stalk handle with pendent flowers enriched in tones on green and yellow (restored) -7 in. (18 cm.) wide
 A similar example was sold Christine's, October 6
 \$250-350

• Lot 92
A STAFFORDSHIRE DATED TEACADDY AND COVER
Dated 1779
 Of rectangular form with tapering shoulder each side molded with Apollo playing his lyre with foliage at the corners and within quatrefoil borders, the cover to shoulder and finials to corners lacking -5 3/4 in. (14.5 cm.) high
 LITERATURE
 Bernard Rackham, *Early Staffordshire Pottery*, pl. 64
 Cf. The Incomparable Art, fig. 189, for the example in the Greg collection, Manchester
 \$800-1,200

• Lot 93
A PAIR OF STAFFORDSHIRE CREAMWARE GRAPE TUREENS WITH FIXED LEAF STANDS
Circa 1880
 Naturalistically modelled as a bunch of purple grapes, the vine leaf stands edged in turquoise and with vine stock handles (one stand chipped, finial restored) -8 in. (20.5 cm.) wide (2)
 \$1,200-1,500

• Lot 94
A PAIR OF STAFFORDSHIRE PEARLWARE PIERCED OVAL BASKETS AND STANDS
Circa 1880
 Molded with basket-weave, with blue line borders -the stands 9 1/4 in. (23.5 cm.) wide (2)
 \$300-400

• Lot 96
A SOLID AGATE CYLINDRICAL MUG
Probably Newcastle-under-Lyme, circa 1750
 With grooved strap handle, the body decorated with striations in tones of brown beneath a cream slip rim -4 1/4 in. (11 cm.) high
 \$1,000-1,500

• Lot 97
A STAFFORDSHIRE SOLID AGATE QUATREFOIL TRAY
Circa 1755
 Molded with birds and plants (slight rim chips) -6 3/4 in. (17 cm.) wide
 \$600-800

• Lot 99
ANASTBURY RED-WARE CREAM JUG
Circa 1765
 Of helmet shape, the redware body applied in cream with birds and a *fleur-de-lys* beneath a cream slip rim (foot and body restored) -3 3/4 in. (9.5 cm.) high (2)
 \$250-350

• Lot 100
A GLAZED REDWARE BALUSTER MUG
Probably Newcastle-under-Lyme, circa 1750
 With grooved loop handle, and slight striations in the body, the rim enriched in cream slip (slight crack to rim) -5 in. (13 cm.) high (2)
 \$400-600

• Lot 101
ANASTBURY TEAPOT AND A COVER
Circa 1745
 Of compressed form, applied in cream relief with baskets of flowers and foliage -5 3/4 in. (14.5 cm.) wide (2)
 \$400-600

• Lot 102
ANASTBURY TEAPOT AND A COVER
Circa 1745
 The redware body applied in cream relief with rosettes and jardinières of flowers (cover repaired) -6 3/4 in. (17 cm.) wide (2)
 A similar teapot from the Marjorie Prescott Collection was sold Christine's New York, March 6, 1981, lot 29.
 \$500-700

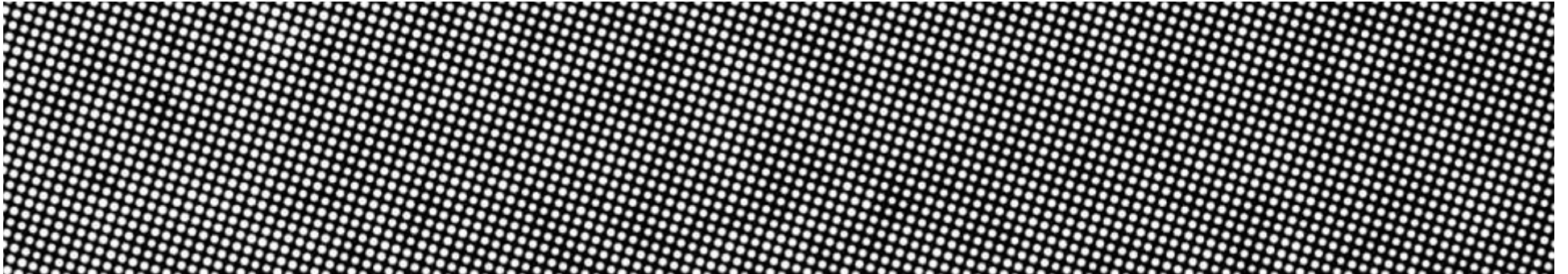
Lot 86



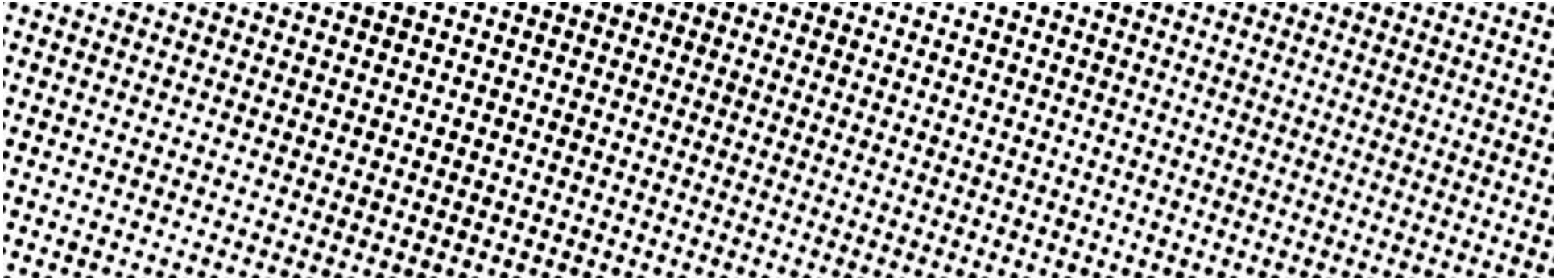
Lot 87, 88 and 89



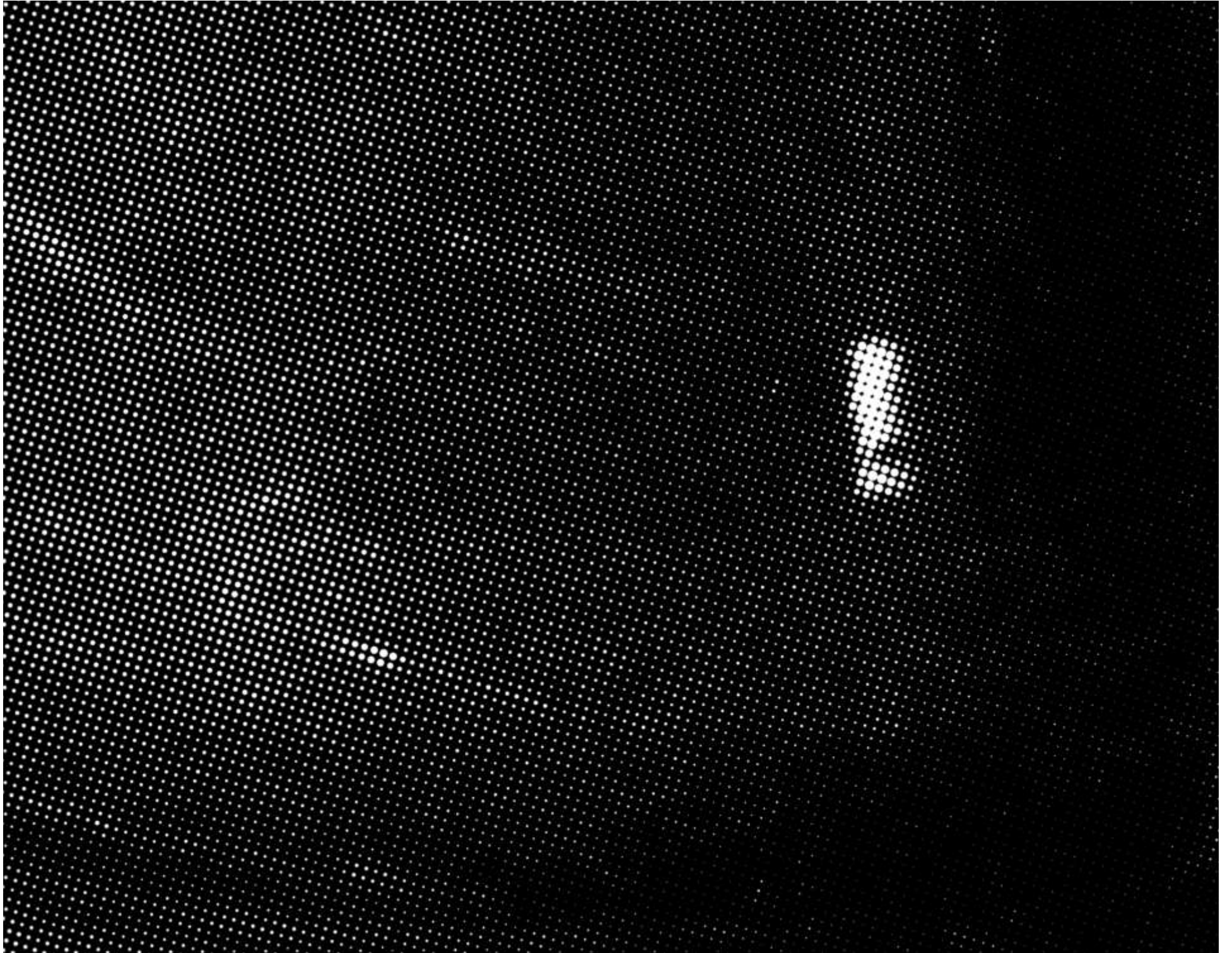
Lot 90, 91 and 92



Lot 93 and 94







• Lot 103

**A STAFFORDSHIRE REDWARE
TEAPOT AND COVER***Circa 1750*

With crabstock spout, handle and finial, the sides applied with birds and flowering branches (minute chips to cover)

-11 1/2 in. (29 cm.) wide

\$500-700

• Lot 104

**A STAFFORDSHIRE REDWARE
LARGE TEAPOT AND COVER***Circa 1750*

With crabstock spout, handle and finial, the sides applied with birds among trailing vines (slight chips to spout) -11 in. (29 cm.) wide

\$500-600

• Lot 105

**A STAFFORDSHIRE
REDWARE CYLINDRICAL
TEAPOT AND COVER***Circa 1750*

The sides applied with an exotic bird, a farmer and his wife and bugle player beneath a trailing branch (slight chips to spout and cover, finial repaired) -8 1/2 in. (21 cm.) wide

Cf. Glaisher, pl. 34B, no. 466 for a similar example dated 1760.

\$500-600

• Lot 106

**A STAFFORDSHIRE
REDWARE CYLINDRICAL
TEAPOT AND COVER***Circa 1750*

The sides applied with an exotic bird, a farmer and his wife and bugle player beneath a trailing branch (slight chips to spout and cover, finial repaired) -8 1/2 in. (21 cm.) wide

Cf. Glaisher, pl. 34B, no. 466 for a similar example dated 1760.

\$500-600

• Lot 107

A LIVERPOOL CREAMWARE JUG*Circa 1790*

Transfer printed in black with a spinning machine within a circular crowned cartouche and inscribed, "Success to the Cotton Tree, Success to the Friendly Association of Cotton Spinners and Success to Commerce," on a ribbon below flanked by wreaths of oak branches, roses and palm branches (minute rim chips) -9 in. (23 cm.) high

\$550-650

• Lot 110

**A LEEDS PEARLWARE SILVER
RESIST LUSTER PART TEA SET***Circa 1810*

Each piece with trailing flowers and borders of berried foliage, the teapot and sugar bowl molded arches and anthemion comprising:

An oval teapot and cover (chips inside cover)

An oval sugar bowl and cover

A milk jug (repair to rim)

A slop bowl (cracked)

A plate (cracked)

Ten teabowls

Ten saucers (one chipped)

\$1,200-1,800

• Lot 111

**A STAFFORDSHIRE SILVER
RESIST LUSTER JUG***Circa 1815*

Of quatrefoil ribbed form reserved with blue flowers, the neck molded with trailing blue flowers -6 in. (15 cm.) high

\$350-450

• Lot 113

**A PAIR OF WEDGWOOD
PEARLWARE D-SHAPED BOUGH
POTS AND PIERCED COVERS***Impressed marks, circa 1810*

Covered in a speckled glaze to simulate Serpentine and molded with swags of flowers and with a border of stiff foliage enriched in gilding (one body and both covers with restorations) -9 in. (23 cm.) wide

Cf. Reilly and Savage, Dictionary of Wedgwood, color pl. II for the Zeitlin example.

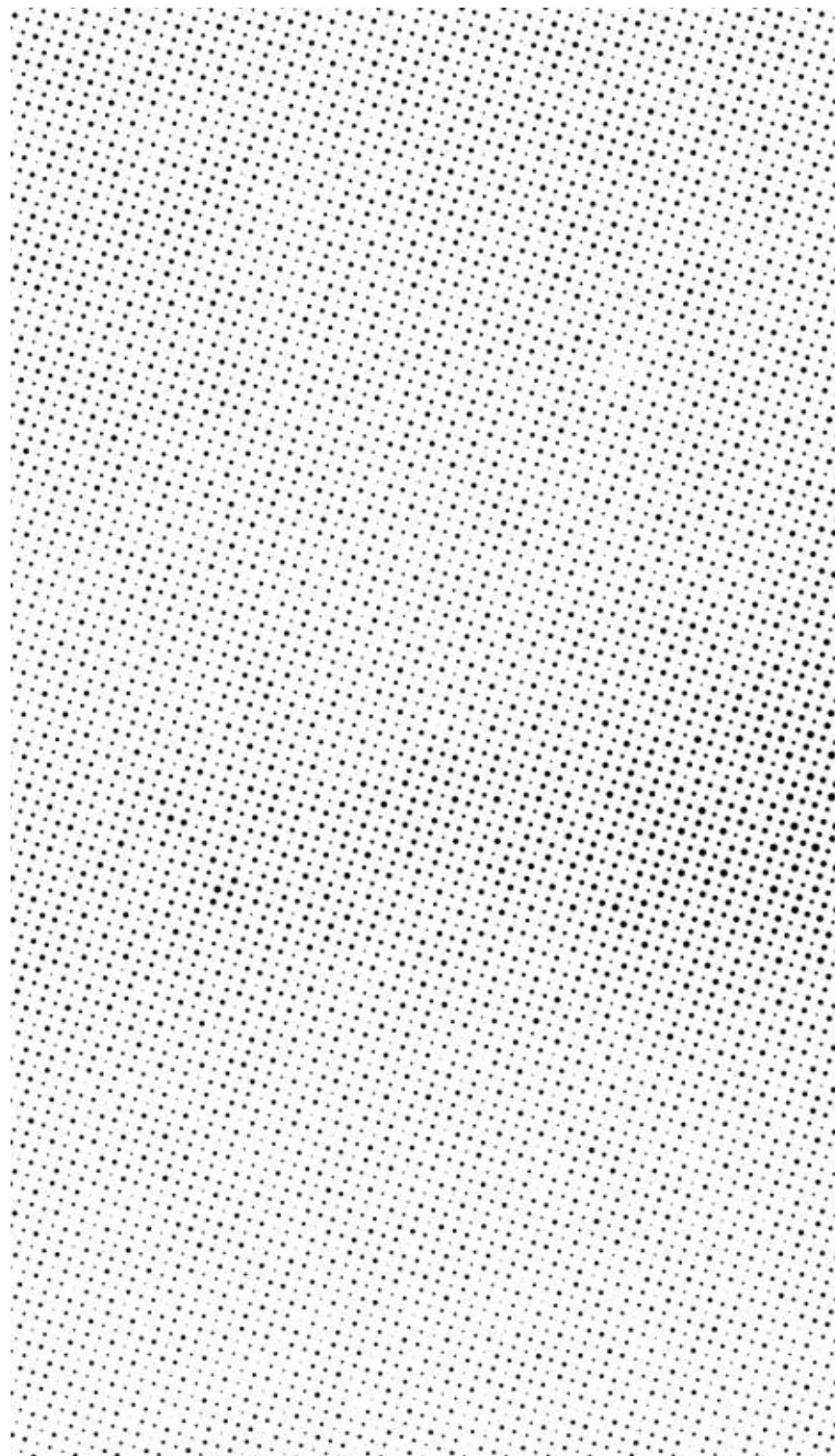
\$2,000-3,000

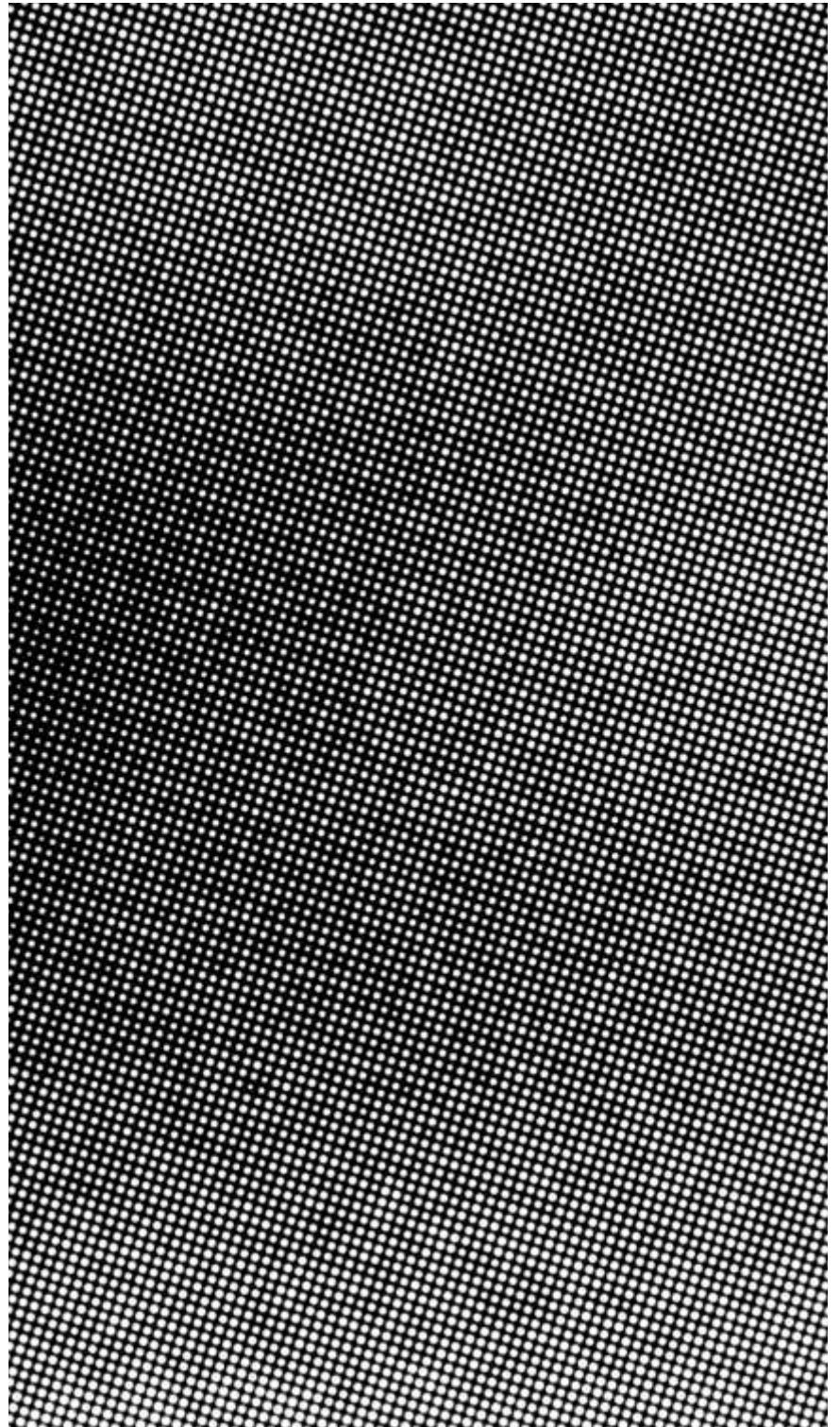
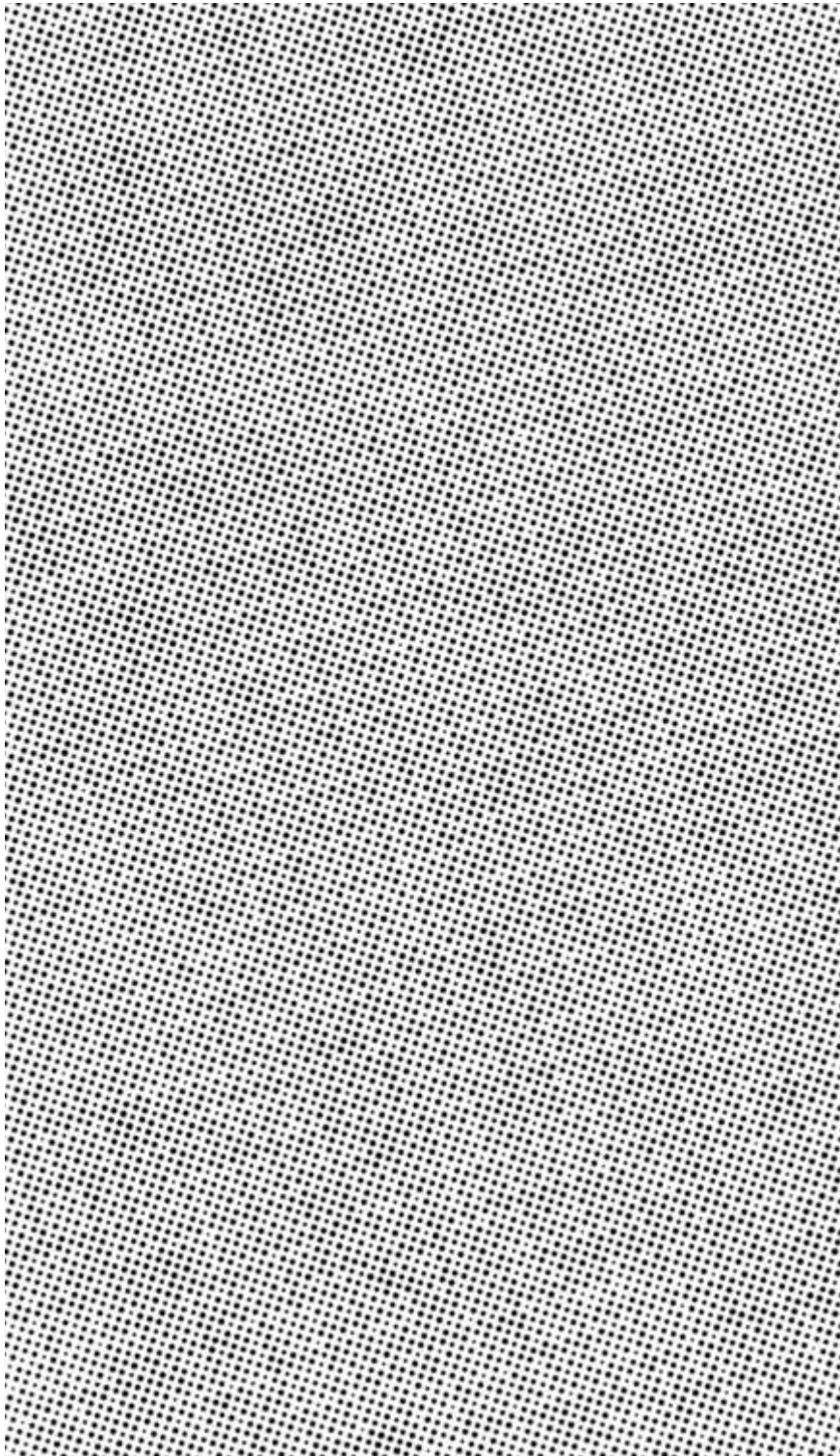
• Lot 114

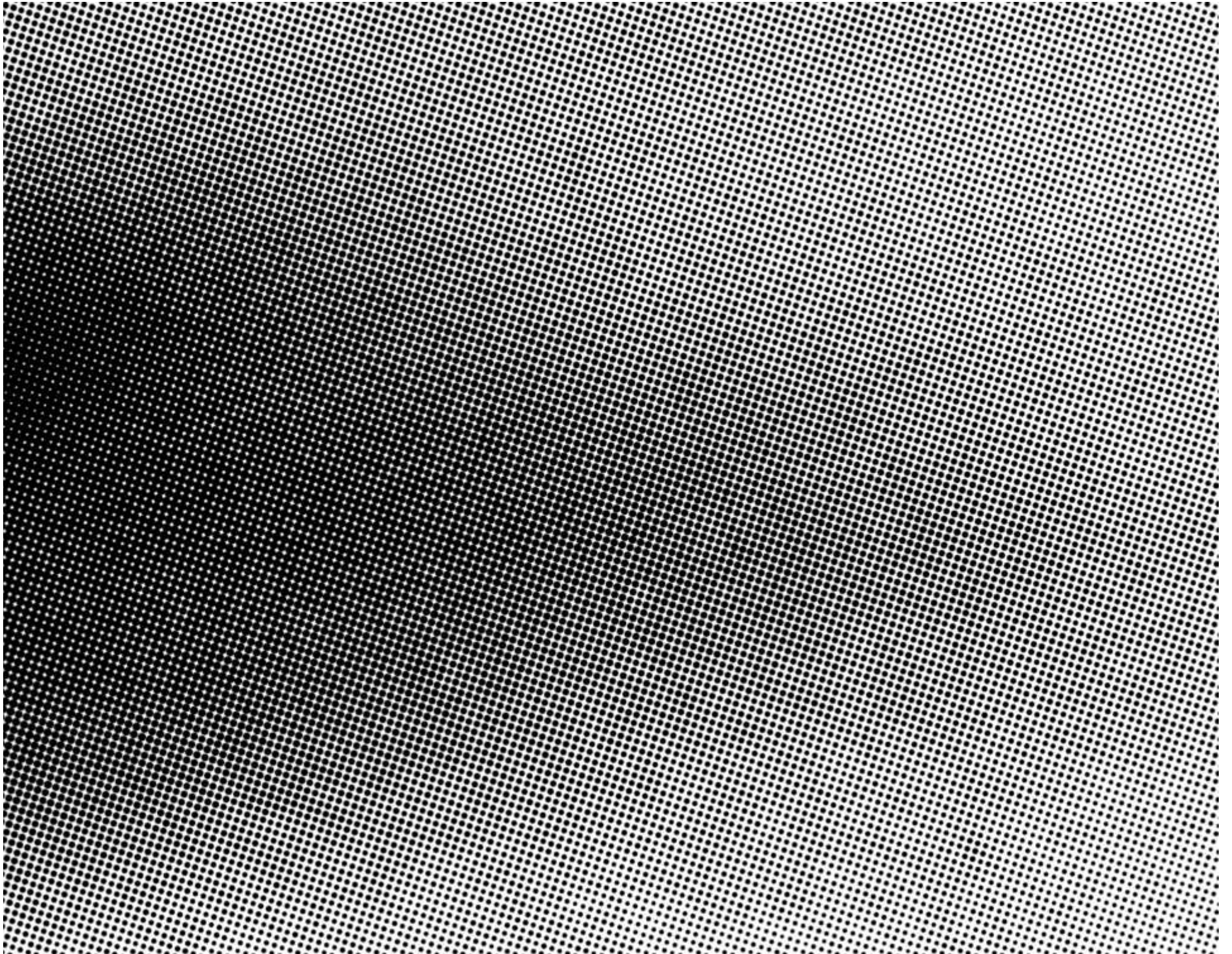
**A WEDGWOOD CREAMWARE PART
DINNER SERVICE***Circa 1775*

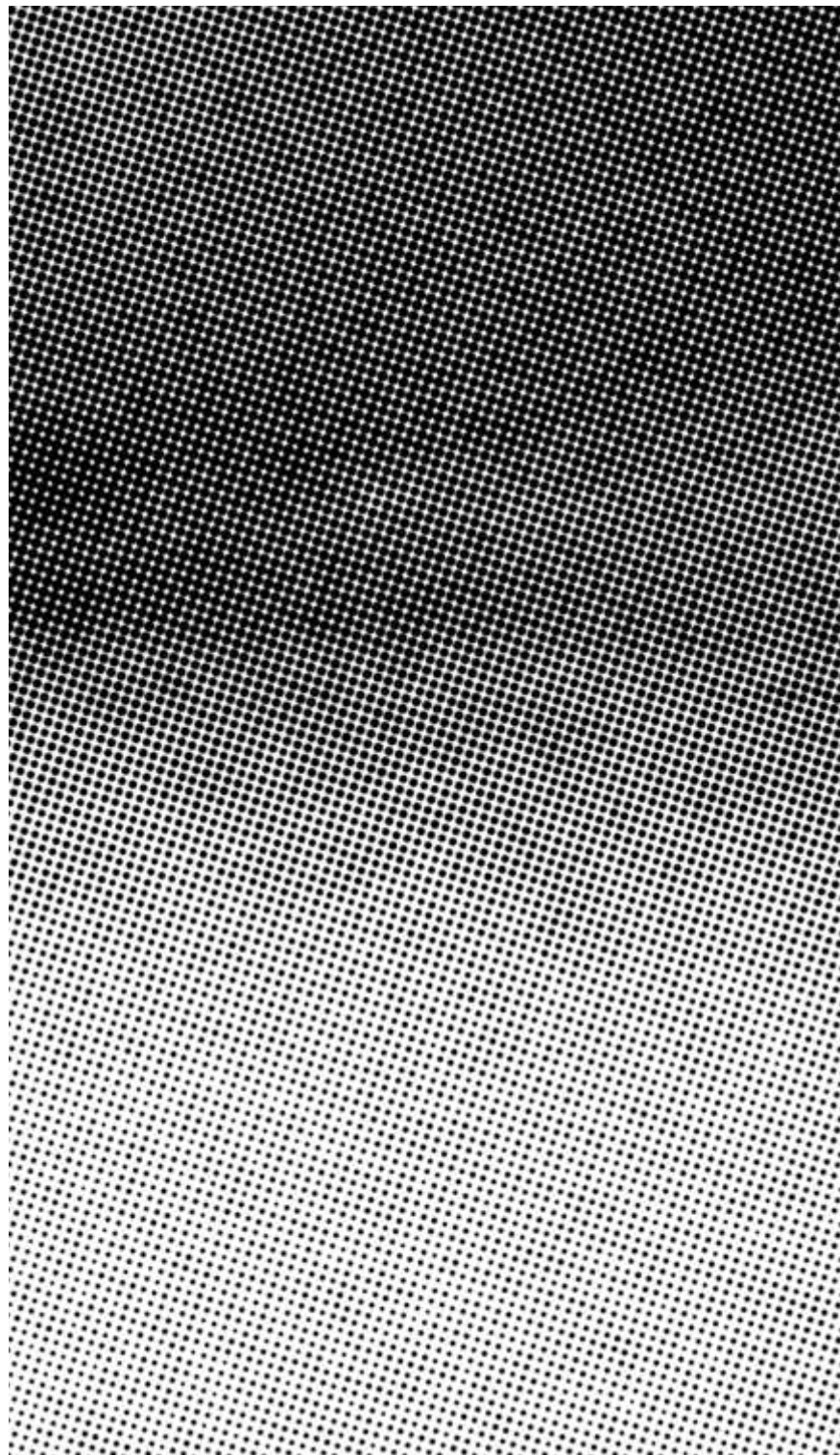
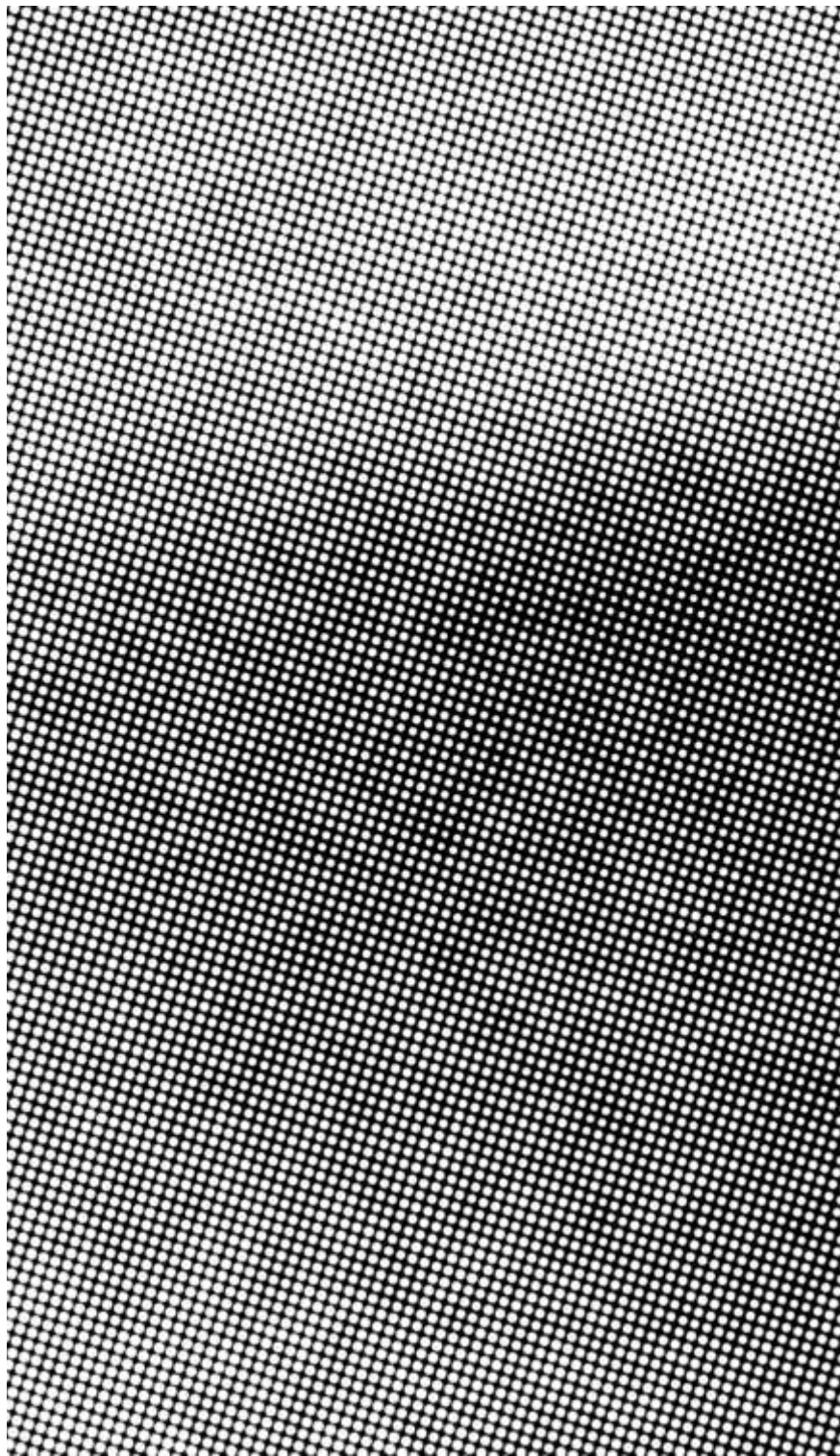
Transfer printed in black with exotic birds strutting and in flight among shrubs, comprising a lobed oval two-handled soup tureen and cover with rope handles and cone finial (base cracked, finial repaired), six soup plates (one chipped), twelve plates (one chipped)

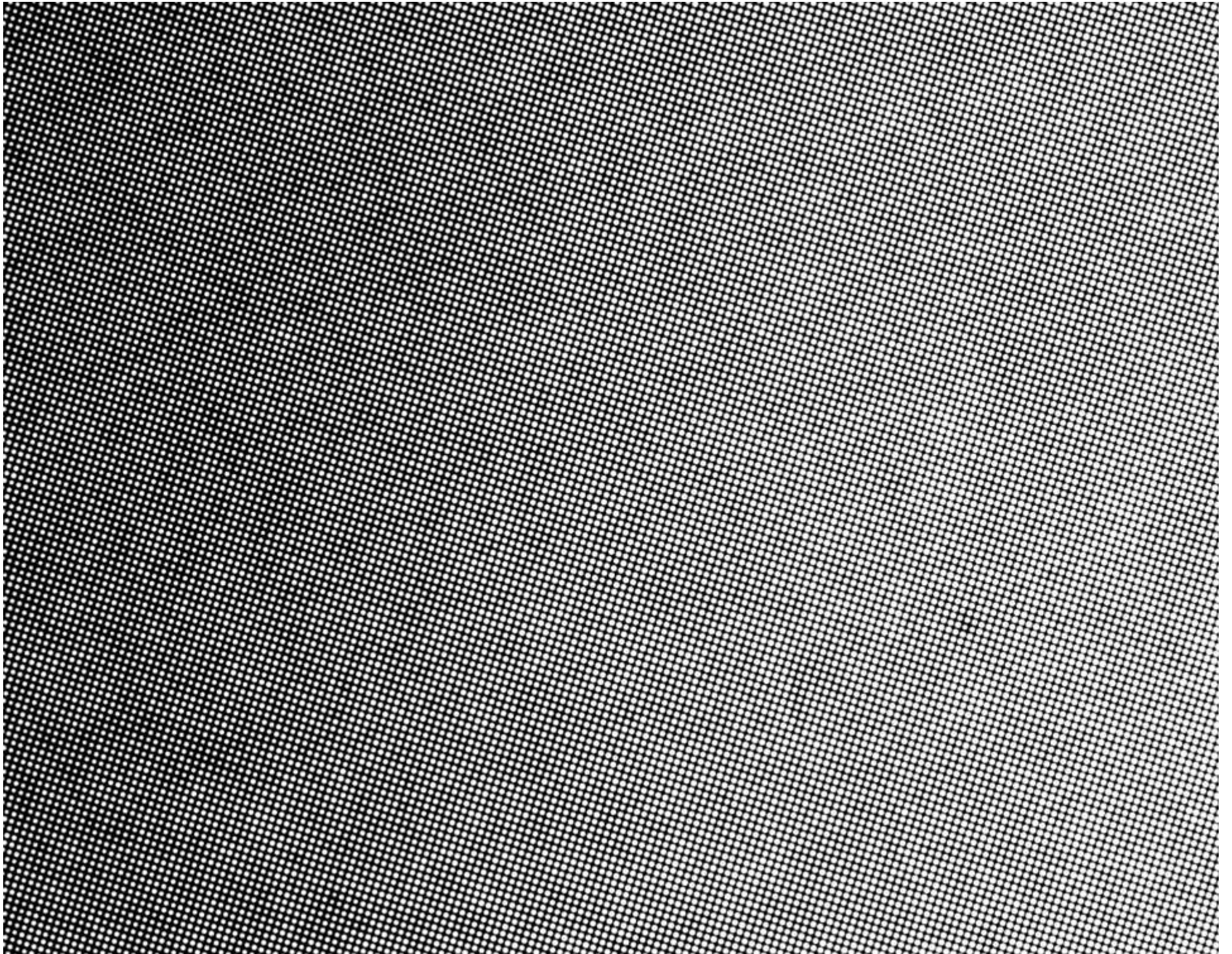
\$2,000-2,500













• Lot 115

**A WEDGWOOD PEARLWARE PART
DESSERT SERVICE***Impressed mark, circa 1800*

Each piece printed and colored in green with shells and seaweed within feather molded turquoise rims comprising:

A pair or sauce tureens, covers and stands
 A pair of lobed circular dishes
 Three lobed small circular dishes
 A pair of quatrefoil dishes
 Four lozenge dishes
 Eight dessert plates
 Twelve side plates

\$2,000-3,000

• Lot 116

**A WEDGWOOD BLACK BASALTES
BUST OF DR. FOTHERGILL***Impressed marks and date code for 1882*

Wearing a long and curled powdered wig and loose stock, on a circular spreading socle
 -13 3/4 in. (35 cm.) high

\$1,500-2,000

• Lot 117

**A DAVENPORT PEARLWARE PART
DESSERT SERVICE***Pattern number 534, circa 1815*

Each piece painted in iron-red and green with borders of scrolling foliage within green line rims comprising:

Two two-handled sauce tureens on fixed stands, with covers and ladles, the covers with lion finials
 A pierced oval two-handled basket and stand
 Four plates

\$1,000-1,200

• Lot 118

**A PAIR OF DATED CASTLE
HEDINGHAM MARRIAGE DISHES***Raised Castle mark and incised Castle**Hedingham marks, dated 1849*

The centers with a raised boss molded with the crest and motto *Salvet Me Deus* within borders molded with Primroses and other garden flowers, the rims with molded foliage, the reverse inscribed in blue JOSEPH SPIERS MARRIED ELIZABETH GEORGIANA DIAMOND: AT WEST HACKNEY CHURCH NOVEMBER 22 ND. 1849 (one with repair to rim, the other with foot chipped)

-12 3/4 in. (32.5 cm.) diam (2)

\$700-1,000

• Lot 119

**A STAFFORDSHIRE SLIPWARE
DISH***Circa 1720*

The brown ground enriched in cream and dark brown slip with a stylized flowerhead, within a border of loop pattern (cracked)
 -14 in. (35.5 cm.) high

PROVENANCE

P. Entwistle

\$3,000-4,000

**ENGLISH
PORCELAIN BOW**

• Lot 120

A PAIR OF BOW SEATED NUNS*Circa 1758*

Each holding a blue and purple bound prayer book open at The Creed and wearing pink ermine-lined black veils and white habits, a rosary hanging from their wastes, one with a lemon-yellow under-skirt (one with restoration to book, the other to shoulder)
 -5 1/2 in. (14 cm.) high (2)

PROVENANCE

A New York City Museum, sale Sotheby Parke Bernet, April 15, 1980, lot 357.

\$800-1,200

• Lot 121

**SIX PAIR POWDER BLUE
GROUND PLATES***Mock Oriental six-character marks, circa 1765*

Painted with river landscapes and flowers reserved in circular and fan shaped panels (three chipped) -8 1/4 in. (21 cm.) diam. (6)

\$1,000-1,500

• Lot 122

**A BOW POWDER BLUE GROUND
OBLONG OCTAGONAL DISH***Mock Oriental six-character marks, circa 1765*

En suite to the preceding lot (slight rim chips)
 -14 1/2 in. (37 cm.) wide.

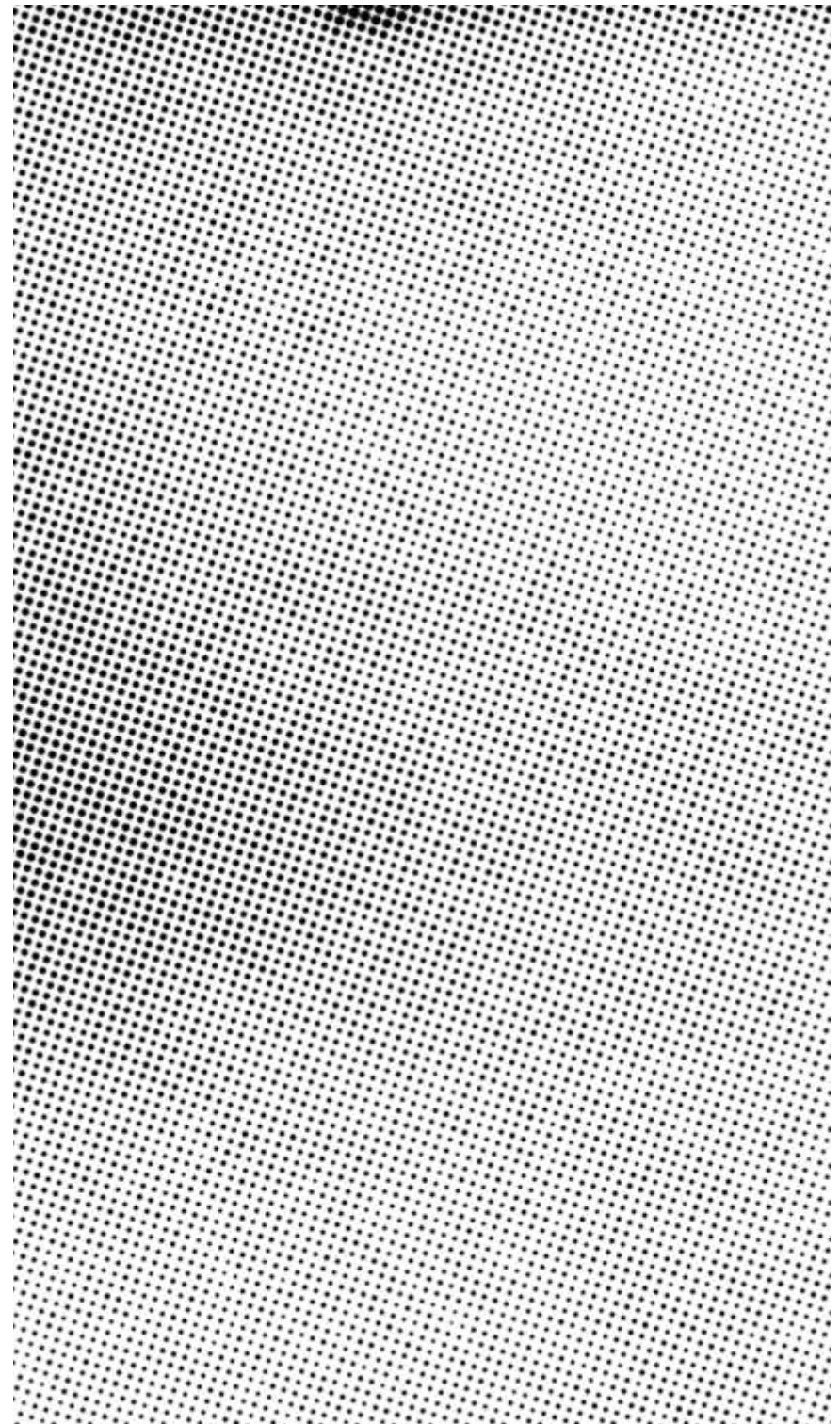
\$150-250

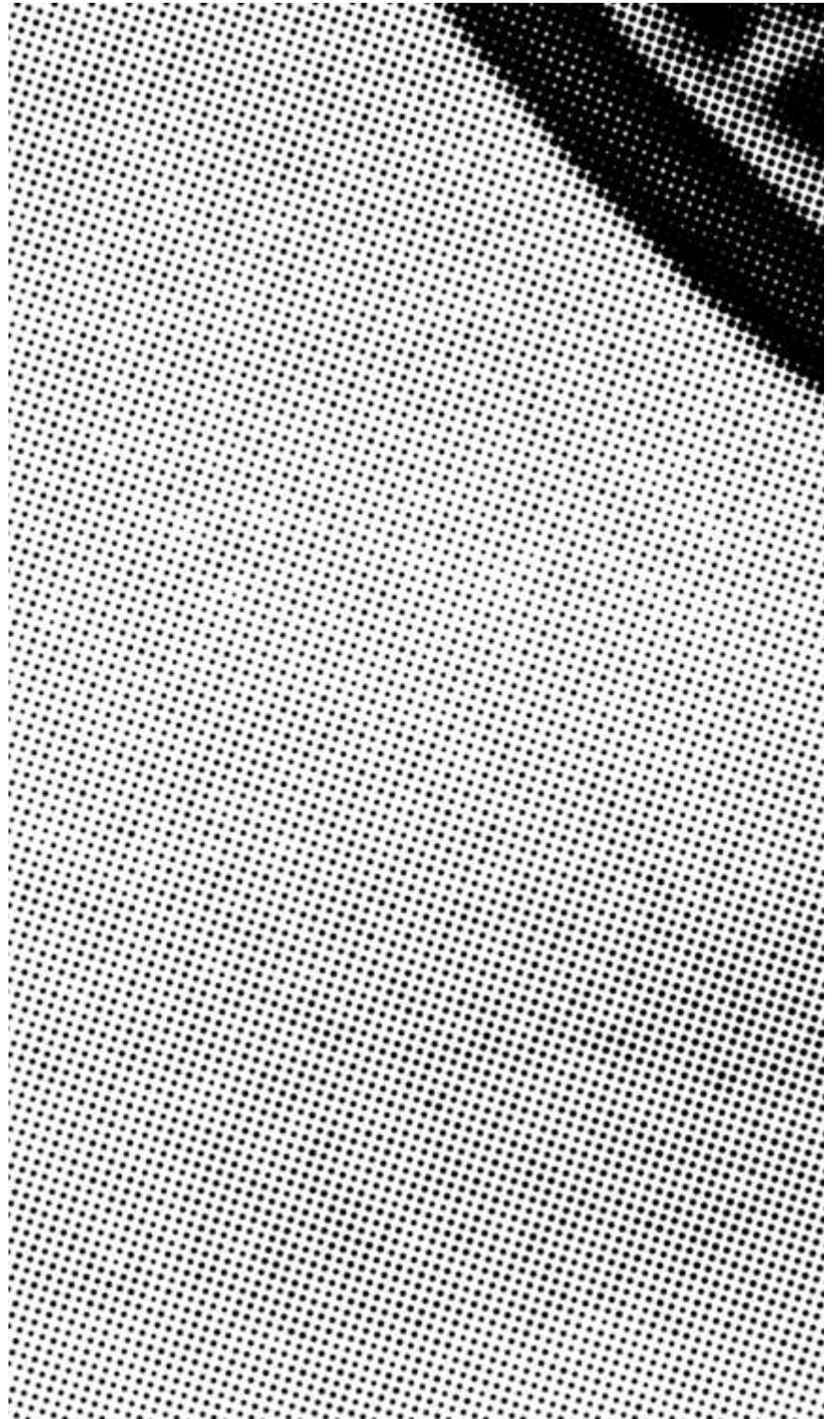
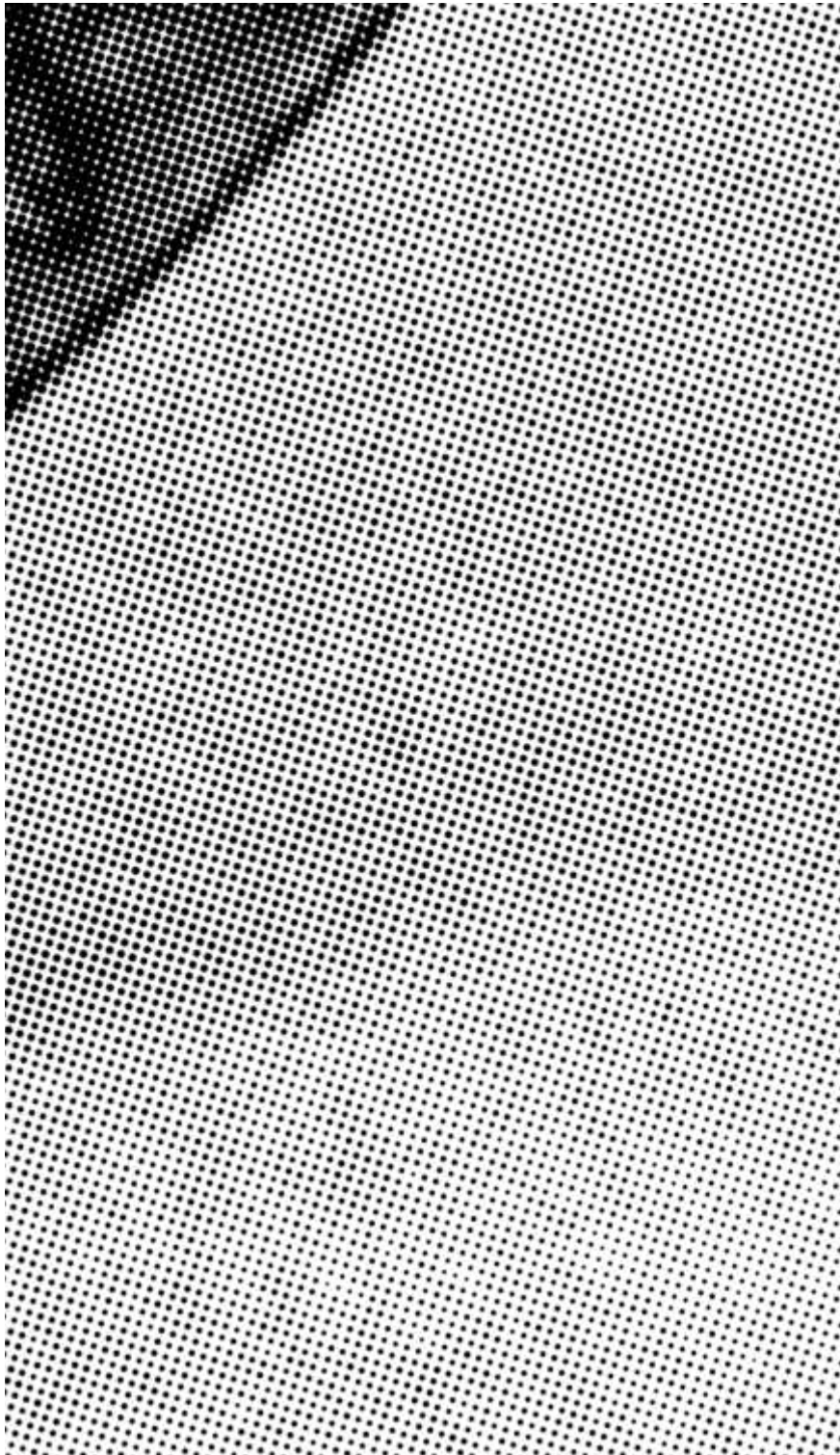
• Lot 123

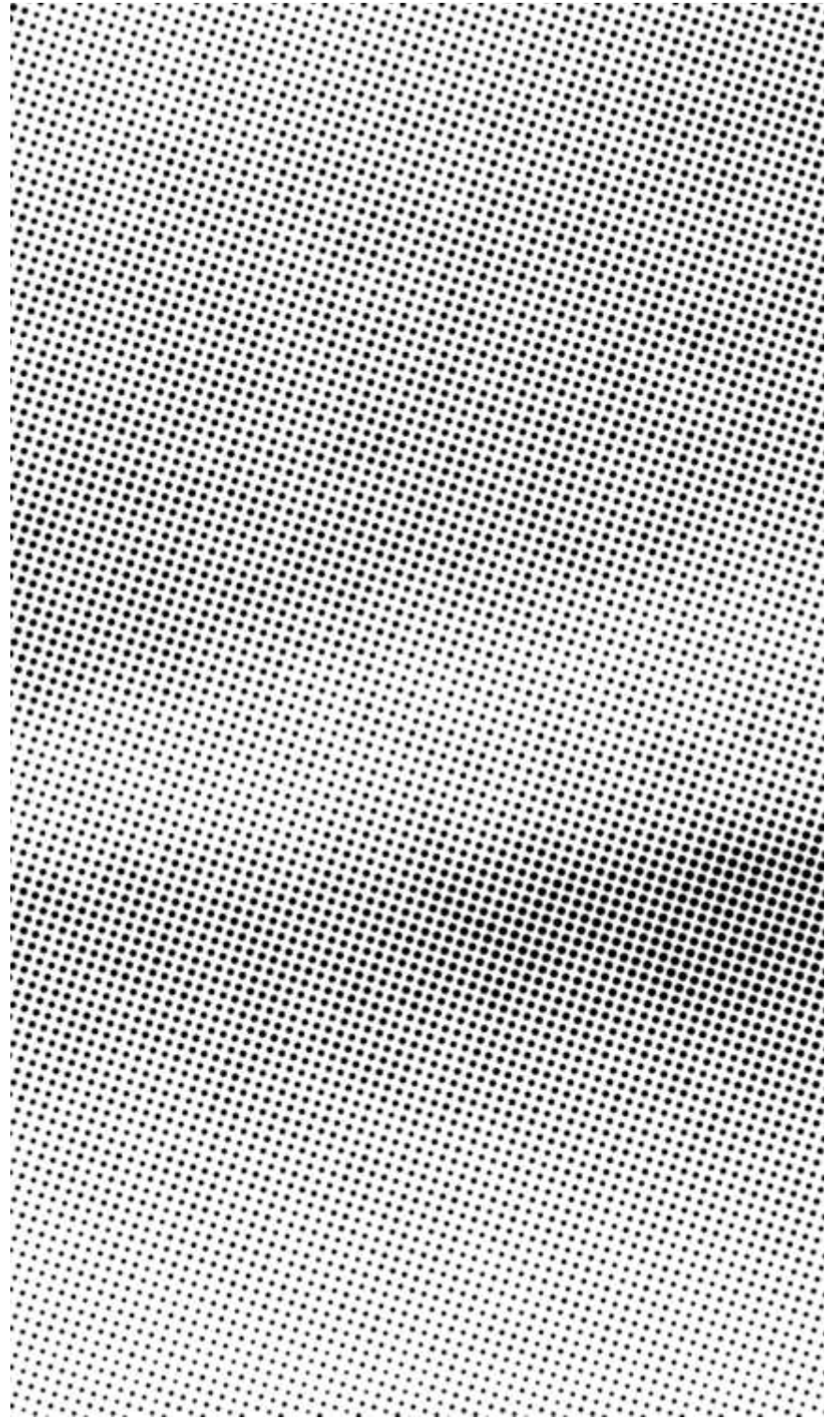
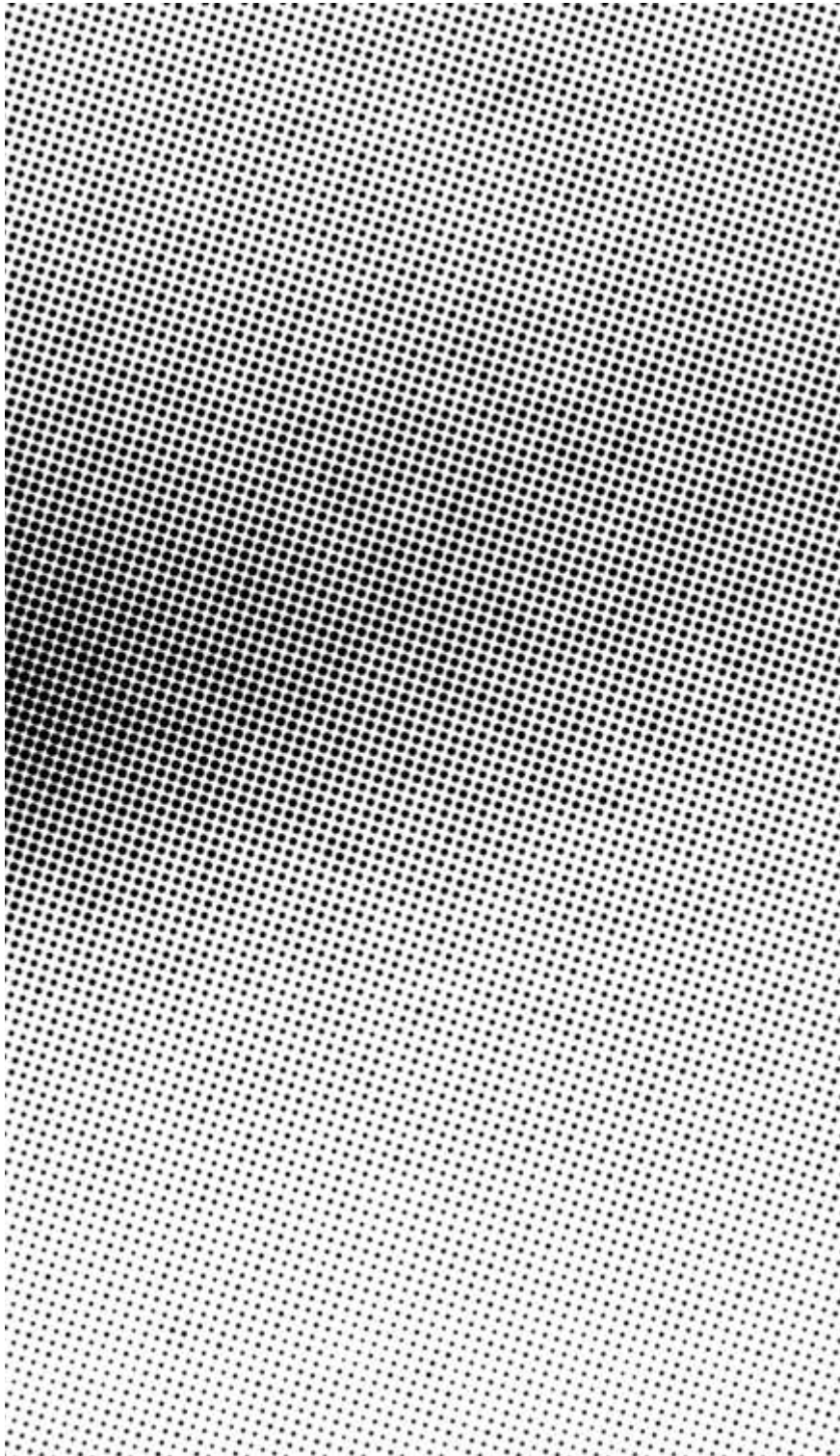
**A BOW BLUE AND
WHITE LEAF DISH***Painter's no. 21, circa 1770*

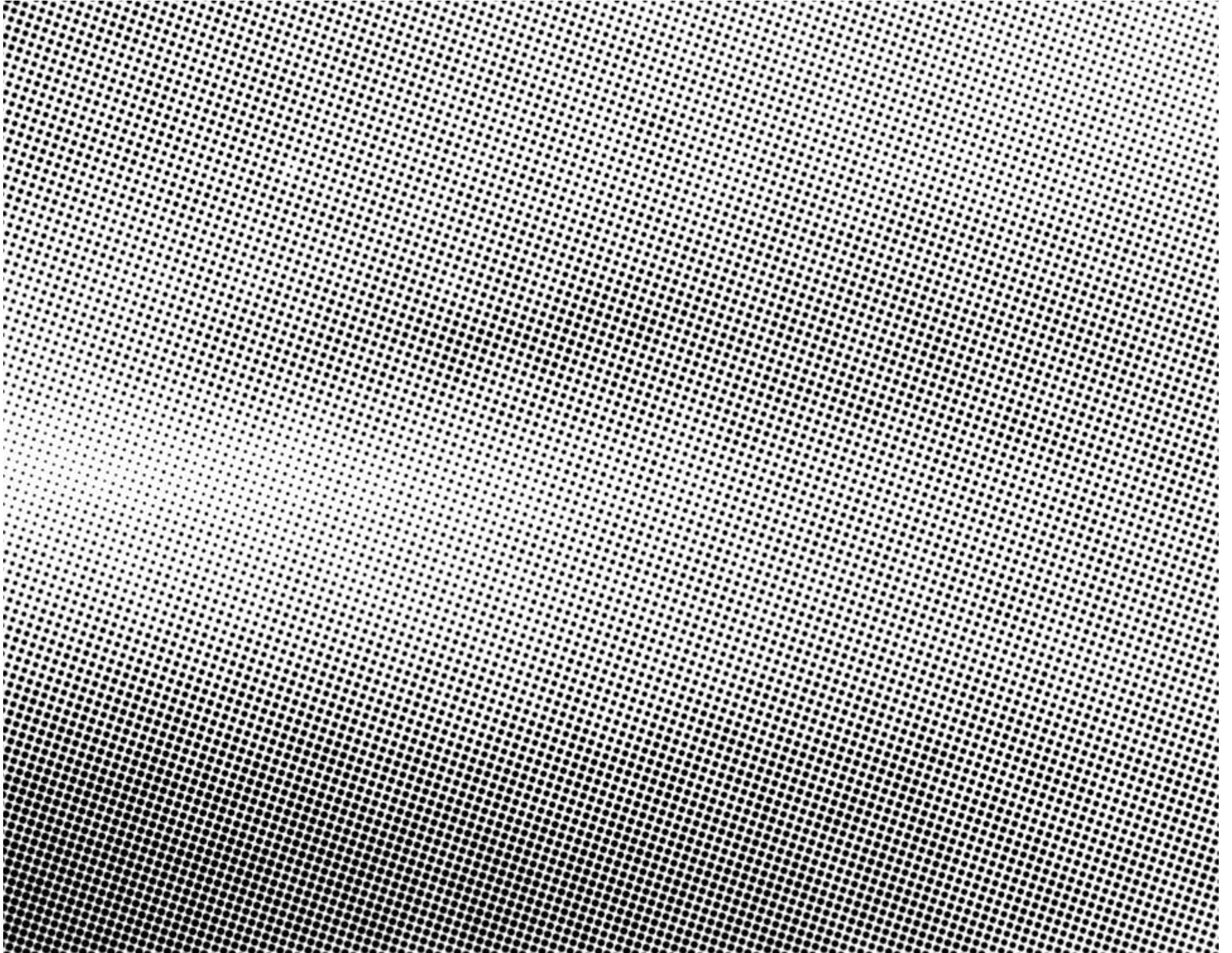
Painted with a vine leaf, grapes and scattered insects (rim chips) -8 in. (20.5cm.) wide.

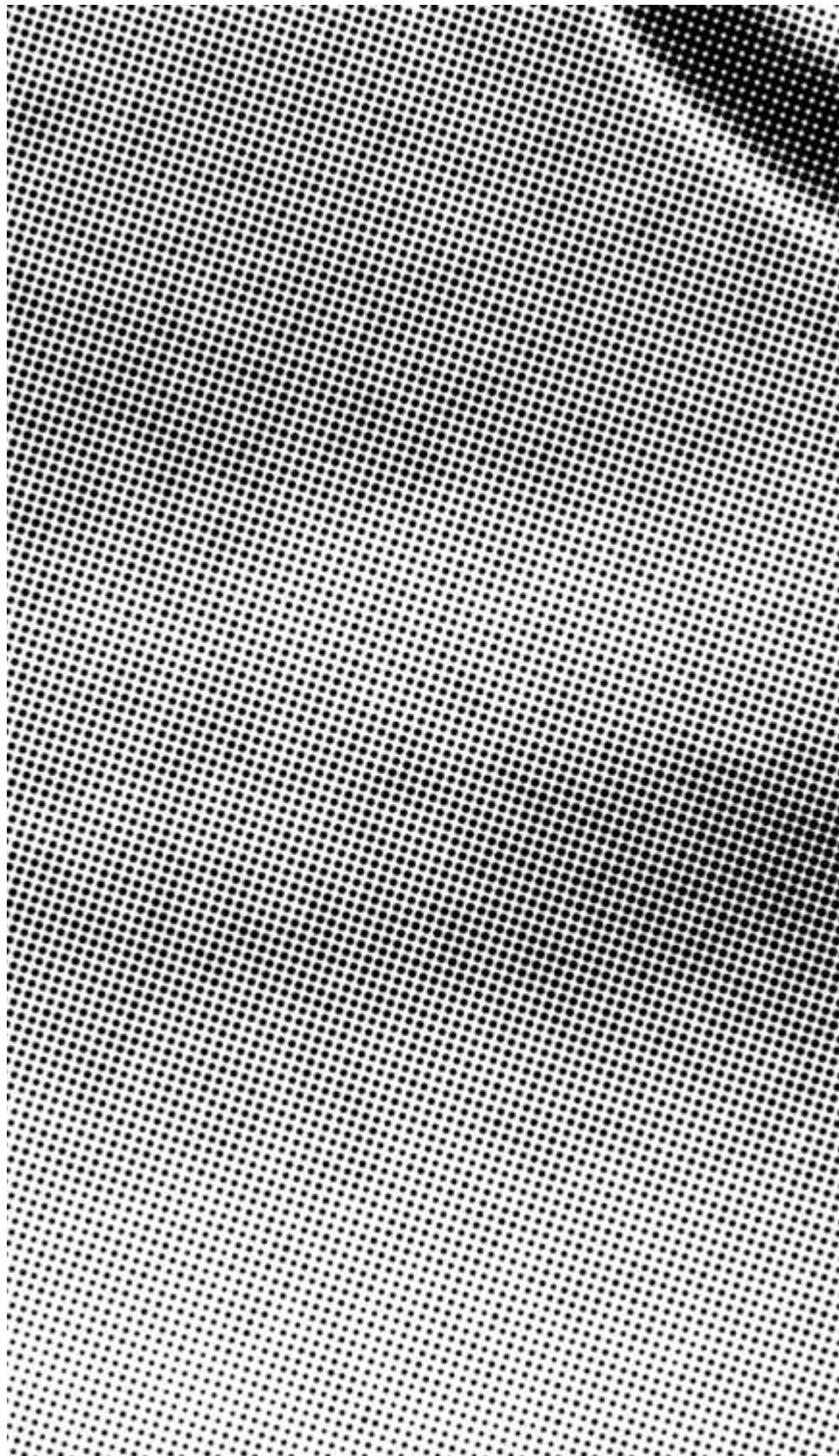
\$150-250











CHELSEA

• Lot 124
**FOUR CHELSEA
QUATREFOIL DISHES**

Brown anchor marks, circa 1758
Painted with scattered fruit and butterflies within a scroll molded rim enriched in purple and turquoise (one cracked, two chipped)
-10 1/2 in. (27 cm.) wide (4)

\$1,000-1,200

• Lot 125
A CHELSEA LEAF DISH

Red anchor marks, circa 1755
Molded with piece veins and painted with asparagus, a radish, insects and a butterfly and scattered flowersprays with a brown line rim
-11 1/4 in. (28.5 cm.) wide

\$800-1,200

• Lot 126
EIGHT CHELSEA PLATES

Brown anchor marks, circa 1758
Each boldly painted with fruit and butterflies within shaped brown line rims (five chipped, all rubbed) -8 1/4 in. (21 cm.) wide (8)

\$1,500-2,000

• Lot 127
EIGHT CHELSEA PLATES

Puce anchor marks, circa 1758
Each modeled as two overlapping leaves painted with nuts and fruit, the leaves with puce veins and edged in green
-8 1/4 in. (21 cm.) wide (2)

PROVENANCE
Anon. sale, Sotheby Parke Bernet,
March 3, 1981, lot 214

\$800-1,200

• Lot 128
**A PAIR OF CHELSEA SHAPED
OVAL DISHES**

Circa 1753
Sparsely painted with bouquets and scattered insects and flowers sprays with shaped brown line rims (slight training to rims)
-13 3/4 in. (35 cm.) wide (2)

\$600-800

• Lot 130
A CHELSEA BLUE GROUND PLATE
Gold anchor mark, circa 1760
The center painted with fruit and insects, the border with birds perched on a branch and in flight within shaped oval gilt foliage cartouches with a gilt dentil rim, the reverse with gilt flower sprays -8 1/2 in. (21.5 cm.) diam.
\$600-800

• Lot 131
**A CHELSEA BLUE GROUND
COFFEE CUPS**
Gold anchor marks, circa 1765
Each of baluster form painted with gallants and companions in purple and iron-red clothes at various pursuits among shrubs within gilt foliage cartouches (2)
\$500-600

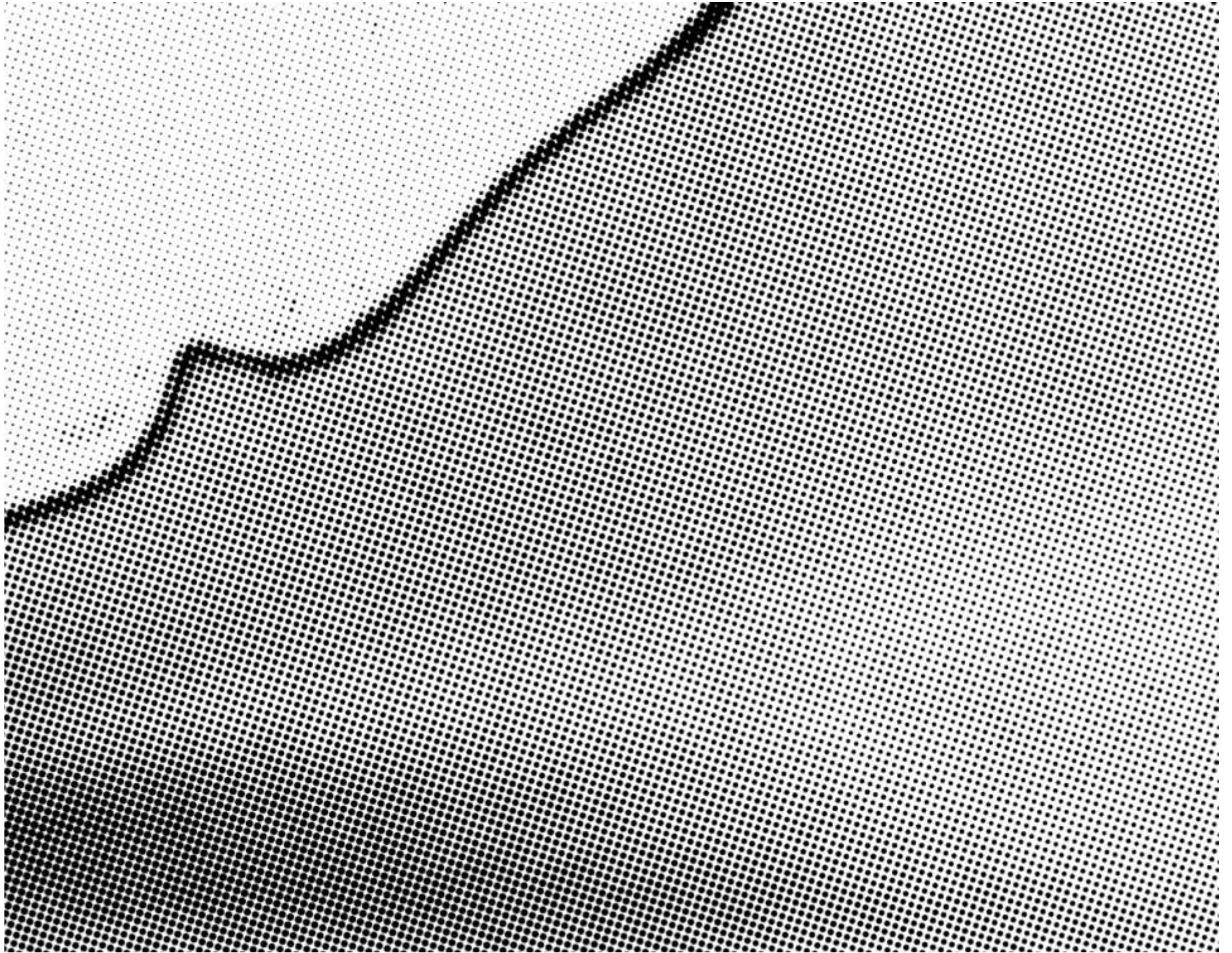
• Lot 132
**A PAIR OF CHELSEA-DERBY
SPIRALLY MOLDED PLATES**
Entwined anchor and D marks in gold, circa 1785
Painted in the Imari style with jardinière of flowers on a terrace within a border of flowering shrubs issuing from pierced blue rockwork lightly enriched in gilding, the reverses with blue flowering branches (cup with chip to foot rim) -8 3/4 (22.5 cm.) diam (2)
\$500-700

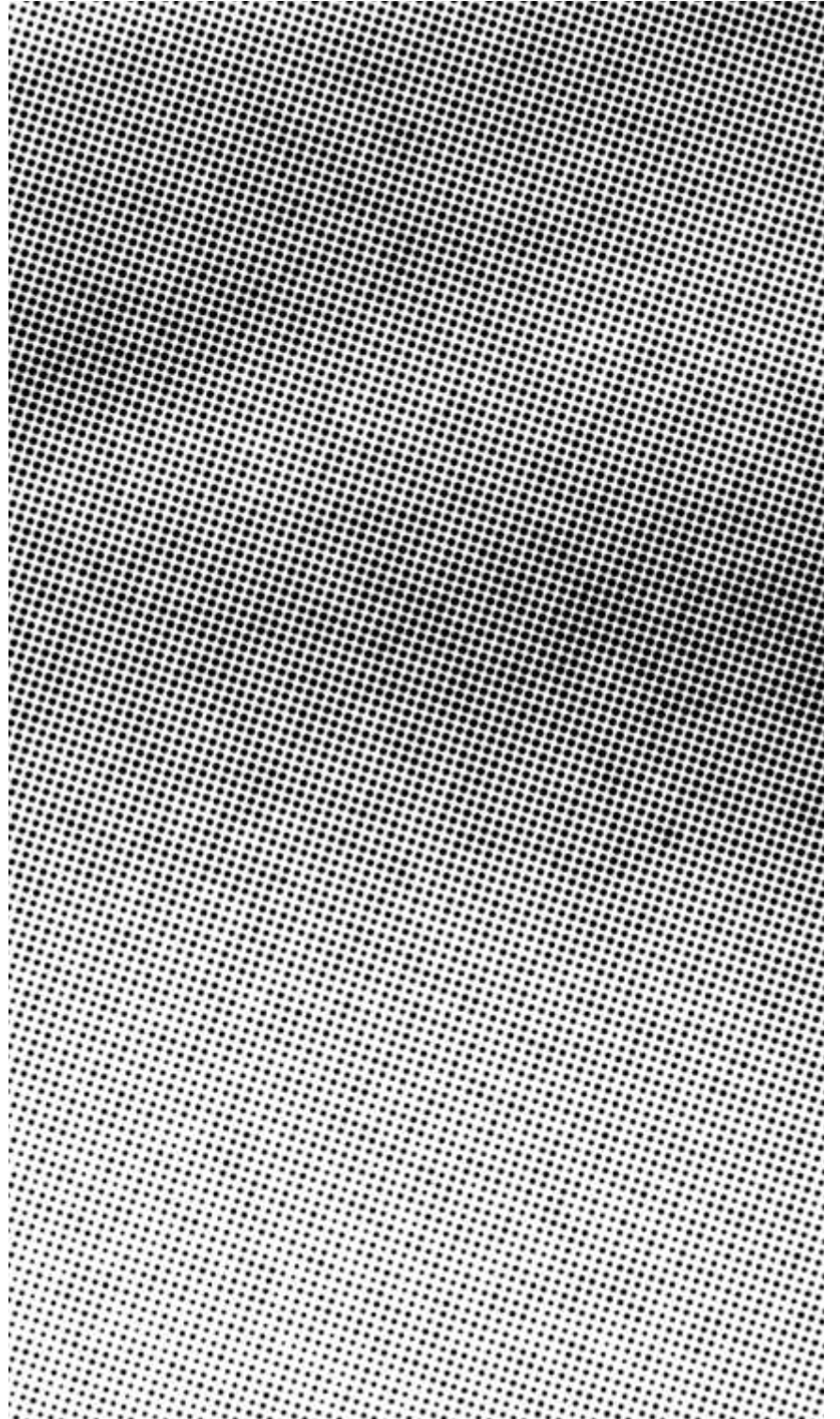
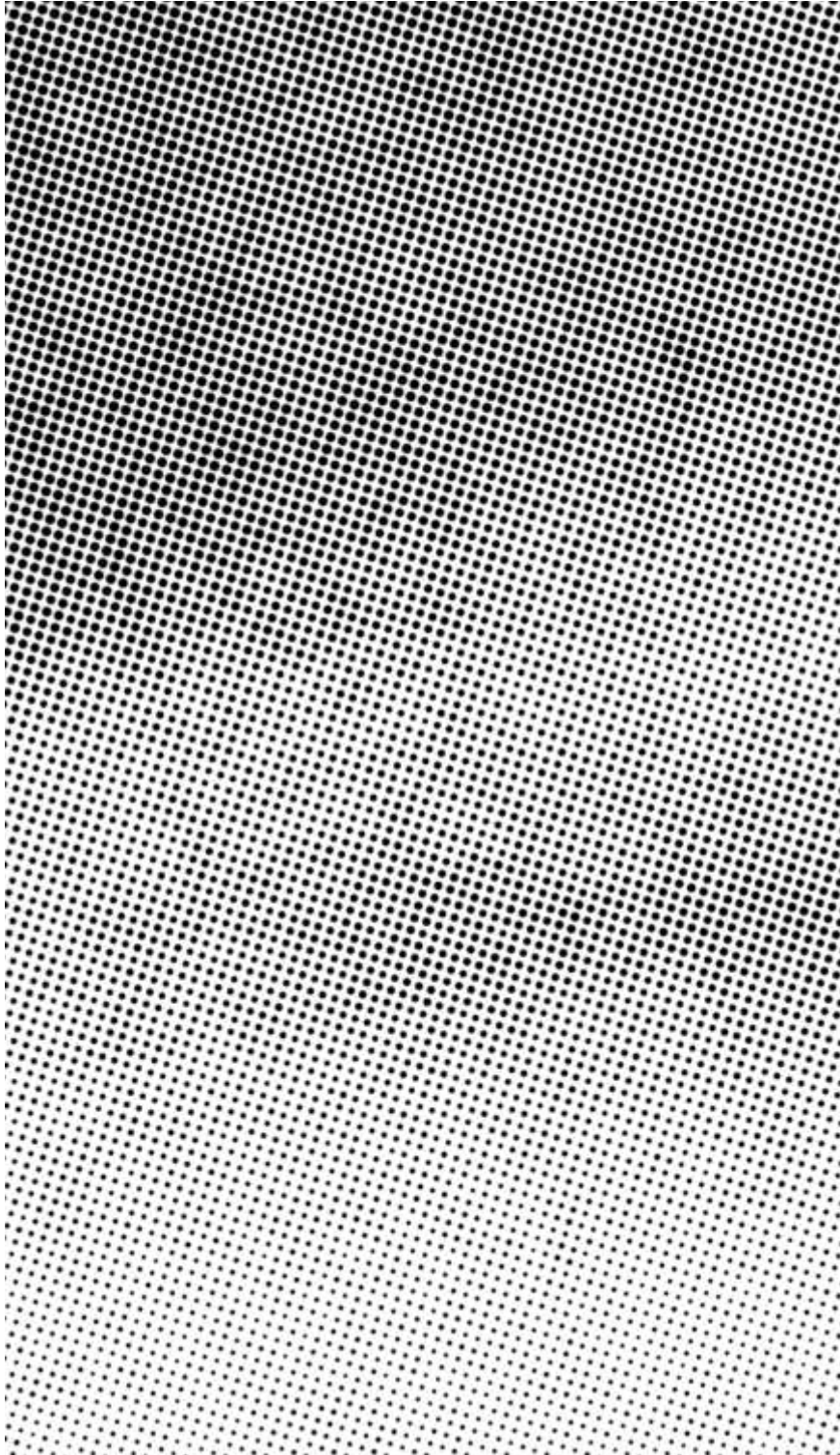
DERBY

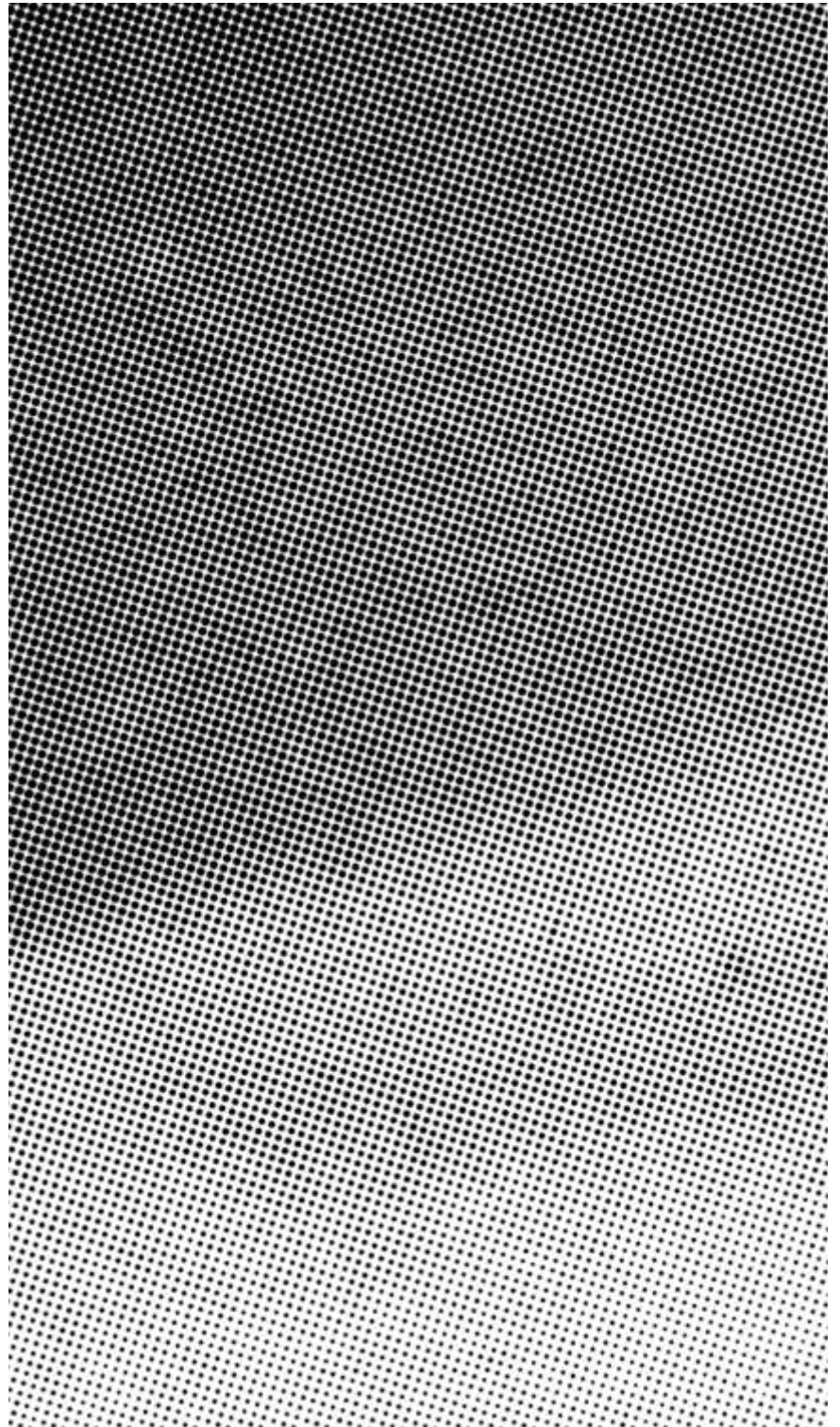
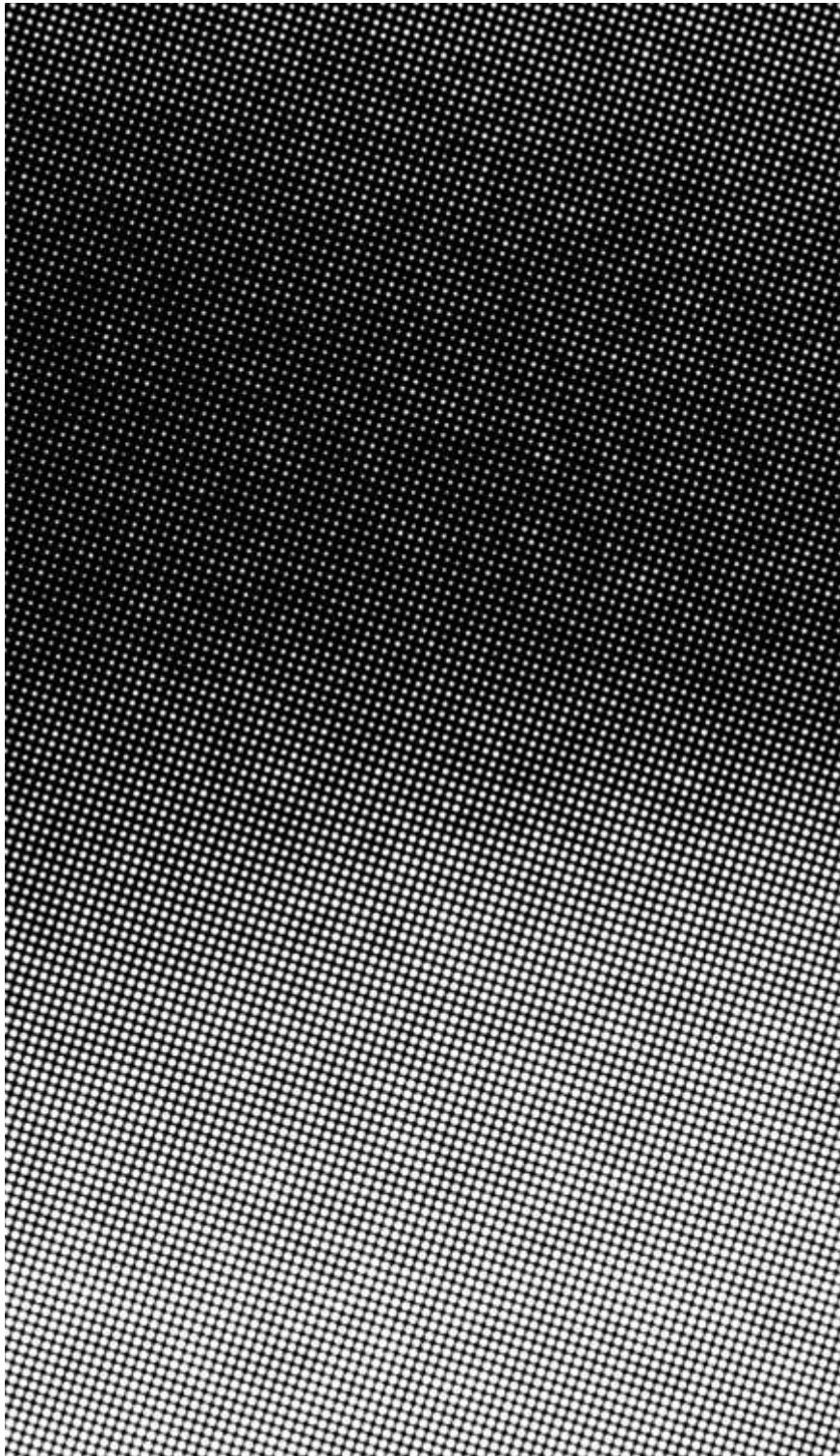
• Lot 133
A DERBY PUNCH POT AND COVER
Circa 1760
With curved spout and metal replacement overhandle, painted with exotic birds strutting and in flight among trees and shrubs, the domed cover with insects and lemon finial (crack around base, chip to inside rim) -10 in. (25.5 cm.) high overall

Cf. D. G. Rice, *Derby Production*,
Color pl. H and fig. 102.
\$1,500-2,500

• Lot 134
**A PAIR OF DERBY FIGURES
OF MUSICIANS**
Patch marks, one incised no. N9, circa 1775
One playing the flute the other a horn, both in pink coats flowered waistcoat and breeches on circular tree-stump bases enriched with scrolls in turquoise and gilt (repair to instruments, and one with repair to leg) -both about 6 1/4 in. (16 cm.) high (2)
\$450-650









• Lot 136

A LIVERPOOL BOWL*Phillip Christian's factory, circa 1770*

Painted in underglaze blue and enriched in overglaze iron-red, green and gilding, with houses on wooded river islands

-8 ¼ in. (21 cm.) diam.

\$350-450

WORCESTER

• Lot 138

A WORCESTER TEA-BOWL AND SAUCER AND COFFEE AND A SAUCER*Circa 1760 and 1765*

The tea-bowl and saucer printed in a lilac and colored in landscapes, the coffee cup molded with chrysanthemum on a teardrop pattern ground, interior with a parrot and flowers, the saucer with chiniserie figures on a terrace (3)

\$350-450

• Lot 139

A WORCESTER TEA-POT AND COVER*Circa 1768*

Outline printed and colored with The Red Cow pattern (cracked at the top of handle, slight chip to cover) -7 ¾ in. (19.5 cm.) wide

\$600-800

• Lot 141

A WORCESTER LEAF DISH*Circa 1760*

Painted with Orientals at discussion among vases and furniture with an iron-red and gilt loop, dot and line pattern rim

-10 ¼ in. (17 cm.) diam.

\$500-700

• Lot 142

A WORCESTER WASTE BOWL*Circa 1770*

Painted in the manner of Giles with exotic birds among berried foliage, surrounded by butterflies within gilt lined rims (both with slight rim chips) -10 ½ in. (26.5 cm.) wide (2)

Similar examples were sold Christine's London, November 19, 1979. lot 136

\$1,000-1,500

• Lot 143

TWO WORCESTER LEAF DISHES*Circa 1760*

Each modelled as two overlapping leaves with incised and molded veins enriched in puce and painted with scattered bouquets and flower sprays (one with minute rim chips) -14 in. (35.5 cm.) wide (2)

\$1,500-2,000

• Lot 144

A WORCESTER BLUE SCALE LOZENGE-SHAPED DISH*Blue crescent mark, circa 1760*

Painted with flowers within gilt vase and mirror-shaped cartouches (rim chips) -12 in. (35.5 cm.) wide (2)

\$600-800

• Lot 145

A WORCESTER BLUE GROUND LOBED CIRCULAR DISH*Blue crescent mark, circa 1770*

The center with a bouquet of flowers within a gilt C-scroll and foliage surround, with gilt dentil rim (some rubbings)

-10 ¾ in. (27.5 cm.) wide (2)

\$350-450

• Lot 146

A WORCESTER GREEN GROUND LOZENGE-SHAPED DISH*Circa 1775*

Painted with a central flower-spray within a shaped green border edged with gilt C-scrolls and suspending purple swags of flowers, within a gilt a line rim

-10 ¾ in. (27.5 cm.) wide

\$350-450

• Lot 147

A WORCESTER BLUE AND WHITE PINECONE PATTERN BASKET*Blue crescent mark, circa 1775*

Of oval two handled form, with flower-heads at the intersections -9 ½ in. (24 cm.) wide

\$600-800

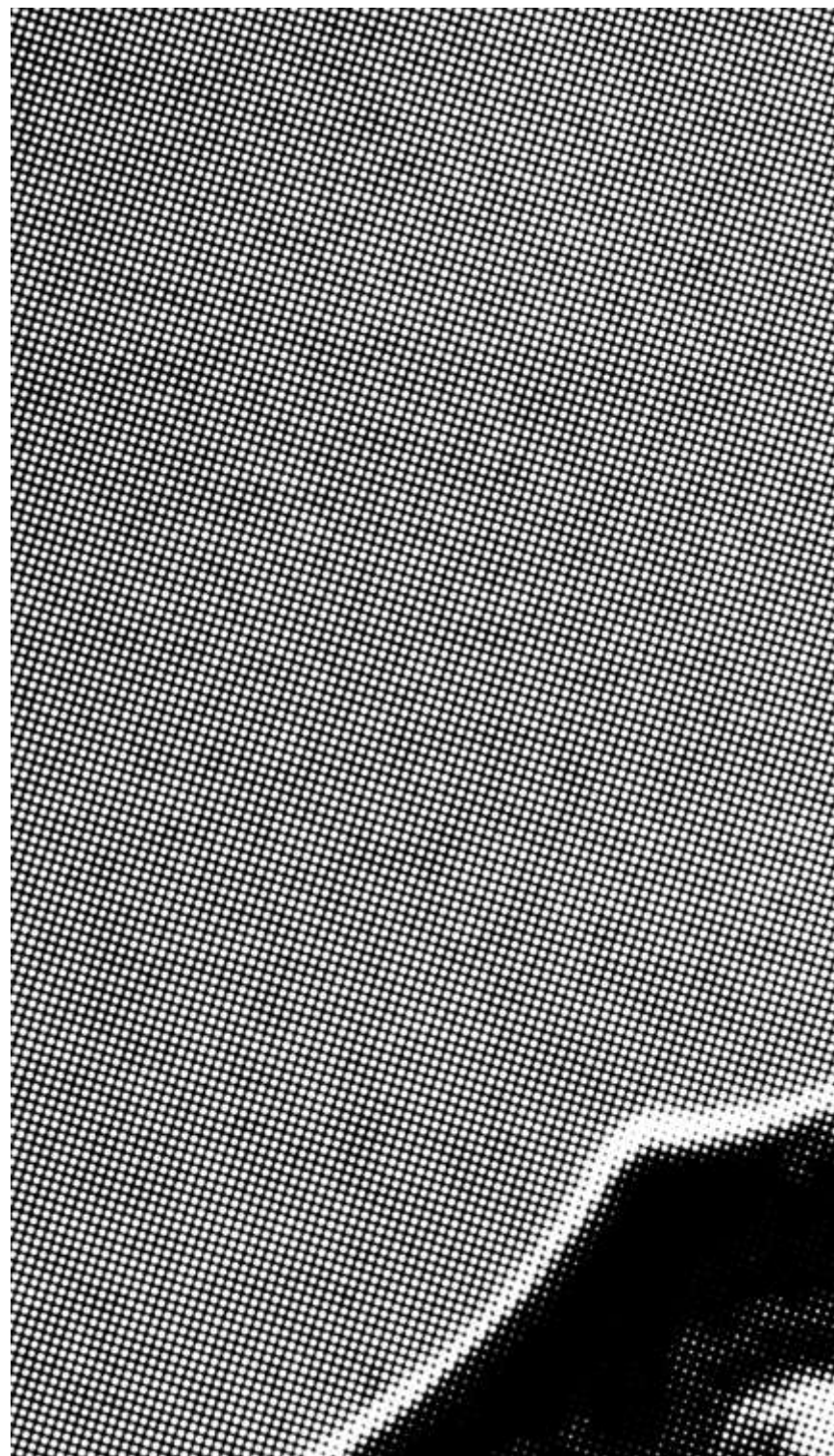
• Lot 148

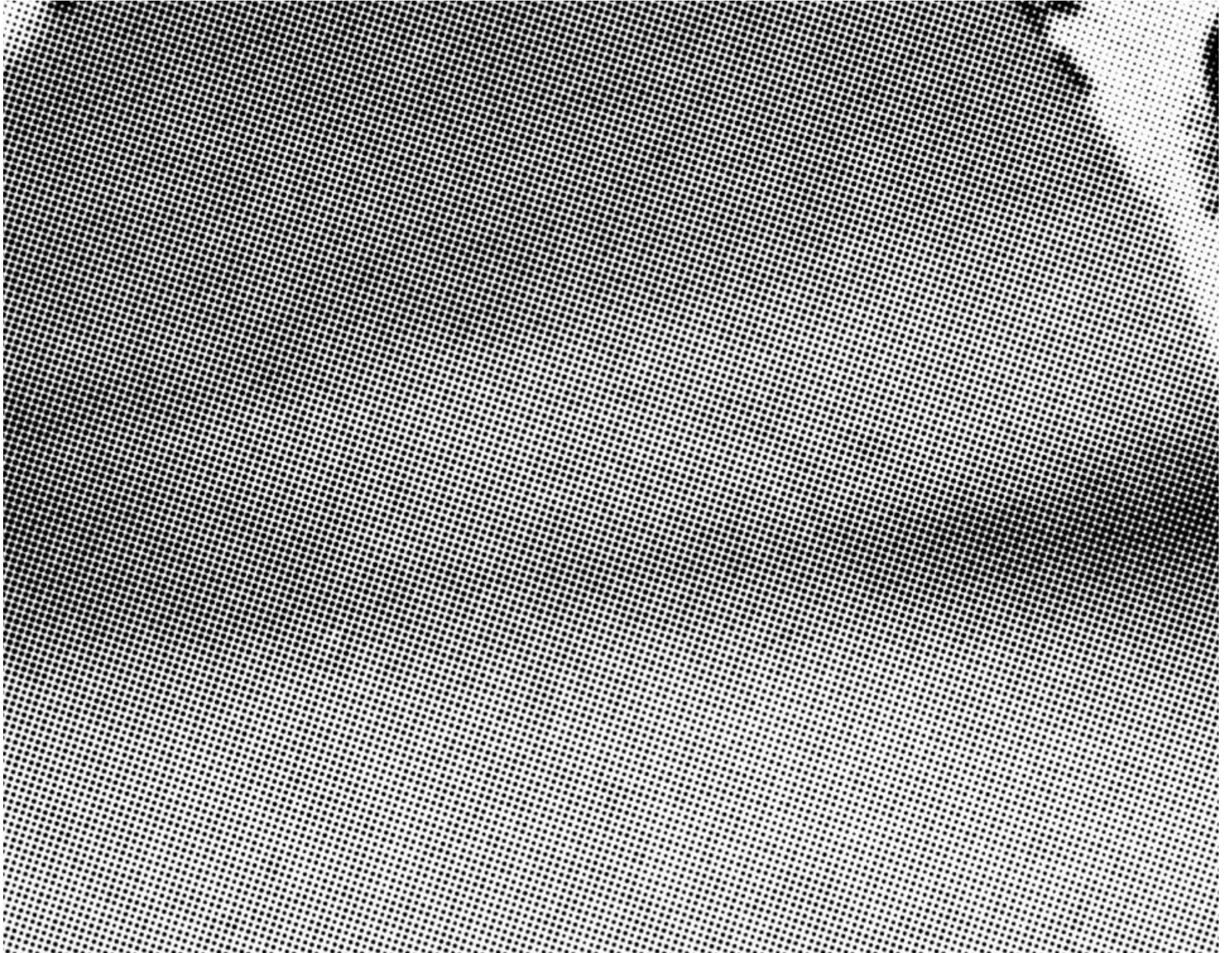
A WORCESTER BLUE AND WHITE PINECONE PATTERN BASKET*Blue crescent mark, circa 1775*

Of flared circular form, the exterior oval with flower-heads at the intersections

-10 in. (25 cm.) diam.

\$450-550





• Lot 149

A WORCESTER BLUE AND WHITE TEAPOT AND COVER*Blue crescent mark, circa 1775*

Of barrel shape transfer printed with *The Mother and The Child* pattern, the cover with flower finial (finial chipped)

-7 1/2 in. (19 cm) wide.

\$250-350

• Lot 150

A PAIR OF WORCESTER BLUE AND WHITE LEAF DISHES*One with blue crescent mark, circa 1770*

Transfer printed with bouquets, scattered flower-sprays and butterflies (rim chips)

-13 1/2 in. (34.5 cm) wide (2)

PROVENANCE

Mrs. Kimball Salisbury, sold Christine's New York, April 21, 1982, lot 25.

\$600-800

• Lot 151

A WORCESTER TRANSFER PRINTED PART TEA AND COFFEE SERVICE*Circa 1770*

Each piece printed in black with *The Milk Maids* and subsidiary prints comprising:

A baluster coffee pot and cover (handle cracked, finial restored)

A globular teapot and cover (finial chipped)

A milk jug and cover

An oviform tea-caddy and cover (finial repaired)

A wastes bowl

Six teabowls (one with chip to foot rim)

Six coffee-cups (one with *L'Amour*)

Twelve saucers

A teapot stand

\$3,500-4,500

• Lot 153

A WORCESTER PART TEA AND COFFEE SERVICE*Circa 1770*

Transfer printed in black with aquatic fowl among grasses:

A globular teapot and cover with flower head finial -6 3/4 in. (17cm.) wide

A sugar bowl and cover

(minor rim chip, repair to finial)

A pair shaped milk jug

An oviform teacaddy and cover (cover repaired)

A waste bowl

Two saucer dishes

Four coffee cups

Six teabowls

Six saucers

\$2,500-3,500

• Lot 154

A PAIR OF CHINESE LONDON DECORATED SMALL BOWLS*Circa 1760, the decoration circa 1765*

Painted in the atelier of James Childs with bouquets and scattered flower-sprays, insects and butterflies (one with rim repair and minor chips) -4 1/2 in. (11.5 cm.) diam. (2)

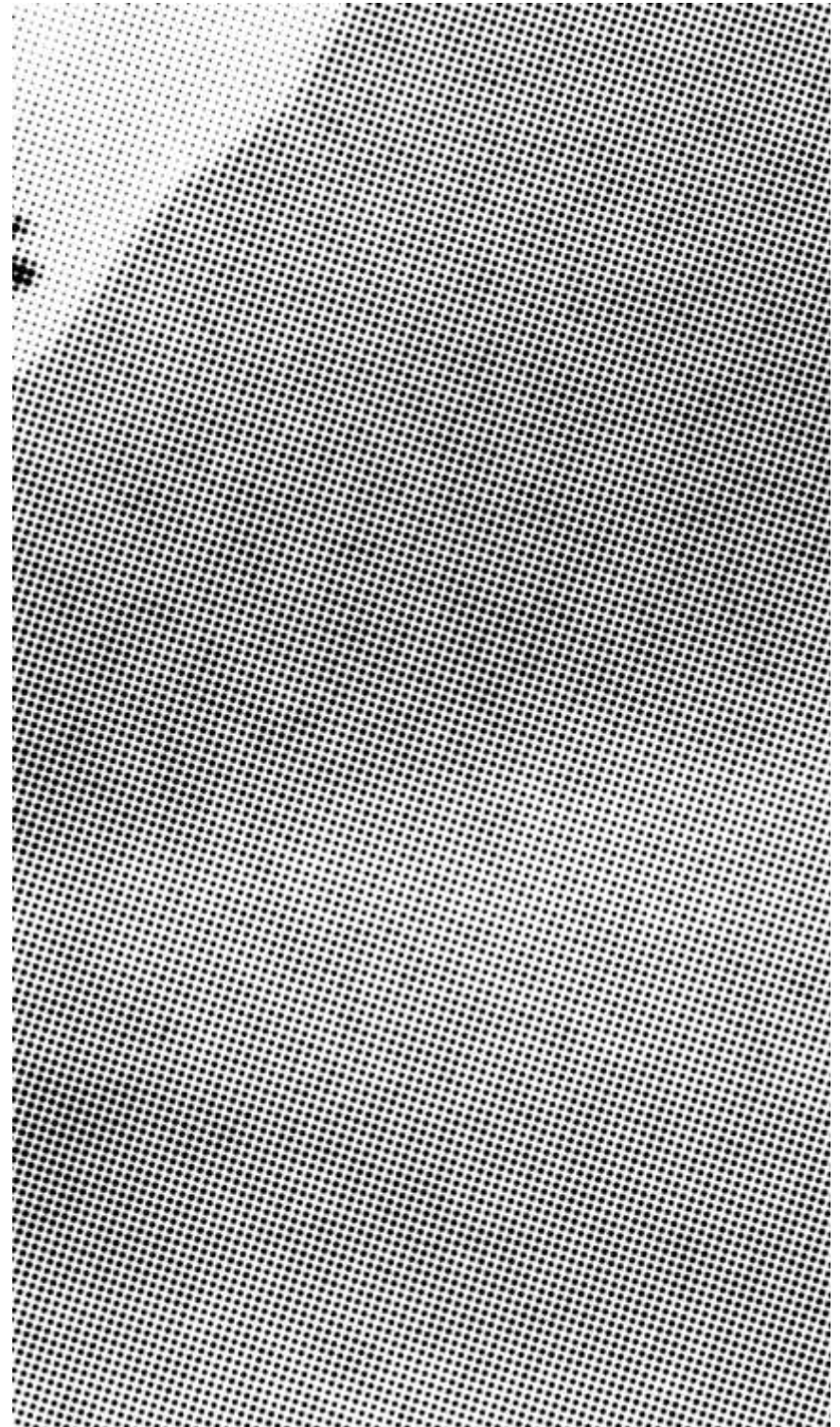
\$600-800

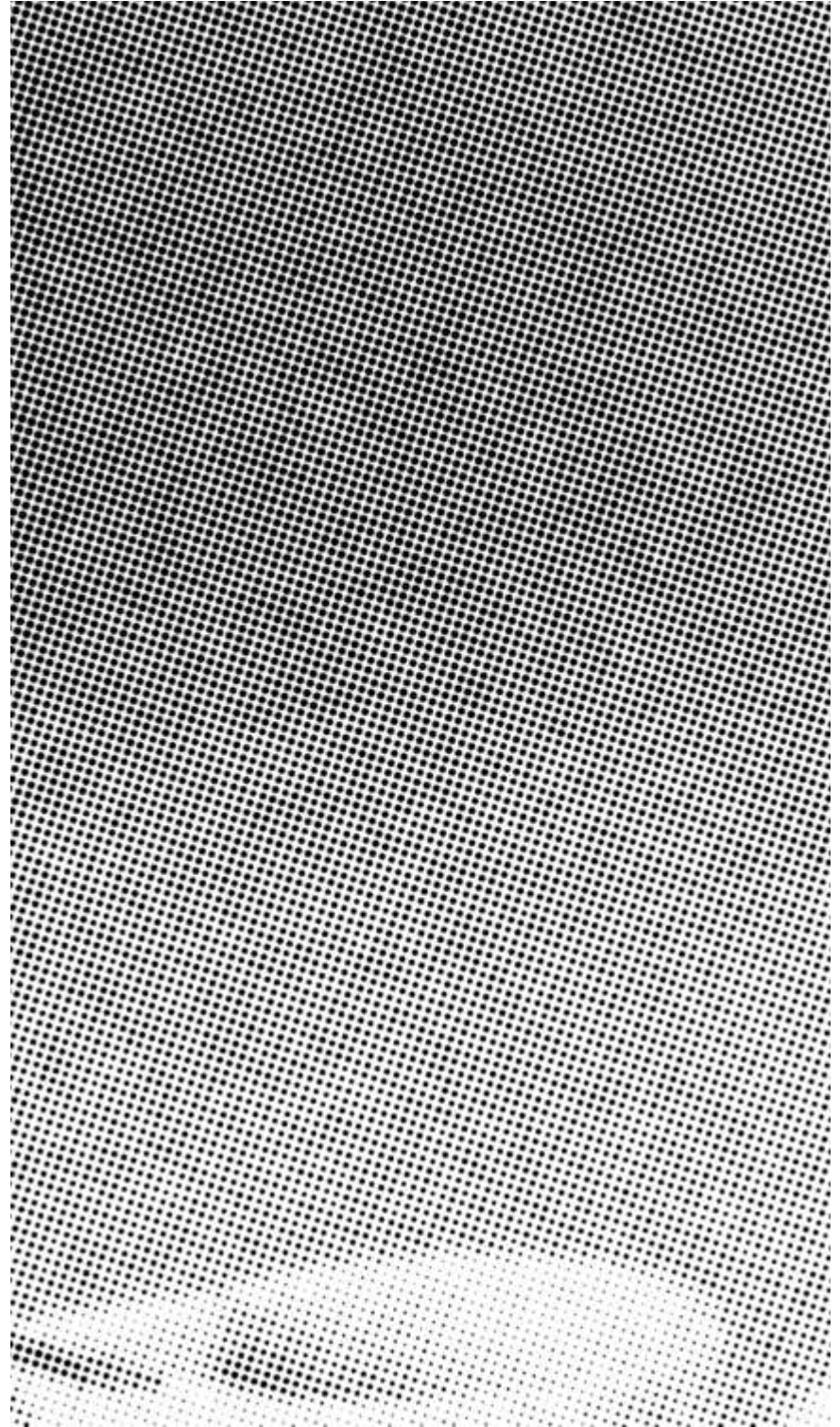
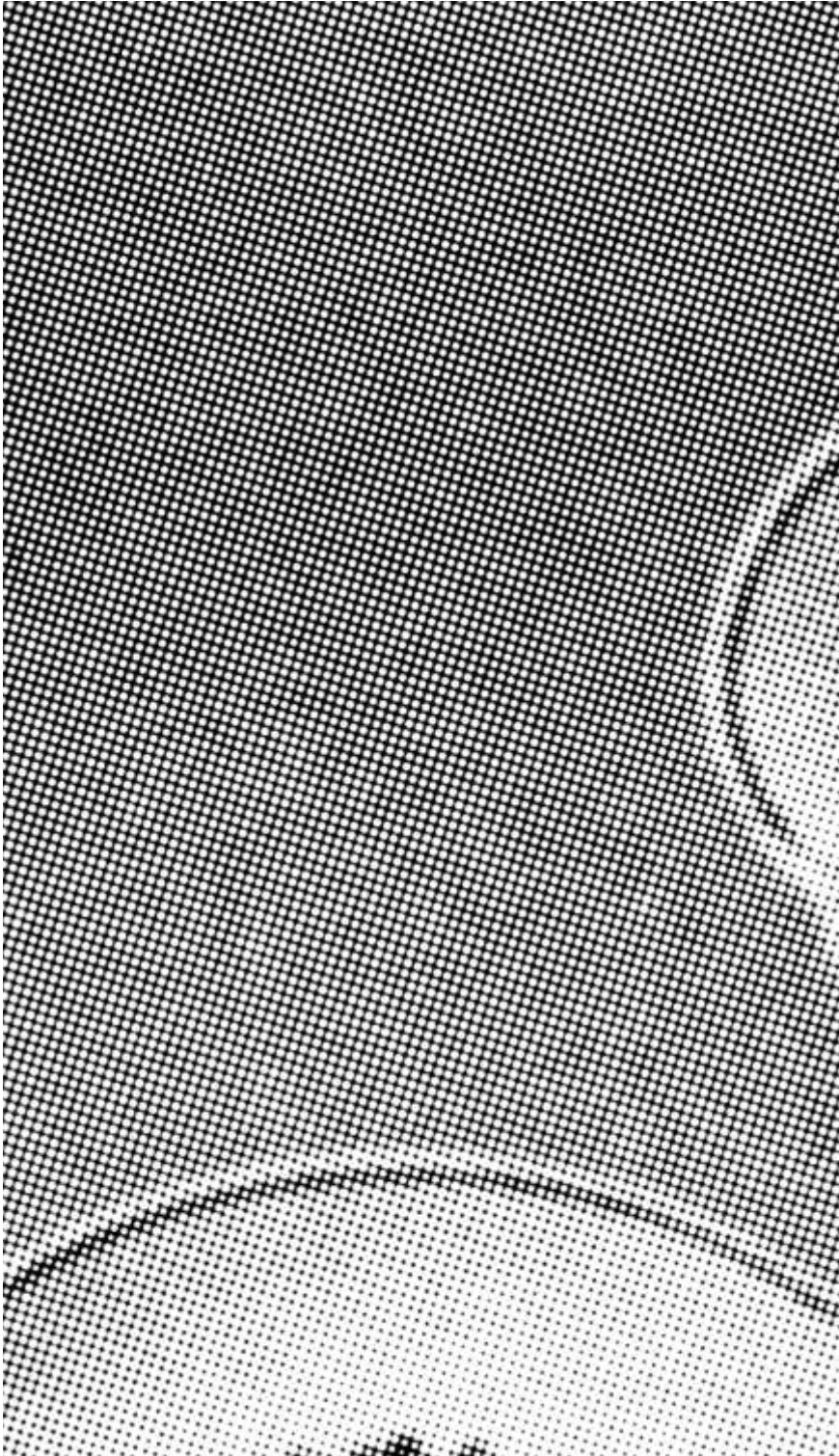
• Lot 155

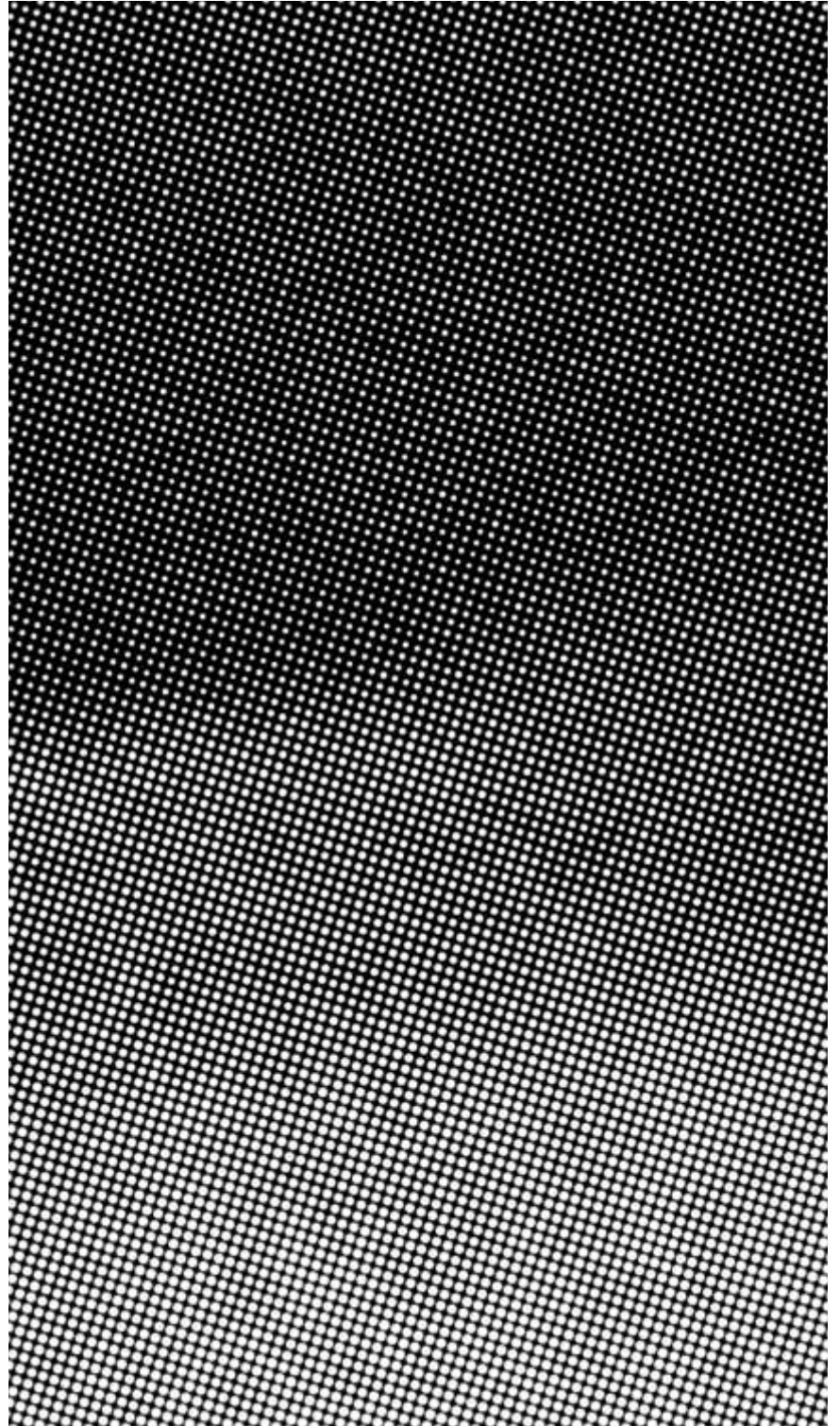
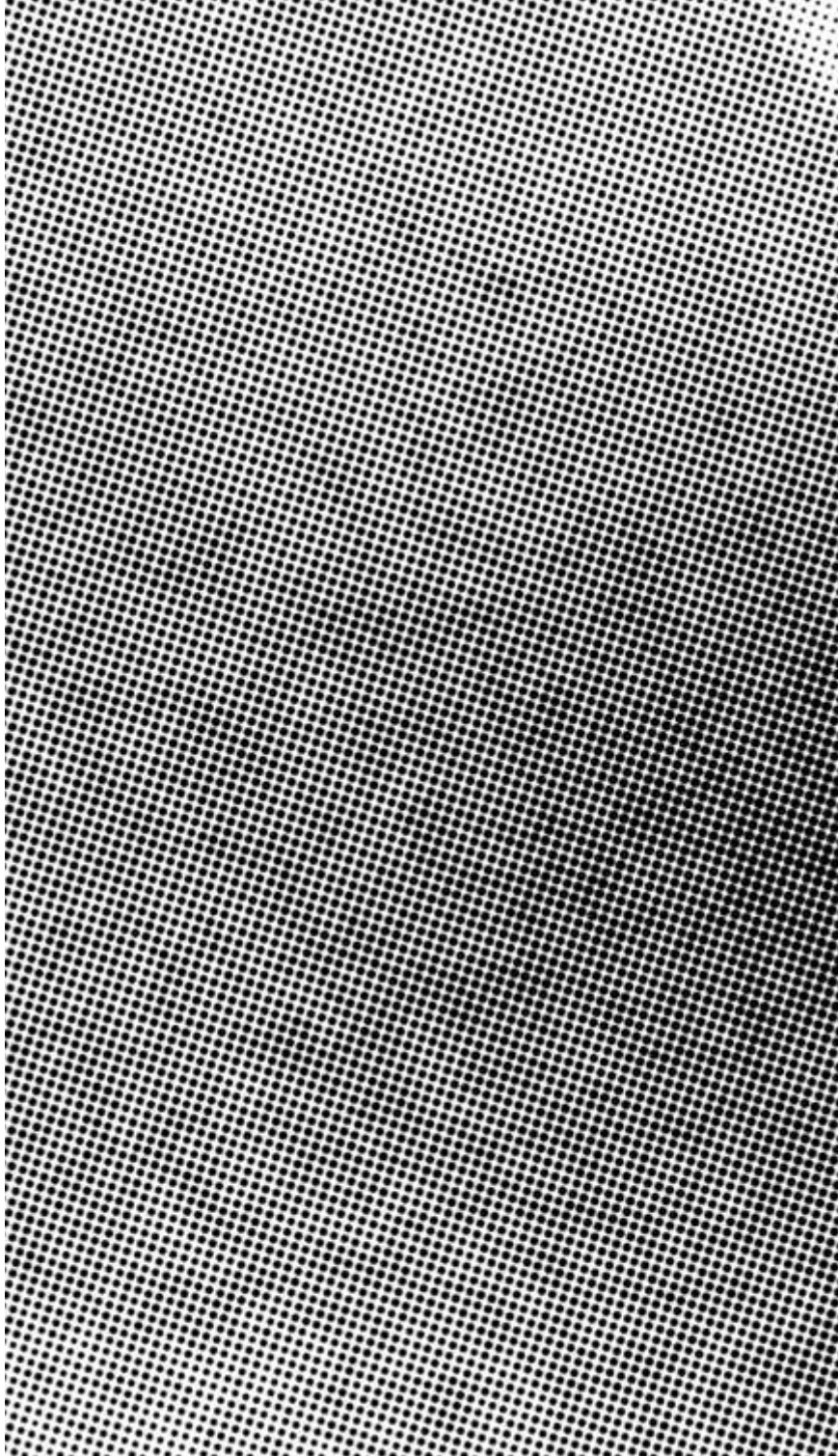
A SPODE PART DESSERT SERVICE*Printed iron-red marks, and pattern no. 1171, circa 1815*

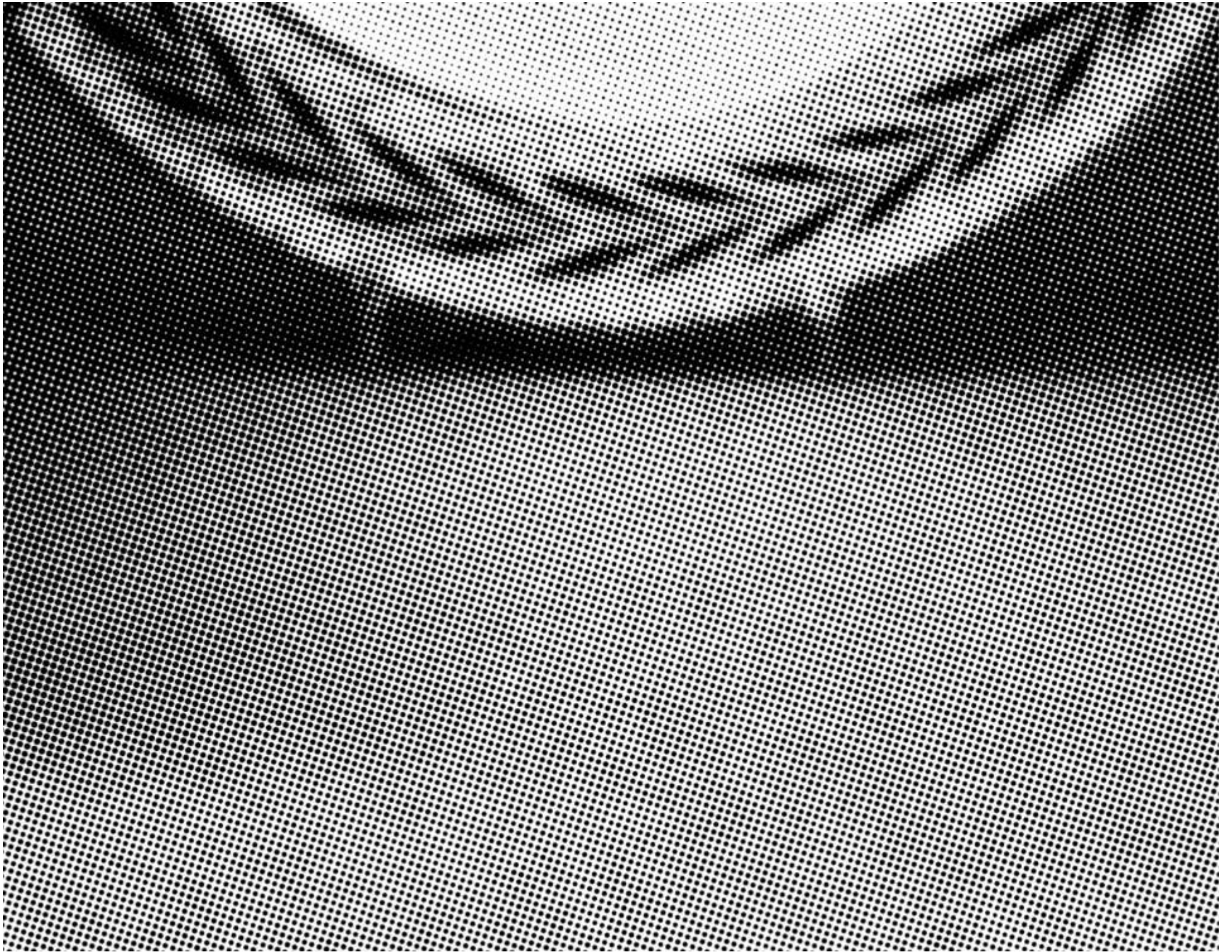
Each piece printed and coloured in iron-red with classical figures within borders of brown printed convolvulus on a gold band, comprising: two oval dishes and twelve plates (one with slight chip to underside)

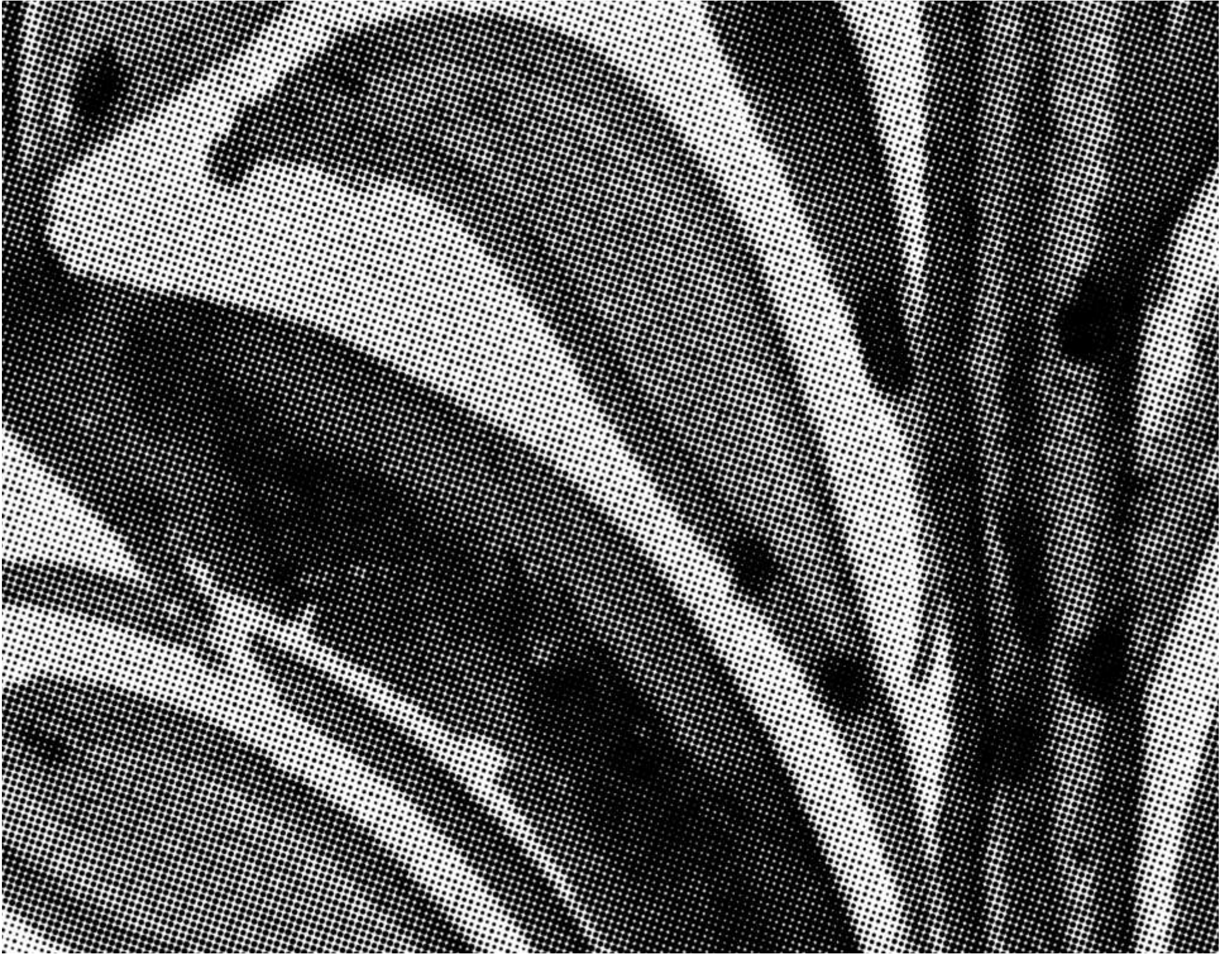
\$1,000-1,500

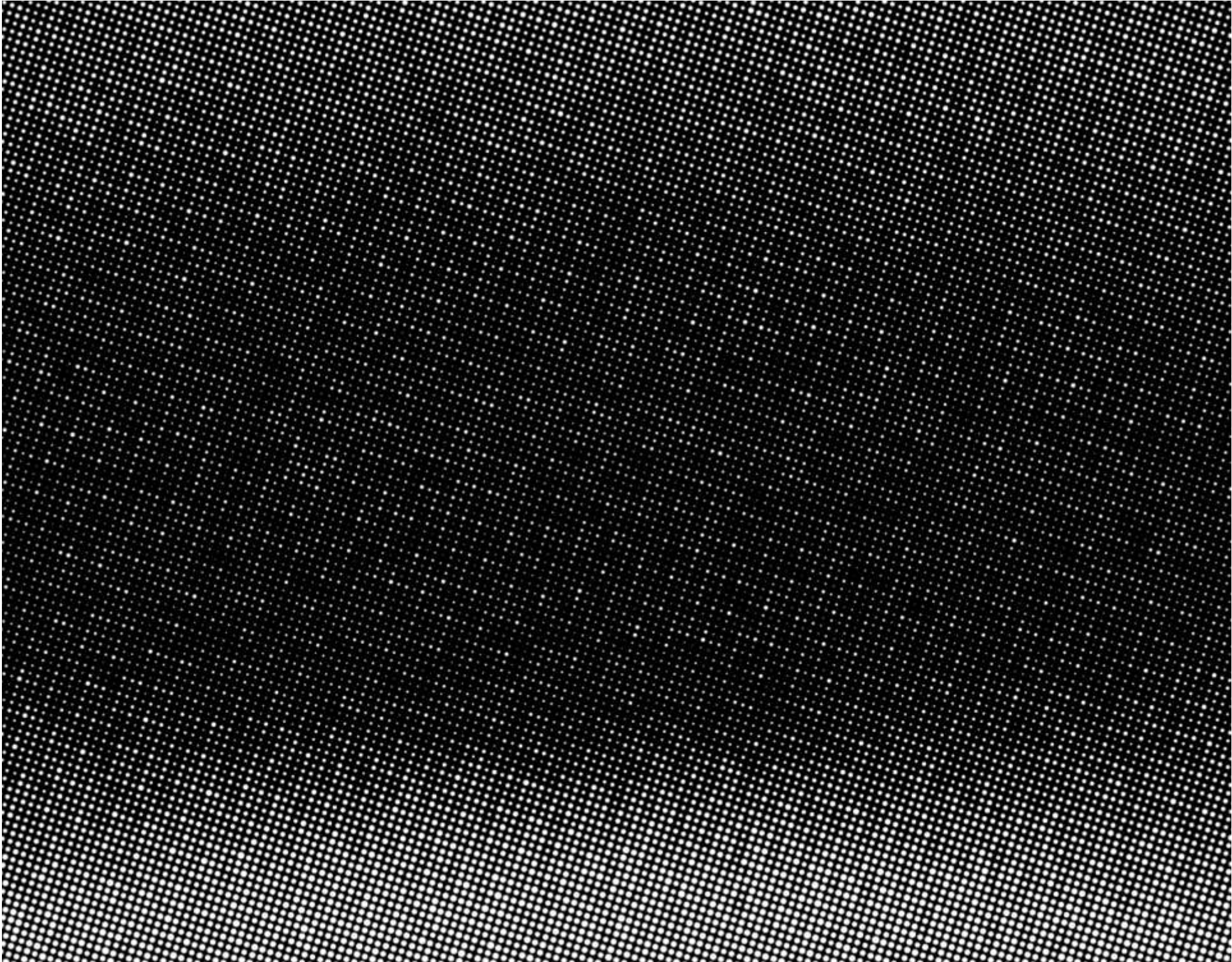












• Lot 156
**A CROWN DERBY PART
DESSERT SERVICE**

*Iron-red crown, batons and D marks,
and pattern no. 389, circa 1810*

Painted in blue and with a band of foliage to
the border outlined in gilding on a gilt scroll
patterned ground, comprising:

A pair of two-handled sauce tureens, covers
and stands (one cover repaired, other with
repair to finial, repair to one stand)

Three kidney-shaped dishes

Three shell-shaped dishes

Three lozenge-shaped dishes

Two fluted oval dishes

(one cracked, one with rim chip)

Twenty-three plates (two cracked, five
chipped, some wear and staining)

A two-handled dish

\$1,200-1,600

END OF MORNING SESSION

**AFTERNOON SESSION
at 2:00 p.m. precisely (Lots 157-378)**

• Lot 157
**A LONDON DELFT
POLYCHROME BLUE-DASH
TULIP CHARGER**

Circa 1700

Of conventional type painted with
alternating tulips and carnations and
grey-green foliage -13 1/4 in. (33.5 cm.) diam.

\$3,500-4,500

• Lot 158
**A BRISTOL DELFT POLYCHROME
BLUE-DASH CHARGER**

Circa 1720

Of conventional type painted with striped
tulips and other flowers with blue and green
foliage within an ochre and blue line and
blue-dash rim (small rim repair and crack,
minor flaking) -13 1/4 in. (33.5 cm.) diam.

PROVENANCE

Anon, sale Christine's London, July 13, 1981, lot 195
Cf. Garner and Archer: *English Delftware*, pl. 17A.

\$3,500-4,500

• Lot 159
**A LONDON DELFT
POLYCHROME BLUE DASH
OAKLEAF CHARGER**

Circa 1690

Of conventional type painted with radiating
green-blue leaves with blue and yellow
berries within a blue-dash rim (chip to
underside) -13 3/4 in. (35 cm.) diam.

Cf. Garner and Archer: *English Delftware*, pl. 148.

\$4,000-5,000

• Lot 160
**A BRISTOL DELFT
POLYCHROME BLUE DASH
TULIP CHARGER**

Circa 1720

Painted with a central tulip flanked by two
iron-red flowers with yellow and green foliage
within a border of green and yellow leaves and
yellow flower-heads with blue foliage within a
blue-dash and circle pattern rim

-13 1/4 in. (33.5 cm.) diam.

\$4,000-5,000

• Lot 161
**A BRISTOL DELFT
ADAM AND EVE CHARGER**

Circa 1730

Of conventional type, the ill-fated couple
devouring striped fruits from the green
sponged tree and flanked by further trees
within blue sponged rim (minute rim chips)
-13 1/2 in. (34cm.) diam.

\$3,500-4,500

• Lot 162
**A LONDON DELFT
ROYALIST PORTRAIT CHARGER**

Circa 1689

Painted with portraits of King William and
Queen Mary in their coronation robes
predominately in blue and outlined in
manganese flanked by the initials WMR and
two green sponged trees within a manganese
double line cartouche (minor rime chips)
-13 3/4 in. (35.5 cm.) diam.

Cf. Garner and Archer: *English Delftware*, pl. 22.

\$3,500-4,500

• Lot 163
**A BRISTOL DELFT
POLYCHROME ADAM
AND EVE DISH**

Circa 1740

Painted predominately in blue with the
ill-fated couple flanking the blue and green
sponged tree bearing striped yellow fruits
(extensively repaired)

-13 1/4 in. (35.5 cm.) diam.

\$450-650

• Lot 164
**A LONDON DELFT BLUE AND
WHITE POSSET POT AND
DOMED COVER**

Circa 1685

Of baluster form and with curved spout and
loop handles, painted with Orientals among
shrubs and rockwork, the rim of the cover
with geometric brick pattern and button finial
(body cracked, cover restored)

-8 1/4 in. (21 cm.) wide

PROVENANCE

Lomax Collection no. 39. V.

\$1,200-1,800

• Lot 165
**A LONDON DELFT BLUE AND
MANGANESE POSSET POT**

Circa 1690

With curved spout and strap handles, painted
with Orientals reading and seated among
pierced rockwork and shrubs (slight flaking,
crack to rim) -9 1/2 in. (24 cm.) wide

\$800-1,200

• Lot 166
**A LONDON DELFT BLUE
AND POSSET POT**

Circa 1690

With curved spout and scroll handles, painted
with Orientals among shrubs and rockwork,
the cover with cone finial (some restoration to
glaze and rim of cover)

-9 in. (22 cm.) wide

\$1,200-1,800

• Lot 167
**A BRISTOL DELFT BLUE AND
WHITE POSSET POT AND COVER**

Circa 1720

With curved spout and loop handles, painted
with an allover pattern of flowerheads and fo-
liage beneath a border of stiff leaves, the cover
with knob finial (slight chips to cover)

-7 1/2 in. (19 cm.) wide

\$1,500-2,000

• Lot 168
**A BRISTOL DELFT BLUE AND
WHITE POSSET POT AND COVER**

Circa 1720

With curved spout and loop handles, painted
with shrubs, the reverse with a milking scene
beneath a scroll and shell pattern border, the
cover with button finial (crack to rim, restora-
tion to spout and rim of cover, some glaze
flaking) -10 1/4 in. (26 cm.) wide

\$2,000-2,500

• Lot 169
**A BRISTOL DELFT
POLYCHROME POSSET POT**

Circa 1720

With curved spout and loop handles painted
in iron-red and green with flowering shrubs
beneath a blue scroll pattern border, the base
with a yellow and blue band (crack to base,
glaze flaking to rims) -7 1/2 in. (19 cm.) wide

\$600-800

• Lot 170
**A LAMBETH DELFT BLUE
AND WHITE DRUG JAR**

Circa 1720

Named for U:NICOTIANU: with a
strapwork cartouched with songbirds above
and a cherub's head suspending tasselled
bunches of flowers below (slight crack to rim)
-6 1/2 in. (16.5cm.) high

Cf. a similar example in the Wellcome
Institute, p. 32, pl. 38.

\$400-600

• Lot 171
**A BRISTOL DELFT
POLYCHROME BOWL AND COVER**

Circa 1720

Of cylindrical form, painted in iron-red, blue
and green with trees issuing from mounds and
with scrolls in a geometric design
-4 1/4 in. (11 cm.) diam.

\$1,000-1,500

• Lot 172
**A BRISTOL DELFT
POLYCHROME JAR**

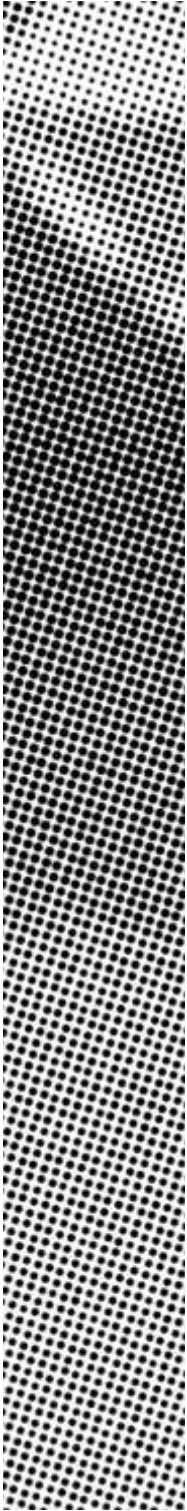
Circa 1710

Of acorn shape and with two loop handles to
the shoulder, painted with a band of grasses
issuing from iron-red hatched mounds, the
lower part with ju-i lappets
-5 1/4 in. (13.5 cm.) diam.

Cf. a similar example sold Christine's, London,
November 7, 1977, lot 40

\$1,000-1,500

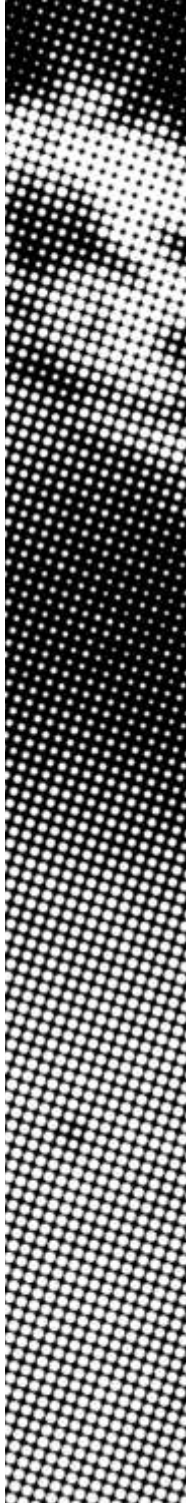
Lot 161, 162



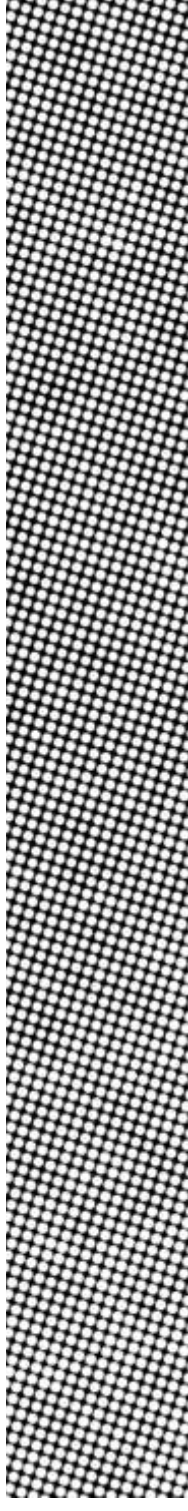
Lot 163



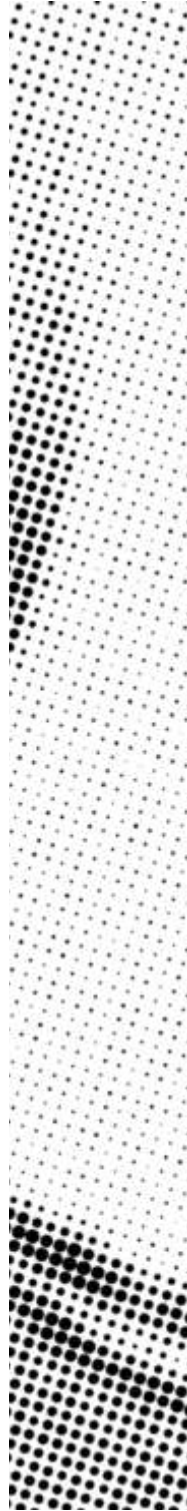
Lot 167, 168, 169



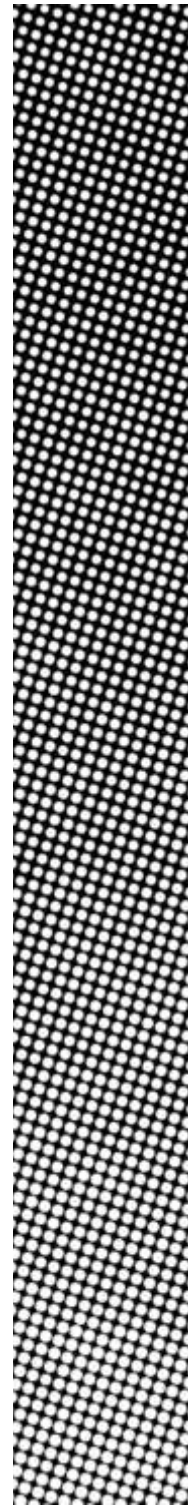
Lot 164, 165, 166



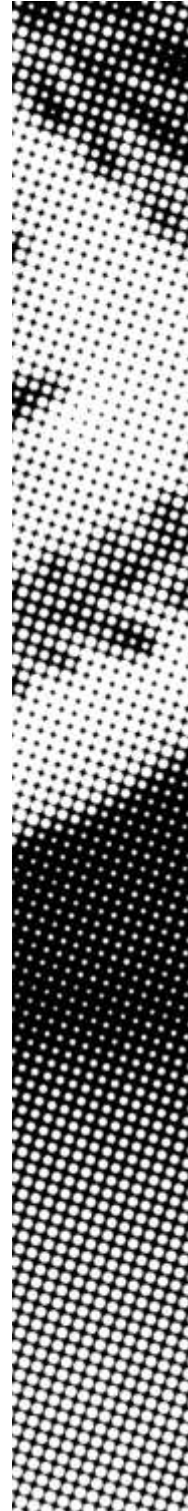
Lot 170, 171, 172



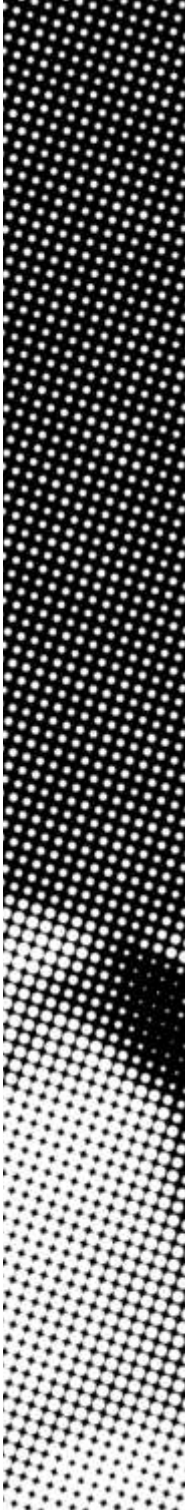
Lot 173, 174, 175



Lot 176, 177



Lot 178



• Lot 173
A BRISTOL DELFT BLUE AND WHITE BIRD FEEDER
Circa 1760
 The cylindrical body with five pierced arches painted with swags and groups of flowers between line and trellis pattern borders (slight crack, glaze flaking)
 -14 1/2 in. (11.5 cm.) high
 \$600-800

• Lot 174
A BRISTOL DELFT BLUE AND WHITE FLOWER BRICK
Circa 1760
 Painted with wooded river islands within ogival cartouches on a cracked-ice ground, the top pierced with holes (slight glaze flaking)
 -6 in. (15 cm.) wide
 \$650-850

• Lot 175
A BRISTOL DELFT BLUE AND WHITE FLOWER BRICK
Circa 1760
 Painted with flowering branches and insects, the top pierced (slight rim chips) -5 3/4 in. (15cm.) wide
 \$400-600

• Lot 176
A LIVERPOOL DELFTBLUE AND WHITE WALL POCKET
Circa 1770
 Molded with masks, scrolls and foliage and enriched in a bright blue (slight rim chips)
 -7 3/4 in. (20 cm.) wide
 A similar example sold Sotheby and Co., February 10, 1981, lot 6.
 \$400-600

• Lot 177
A LIVERPOOL DELFT BLUE AND WHITE SWEETMEAT DISH
Circa 1760
 Divided into four compartments and painted with buildings on wooded river islands edged by trailing foliage terminating on three bun feet (chips and cracks to rim)
 -8 in. (20 cm.) wide
 \$500-700

• Lot 178
A LIVERPOOL DELFT BLUE AND WHITE SWEETMEAT DISH
Circa 1770
 Of shallow shaped oval form painted with flowering shrubs issuing from rockwork and with trailing flowering branches with foliage loop handles and cone and foliage finial (base and finial restored) -15 1/4 in. (39 cm.) wide
 \$800-1,200

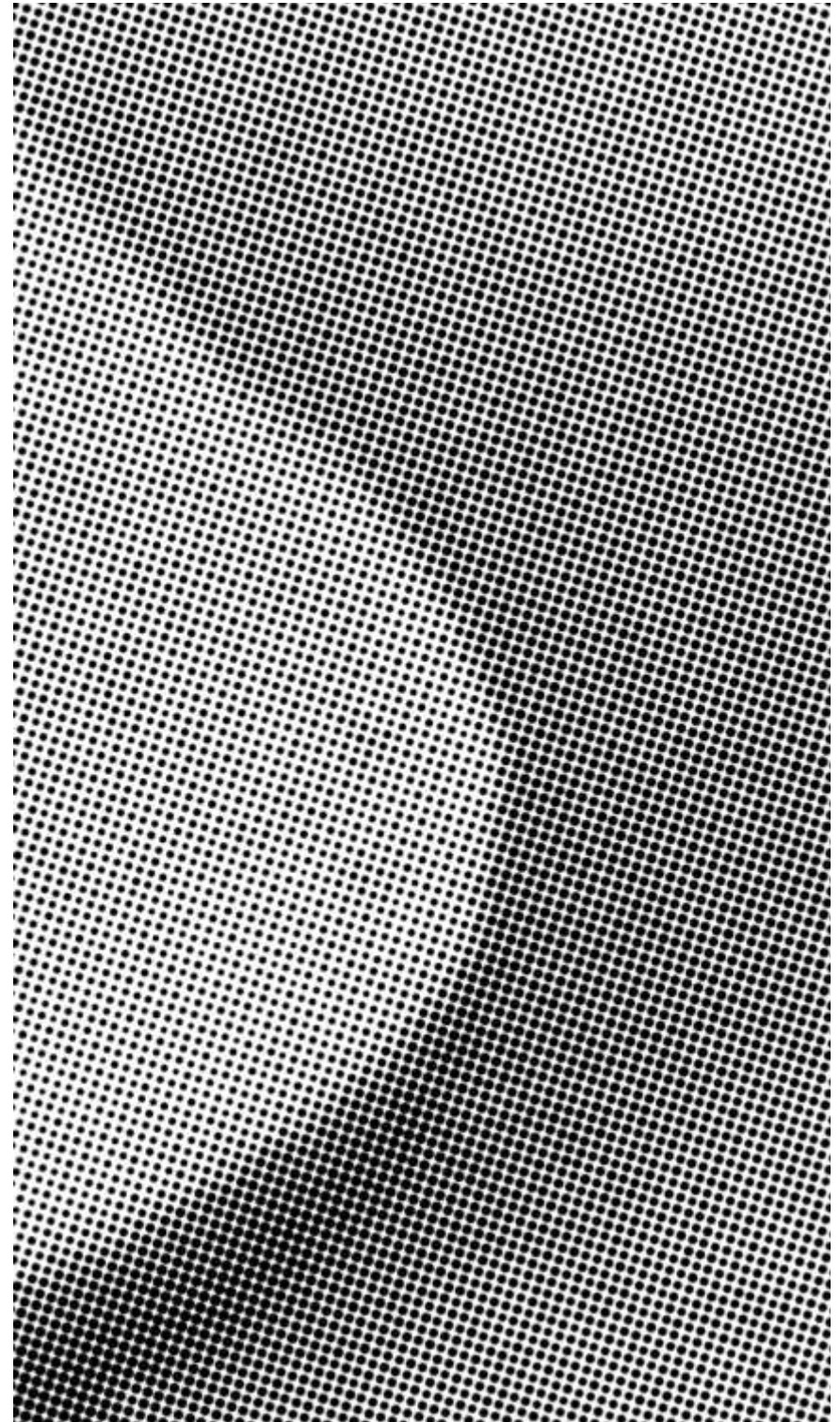
• Lot 179
A LIVERPOOL DELFT BLUE AND WHITE BALSUTER DISH
Circa 1760
 Finely painted with a pagoda among trees and rockwork in a fenced garden, the reverse with a turreted building on a wooden island beneath a line border suspending luxurious swags of fruit and flowers (minor rim restorations) -14 in. (35.5 cm.) high
 \$1,500-2,000

• Lot 180
A LIVERPOOL DELFT BLUE AND WHITE BOTTLE
Circa 1760
 Painted with a pagoda in a heavily wooded fenced garden, the shoulder with trellis pattern and *scraffiato* flowers, the flared neck with scrollis and geometric foliage (slight rim chips) -10 in. (25.5 cm.) high
 \$500-700

• Lot 181
A DELFT BLUE AND WHITE PIERCED CIRCULAR BASKET
Liverpool or Dublin, Circa 1760
 Painted with a vase and a table of shrubs and with emblems within a pierced interlaced circle border, the reverse with trailing flowering branches -8 3/4. (22 cm.) diam.
 \$800-1,200

• Lot 182
A LIVERPOOL DELFT BLUE AND WHITE BOTTLE AND BASIN
Circa 1760
 Painted with two Orientals in a continous river landscape, the tall neck with pan top painted with flowering branches (top restored) 9 1/2 in.(24cm.) high- the basin with flared rim (small repair to rim, chips, cracked) -the basin 10 1/2 in. (27 cm.) diam. (2)

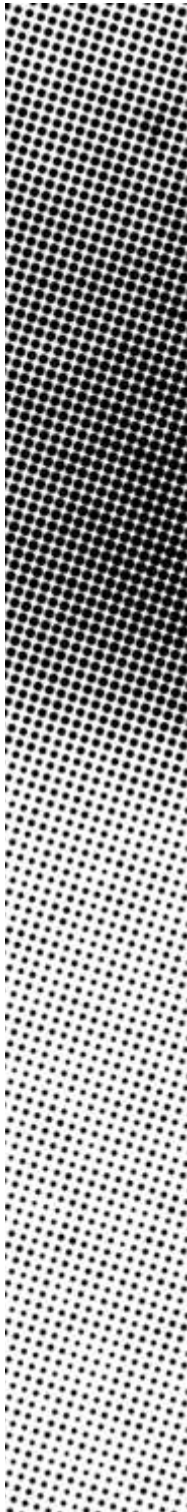
Cf. English Delftware in the Bristol Collection, p. 176, no. 11.27; a similar example was in the Rijksmuseum exhibition no. 159.
 \$1,000-1,500



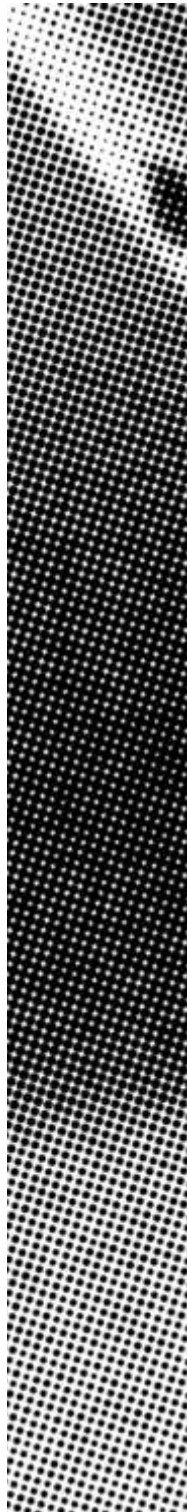




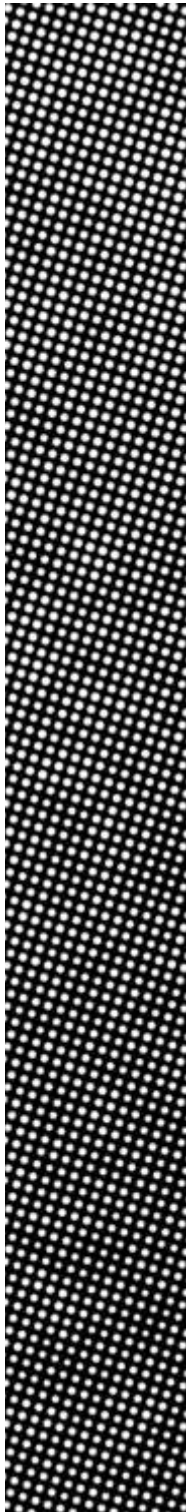
Lot 186 & 187



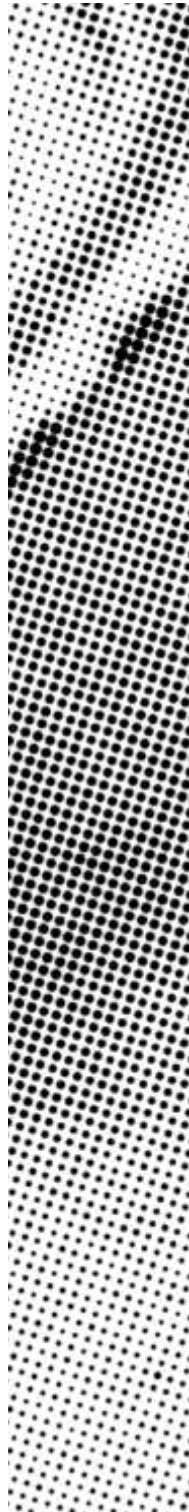
Lot 188, 189, 190



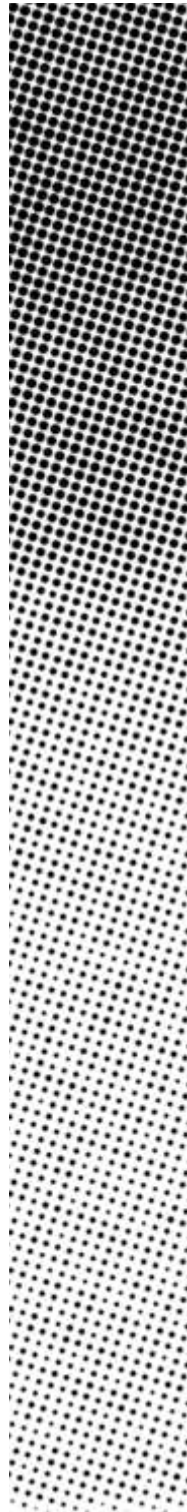
Lot 191, 192, 193



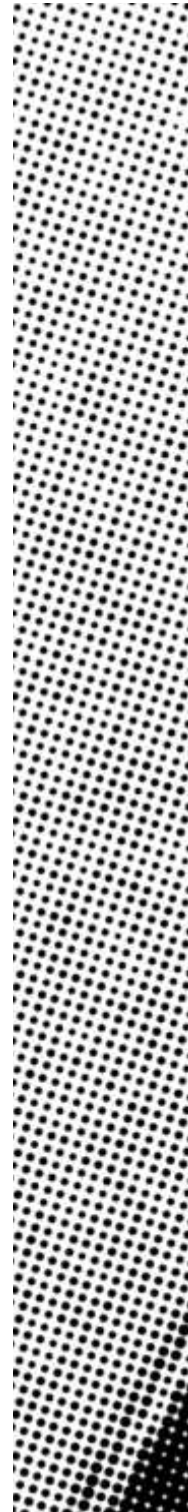
Lot 194, 195, 196



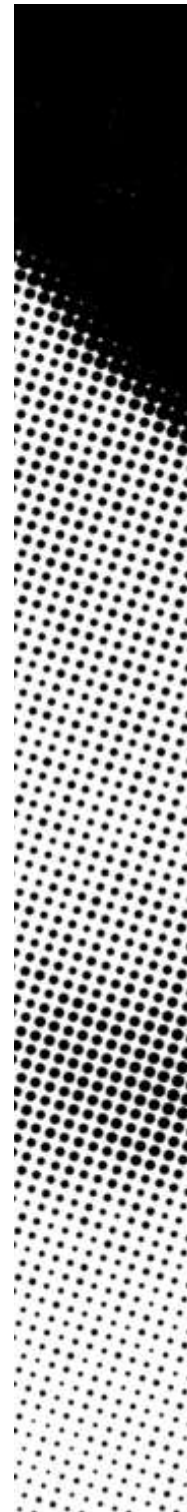
Lot 197, 198, 199



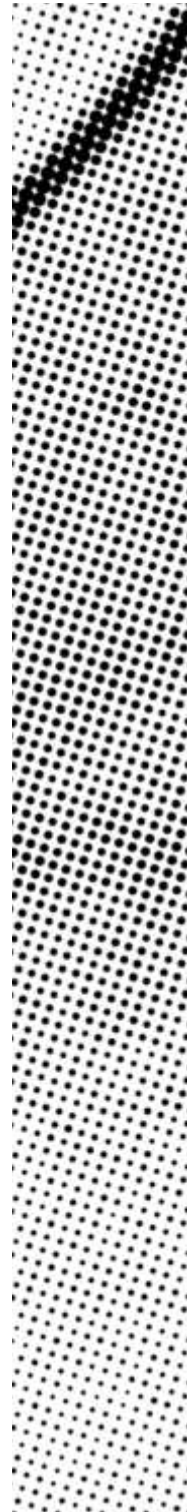
Lot 200, 201, 202



Lot 203, 204, 205



Lot 206, 207, 208



• Lot 183
A LIVERPOOL DELFT BLUE AND WHITE BOTTLE
Circa 1765
Of globular form and with garlick neck painted with exotic birds among flowering shrubs, the shoulder with an elaborate band of butterflies, scroll and trellis-pattern (neck restored) -10 1/2 in. (27 cm.) diam.
\$450-650

• Lot 184
A LIVERPOOL DELFT BLUE AND WHITE BOTTLE
Circa 1770
Of broad globular form and with flared neck painted with stylized baskets of flowers and trailing branches (minor rim restoration) -10 in. (25.5 cm.) high
\$500-700

• Lot 185
A LIVERPOOL DELFT BLUE AND WHITE BOTTLE
Circa 1770
With slightly flaring neck painted with trailing branches, the neck with diaper-pattern -9 1/2 in. (24 cm.) high
\$800-1,000

• Lot 186
AN ENGLISH DELFT POWDER BLUE GROUND BOTTLE AND OCTAGONAL BASIN
Probably Lambeth, circa 1770
Painted with ogival panels of flowering shrubs on an even powder blue ground, the bottle slightly marbled (the bottle with repaired crack, the basin with two corners restored) -the bottle 9 1/2 in. (25.5 cm.) diam
PROVENANCE
Louis Lipski, sale Sotheby's 10 March 1981, lot 108.
EXHIBITED
Rijksmuseum Exhibition, Catalogue, no. 128.
\$1,500-2,500

• Lot 187
AN ENGLISH DELFT POWDER BLUE GROUND OCTAGONAL BASIN
Probably Lambeth, circa 1770
En suite to the preceding (rim chips) -10 3/4 in. (27.5 cm.) diam
\$500-700

• Lot 188
A LIVERPOOL DELFT BLUE AND WHITE DATED BOWL
Dated 1682
Painted with Orientals seated among wooded rockwork outlined in manganese, the interior with the date 1682 (restored) -8 3/4 in. (22 cm.) diam.
Cf. English Delftware in the Bristol Collection, p. 174, no. 11.21, for a bowl dated 1683.
\$800-1,200

• Lot 189
A LONDON DELFT BLUE AND WHITE DATED JAR
Dated 1705
The globular body with two loop handles, with a continuous pattern of birds among scrolling foliage and flowers outlined in manganese, the shoulder with flowerheads and the initials F/R.M/1705 (restoration to the side and one handle, chips to foot) -6 1/2 in. (16.5 cm.) wide
PROVENANCE
Fisher Collection
Louis Lipski, Sale Sotheby's, March 10, 1981, lot 78.

ILLUSTRATED
By Hodgkin and Hodgkin, *Examples of early English Pottery*, p. 103, no. 1705.
\$1,500-2,000

• Lot 190
A LONDON DELFT BLUE AND WHITE DATED PLATE
Dated 1705
Similarly painted to the preceding within a border of ju-i lappets with the initials M+D and the date 1705 (cracked and repaired) -8 3/4 in. (22.5 cm.) diam.
Sold in our London Rooms, 9 June 1980, lot 71.
\$450-650

• Lot 191
A BRISTOL DELFT BLUE AND WHITE DATED PLATE
Dated 1725
With a central herringbone roundel with the initials P/I.A/ 1725 within a herringbone pattern rim (restored) -8 3/4 in. (22.5 cm.) diam.
Cf. another example sold Christine's London, November 2, 1981, lot 209.
\$400-600

• Lot 192
A BRISTOL DELEFT BLUE AND WHITE INSCRIBED AND DATED JUG
Dated 1730
Of globular form with loop handle, painted with railing prunus from grassy mounds, the shoulder with the inscription THOMAS. AND ELIZABETH. SHERMAN, with the date 1730 below (neck repaired, some glaze flaking) -9 1/4 in. (23.5 cm.) high
PROVENANCE
Anon. sale Christie's London, December 14, 1981, lot 151.
\$2,500-3,000

• Lot 193
A BRISTOL DELEFT BLUE AND WHITE DATED SWEETMEAT DISH
Dated 1733
Painted with the central initials C/R.E/1733, the border with alternate panels of plants and foliage (minor flaking) -5 3/4 in. (14.5 cm.) diam.
\$1,400-1,800

• Lot 194
A BRISTOL DELEFT BLUE AND WHITE INSCRIBED AND DATED PLATE
Dated 1734
Painted with vases and tables of flowering shrubs above the inscription Sarah Pearson Born 17th August 1734 within a border of scrolling foliage reserved with three kidney-shaped panels on a blue ground (rim chips) -9 1/4 in. (23.5 cm.) diam.
\$800-1,200

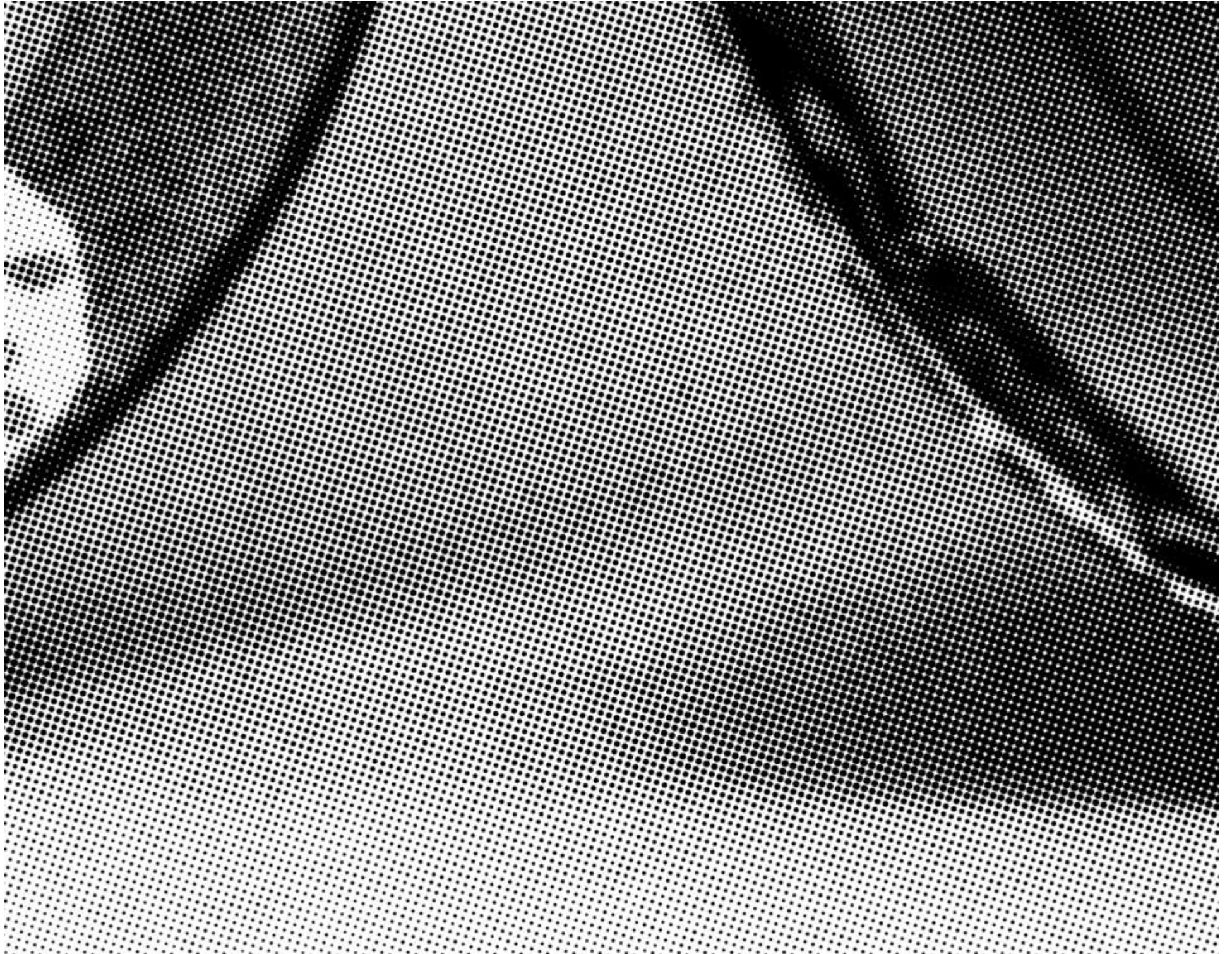
• Lot 194
A BRISTOL DELEFT BLUE AND WHITE DATED PLATE
Dated 1740
Painted with a bird in flight among flowering shrubs in a fenced garden with a pagoda in the background, the border with half flowerheads on a washed blue ground and the date and the initials, I+B/1740 (rim restored) -8 3/4 in. (22.5 cm.) diam.
\$400-600

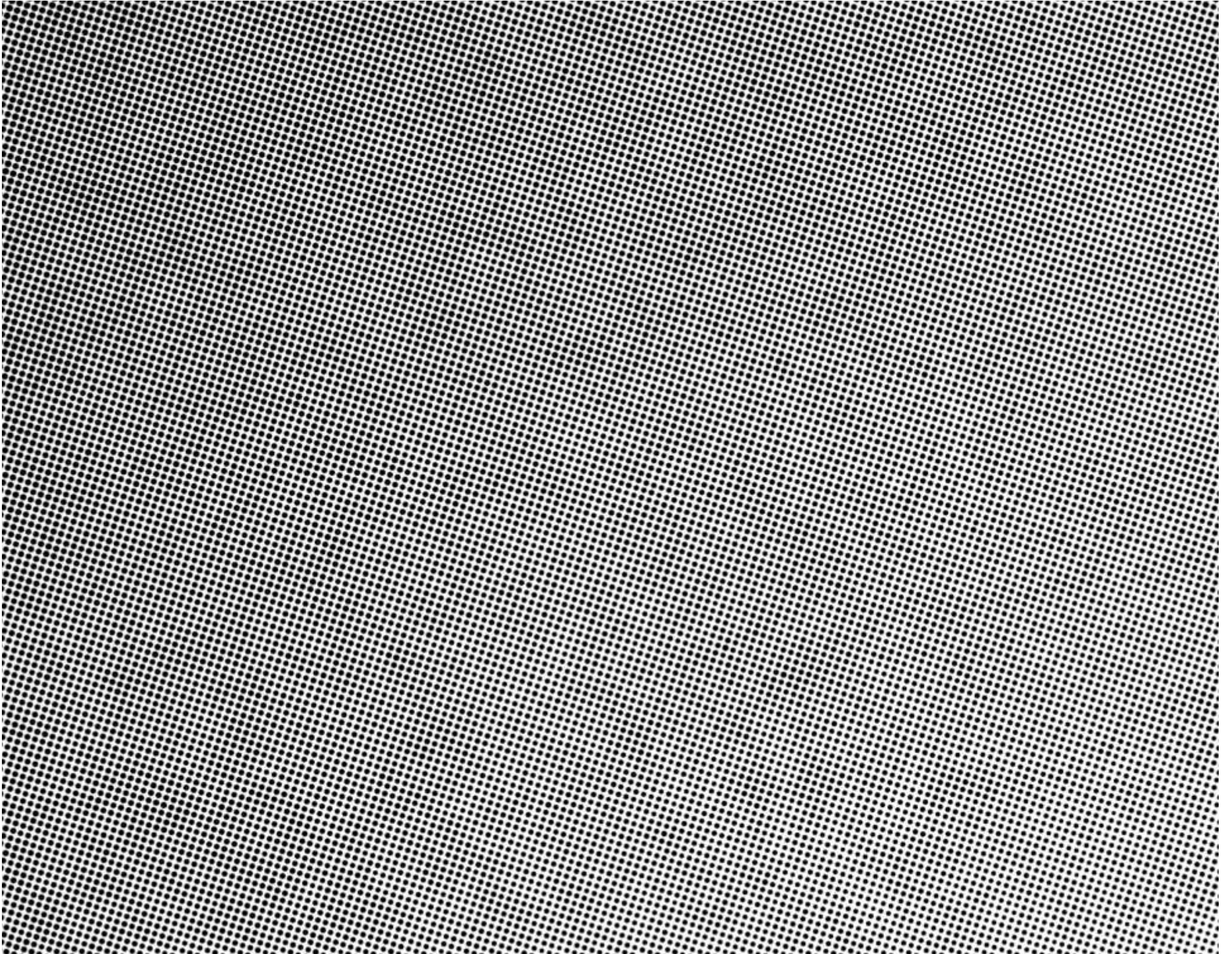
• Lot 196
A BRISTOL DELEFT BLUE AND WHITE DATED PLATE
Dated 1742
Painted with a bird in flight above a house on a fenced island, the dated initials I.S/1742 above a border of scrolling foliage (rim flaking) -7 3/4 in. (19.5 cm.) diam.
\$450-550

• Lot 197
A BRISTOL DELEFT POLYCHROME DATED PLATE
Dated 1752
Painted in red, green and blue with a pavilion among shrubs and rockwork with the dated initials S.H./1752 within a border of trellis and flowerheads (rim chips) -9 in. (23 cm.) diam.
Cf. F. H. Garner and Michael Archer, *English Delftware*, pl. 62A.
\$800-1,200

• Lot 198
A BRISTOL DELEFT BLUE AND WHITE DATED PLATE
Dated 1753
Painted with chrysanthemum issuing from pierced rockwork with the date and initials A.V/1753 (minor rim chips) -9 in. (22.4 cm.) diam.
\$400-500

• Lot 199
A LIVERPOOL BLUE AND WHITE DATED PLATE
Dated 1766
Painted with birds among flowering shrubs within a border of scroll and trellis pattern, the reverse with the initials L/W+E/1766, within a brown line rim (rim chips) -8 3/4 in. (22.4 cm.) diam.
\$350-450





• Lot 200
**A LIVERPOOL DELFT POWDERED
MANGANESE GROUND DISH**

Dated 1750

Painted in blue with actors outside a pavillion and a fenced garden, the border with quatrefoil and ogival cartouches within a brown line rim (slight rim chips) -10 1/2 in. (27 cm.) diam.

Cf. F. H. Garner and Michael Archer,
English Delftware, pl. 94C.

PROVENANCE

Dr. and Mrs. Warren Baker, sold Sotheby Parke
Bernet, April 24, 1982, lot 46.

\$600-800

• Lot 201
**A PAIR OF BRISTOL DELFT
POWDERED BLUE
GROUND PLATES**

Circa 1750

Painted with flowering shrubs and branches within woosack pattern and leaf cartouches, the reverse with X and line under rim markings (minor rim chips) -9 in. (22.5 cm.) diam.(2)

\$600-800

• Lot 202
**A PAIR OF BRISTOL DELFT
POWDERED BLUE
GROUND PLATES**

Circa 1750

Painted with figures by a table on a terrace within an octagonal cartouche, the border with hexagonal and leaf shaped medallions with birds and foliage (rim chips) -8 1/2 in. (21.5cm.) diam.(2)

\$450-650

• Lot 203
**A BRISTOL DELFT POWDERED
MANGANESE GROUND PLATE**

Circa 1750

Painted in blue with shrubs and bamboo within a foliate cartouche, the border with four reserves of insects and *scraffiato* trailing branches (slight rim chips) -8 3/4 in. (22.5 cm.) diam.

Cf. a similar example English Delftware in the
Bristol Collection, p. 246, no. 15-33

\$500-700

• Lot 204
**A BRISTOL DELFT POWDERED
BLUE GROUND PLATE**

Circa 1750

120

Painted with a central ogival panel of a building among rockwork and shrubs within a border of four fan-shaped panels of flowering branches (rim chips) -8 3/4 in. (22.5 cm.) diam.

Cf. F. H. Garner and Michael Archer,
English Delftware, pl. 94B.

\$300-400

• Lot 205
**SIX BRISTOL DELFT
POWDERED MANANESE
GROUND PLATES**

Circa 1750

Painted with trailing flowering branches within woosack pattern and leaf cartouches (minor rim chips, one with slight crack) -9 in (23 cm.) diam. (6)

Cf. F. H. Garner and Michael Archer,
English Delftware, pl. 94B.

\$1,200-1,600

• Lot 206
**A BRISTOL DELFT
POWDERED MANANESE
GROUND PLATE**

Circa 1750

Painted in blue with an octagonal panel of a boat sailing by a tree in an estuary, the border with four fruiting branches (slight flaking) -8 3/4 in (22.5 cm.) diam.

Cf. a similar example, English Delftware in Bristol
Collection, p.263, no. 16.25.

\$300-400

• Lot 207
**A BRISTOL DELFT
POWDERED MANANESE
GROUND PLATE**

Circa 1750

Painted with chrysanthemum within a woosack cartouche, the border with four leaf-shaped cartouches of trailing branches, brown line rim (rim chip) -10 3/4 in (27.5 cm.) diam.

\$250-350

• Lot 208
**A PAIR OF BRISTOL DELFT
POWDERED MANANESE
GROUND PLATES**

Circa 1755

Painted with a figure in a rocky garden within a woosack pattern cartouche surrounded by four leaf cartouches with Oriental fishermen (rim chips and flaking) -8 3/4 in (22.5 cm.) diam.

Cf. F. H. Garner and Michael Archer,
English Delftware, pl. E.

\$250-350

• Lot 209
**A BRISTOL DELFT
POWDERED BLUE GROUND DISH**

Circa 1750

Sketchily painted with shrubs in a fenced garden within an octagonal cartouche, the border with ogival and octagonal panels of flowers within a brown line rim, the underside with trailing branches (slight rim flaking) -10 1/2 in (27 cm.) diam.

Cf. a similar example English Delftware in the
Bristol Collection, p. 249, no. 15-47.

\$500-700

• Lot 210
**A BRISTOL DELFT
POWDERED BLUE GROUND DISH**

Circa 1750

Painted with an Oriental seated beneath a flowering tree within a woosack cartouche, the border with four leaf-shaped panels of trailing branches, brown line rim (rim chips) -12 in (30.5 cm.) diam.

\$400-500

• Lot 211
**A BRISTOL DELFT
POWDERED MANGANESE
GROUND BOWL**

Circa 1770

The interior painted with two houses on a rocky wooded island within a diaper and flowerhead pattern border (slight crack and chips) -12 in (30.5 cm.) diam.

\$800-1,000

• Lot 212
**A BRISTOL DELFT PALE
POWDERED MANGANESE
GROUND BOWL**

Circa 1750

Painted with trailing flowering branches within iron-red lobed oval cartouches (minor rim restoration) -10 1/4 in (26 cm.) diam.

\$600-750

• Lot 213
**A LAMBETH DELFT POWDERED
MANGANESE GROUND BOWL**

Circa 1780

The exterior of deep color, the interior with scattered flowering branches within a trellis pattern border and brown line rim (slight flaking) -10 1/4 in (26 cm.) diam.

\$600-800

• Lot 214
**A LAMBETH DELFT POWDERED
MANGANESE GROUND BOWL**

Circa 1750

Painted in blue with flowering branches within lobed oval cartouches (slight rim chips and rim repair) -10 in (25.5 cm.) diam.

\$500-600

• Lot 216
**A LONDON DELFT
POLYCHROME PLATE**

Circa 1780

Loosely painted with yellow tree issuing from pierced green rockwork in a red fenced garden within a loop pattern rim (rim chip restored) -9in (22cm.) diam.

PROVENANCE

Mr. and Mrs. Brian Morgan, sale Sotheby and Co.,
March 25, 1980, lot 32.

LITERATURE

Fair as China Dishes, lot 54.

\$1,500-2,000

• Lot 217
**A LAMBETH DELFT
POLYCHROME PLATE**

Circa 1730

Loosely painted with a willow tree issuing from peirced green rockwork in a red fenced garden within a loop pattern rim (rim chip restored) -9 in (22 cm.) diam.

A similar example was exhibited, English Delftware
at the Rijksmuseum, no. 157.

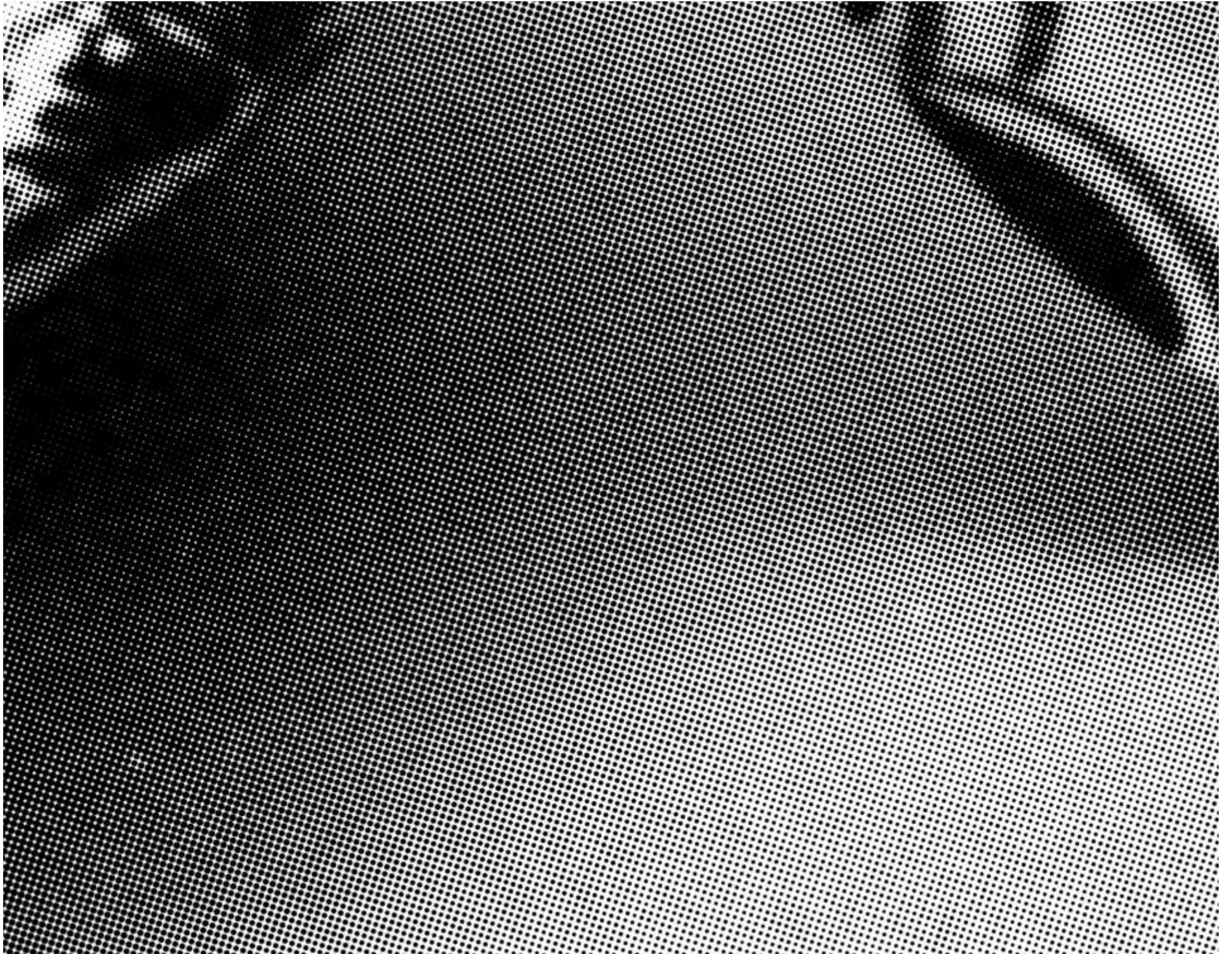
\$200-300

• Lot 218
**A BRISTOL DELFT POLYCHROME
SHALLOW BASIN**

Circa 1730

Painted in iron-red, green and blue with two huts surrounded by green mounds with iron-red foliage within borders of scroll pattern and foliage, the reverse with underim markings (cracks and chips) -13 in. (33 cm.)

\$400-600



APPENDIX A

Glossary of Technical Terms

The terms and definitions below supply the reader with a vocabulary as well as hermeneutic tools that allow one to critique and interrogate the images and text throughout book.

Acanthus

Acanthus is a common plant form that is replicated to create foliage ornamentation and/or decoration. Often the ornament is carved or molded in stone or wood to resemble and mimic the leaves of the Mediterranean species of the *Acanthus* genus of plants, which have deeply cut leaves with some similarity to those of the thistle and poppy. Both *Acanthus mollis* and the still more deeply cut *Acanthus spinosus* have been claimed as the main model, and particular examples of the motif may be closer in form to one or the other species. The leaves of both are in any case rather variable in form. In Ancient Greek architecture acanthus ornament appears extensively in the capitals of the Corinthian and Composite orders, and applied to friezes, dentils and other decorated areas.

Aletheia

Aletheia (from Greek, translated as “un-closedness,” “unconcealedness” and/or “disclosure”) literally means the state of not being hidden; the state of being evident. Aletheia implies sincerity, as well as factuality or reality. Explored by Martin Heidegger and closely related to the phenomenon of *world disclosure*, aletheia as an orientation or comportment is an attempt to make sense of how things (i.e., entities) appear in the world as part of an opening in intelligibility. Distinct from conceptions of truth understood as statements which accurately describe a state of affairs (i.e., correspondence), or statements which properly fit into a system taken as a whole (i.e., coherence), aletheia is instead a focus on the elucidation of how an ontological “world” is disclosed, or an opening up in which entities are made intelligible for human beings as part of a holistically structured background of meaning. The

phenomenon of a work of art is its ability to unconceal or open up a clearing for the appearance of things in the world and to disclose their meaning for human beings.

Antique

An antique (from Latin, *priscus*; ancient, and *antiquus*; old) is an old collectable item, made in or typical of earlier time periods and valued for its age. It is collected and desired because of its age, rarity, aesthetic characteristics, condition, utility, usefulness, personal connection (e.g., souvenir), and/or other unique features. Antiques are objects that represent a previous era, epoch, or time period in human society. It is common practice to define “antique,” as applying to objects at least 100 years old. Antiques are usually objects that which show some degree of craftsmanship, or sophisticated attention to design (e.g., furniture, dishware, or an early automobile).

Antiquary

An antiquarian or antiquary is one who collects, studies or is an expert in antiques, antiquity, relics or things of the past. Often in modern usage, an antiquarian is a person who deals with or collects rare and ancient books, inscriptions, monuments, remains of ancient habitations, statues, coins and etc. The term also applies to those who have studied history with specific attention to “antiques,” meaning ancient objects of art or science as physical traces of the past, such as artifacts or fossils. Antiquarianism is believed to have emerged in the Middle Ages. At some point during the 19th century, antiquarianism bifurcated into the academic disciplines of archaeology and philology.

Anthemion

An anthemion or palmette (from Greek,

diminutive of *anthemon*; flower, from *anthos*) is an aesthetic and/or decorative motif resembling the fan-shaped leaves of a palm tree; a floral ornament. It was commonly employed in the Greek and Roman era. It is also known as the honeysuckle ornament, based on its resemblance to that flower. The palmette is thought to have originated in ancient Egypt, and was originally based on features of various flowers, including papyrus and the lotus or lily representing lower and upper Egypt and their fertile union, prior to becoming associated with the palm tree.

Apotropaic

The apotropaic (from Greek *apotropaios*; averting evil, from *apotrepein*; to turn away from), or apotropaim, is the use of magic or ritual observance to ward away evil or avert bad luck. Apotropaic devices are often amulets such as engraved gems, statues, pendants, rings, or potent symbolic imagery or words. In vampire folklore, symbols such as crucifixes, wild roses and garlic are used to ward away, and even destroy vampires, similar to how silver bullets are used to kill a werewolf.

Apotropaim is related to the subterranean Chthonic gods in Greek mythology, representing the act of turning away from these gods but yet worshipping them in a move that appeases them from a distance. The ancient Greeks used the apotropaic image of the Gorgon. Most iconic of these is Medusa. The crossing of the gaze of Medusa had the ability alone to turn one into stone, transforming the animate body into an inanimate statue, sculptural image or object. According to the myth, Perseus beheaded Medusa by averting the evil eye by using the mirrored reflection upon his shield given to him by Athena. Although Medusa is beheaded the Gorgon becomes more powerful via an apotropaic transformation: when Perseus gives Medusa’s decapitated head to Athena, the Gorgons head is then transferred to Athena’s shield, with her gaze fixed to her aegis, thereon known as the Gorgoneion (i.e., an apotropaic pendant showing the Gorgons head).

In short, Medusa’s decapitated head is transformed from a weapon, (i.e., her gaze), into a shield, (i.e., her reflection). Medusa’s gaze, as something evil, wild, otherworldly, and ultimately Dionysian, is transformed, apotropaiically, into something tamed, subjugated, ordered, and ultimately Apollonian, and perhaps all to civilizational ends.

Auction

An auction (from Latin, *augere*; to increase in size or to augment) is the act or process of buying and selling goods or services by offering them up for a set price known as a bid, accepting multiple bids, and then selling the item to the highest bidder. Auctions are structured by various technologies, such as time limits, minimum or maximum limits on bid prices, and special rules for determining the winning bidder and sale price (e.g., Dutch auction, English auction, Reverse auction). Auctions are often performed on auction blocks, a platform on which the auctioneer stands. The phrase “going under the hammer” is an expression of an item that is soon to be auctioned.

Auctions have long been a means to negotiate the price and exchange of goods and services with records that date them back as early as 500 B.C. According to Herodotus, in ancient Babylon women were auctioned for marriage annually. The auctions began with the woman the auctioneer deemed to be the most beautiful and progressed to the least. It was illegal to allow a daughter to be sold outside the auction method. During the Roman Empire, following military victory, Roman soldiers would often drive a spear (i.e., sub hasta) into the ground to mark spoils to be auctioned. Slaves were captured as the “spoils of war,” and auctioned. The proceeds of sales often going towards the war effort. During the 17th and 18th centuries auction by candle was used for the sale of goods and leaseholds. This auction began by lighting a candle after which bids were offered in ascending order until the candle went out. The high bid at the time the candle went out won the auction. At the end of the 18th

century, soon after the French Revolution and the transatlantic slave trade following the Haitian Revolution, and after the collapse of the *Ancien Regime* which long governed the production and exhibition of art, auctions came to be held in taverns and coffeehouses to sell art. These auctions were held daily, and catalogs were printed to announce available items. These auction catalogs were frequently printed and distributed before the auction date. Today, often in the fine art realm of the market, auction houses will mount a museum-like or “museum quality” exhibition featuring many of the items up for auction.

Auction Catalog

An auction catalog is a book, pamphlet, brochure, or text that lists the items to be sold at an auction. To highlight and mobilize the symbolic and economic value of the items, catalogs often provide detailed textual descriptions including the date of creation, periodization, style or authors name, provenance, historical significance, and photographic reproductions. Catalogs are designed, produced and distributed before the auction date so as to market and promote the items in the auction. Auction catalogs are key documentation for rare objects that are in private collections, and make up an important part of the libraries of students and dealers of the rarities. In some cases these catalogs are considered works of art themselves, containing elaborate detail about the items up for auction.

Each entry includes an identifying “lot number,” a description, and either an estimated price, bid, or a reserve price below which the item will not be sold. Photographs may appear alongside the entry, or grouped into a separate section of the catalog; for mass-produced items like postage stamps, the textual description may be considered sufficient. An auction catalog must assert the accuracy of its descriptions but also promotes those items for sale in order to obtain the highest price without exaggeration. Any damages or flaws must be described exactly, so that buyers can-

not claim to have been deceived without discouraging the customer from buying the item. Similarly, unique characteristics or idiosyncrasies are also highlighted, such as its rarity, or a photograph of an item of jewelry being worn by a celebrity, icon or historical figure. Auction catalogs may be sent free to favored customers and clients, although they often have a high list-price. Some auction catalogs end up for sale in bookstores, even appearing as items in book auctions. Some time after the auction is concluded, recipients of the auction catalogs will receive a “prices realized” document, a bare listing of the lot numbers and the prices for which each lot was sold.

Authentic

The authentic (from Late Latin, *authentici-*; from Greek, *authentikos*) is something worth the acceptance or belief as conforming to or based on fact, historicity, or empirical evidence. It is something that possesses genuine originality or authority, in opposition to that which is false, fictitious, counterfeit or apocryphal. It can also refer to the conforming to an original (as in a copy or facsimile) so as to reproduce essential features, characteristics, physical traits and/or material attributes (e.g., an authentic reproduction of a colonial farmhouse).

Authentication

Authentication (from Latin, *consignatio*; and from Greek *αυθεντικός*; real or genuine, from *authentēs*; author) is the act of establishing, verifying or confirming something (or someone) as authentic, and that claims made by or about the subject are true and can be corroborated with empirical evidence. This may involve confirming the identity of a thing by tracing the origins as an artifact. Often a mark on an article of trade is used to indicate and validate an item’s, provenance, origin or authenticity.

Author

An author (from Latin, *auctor*; originator; *scriptor*; scribe, writer, *artifex*; artist) is, broadly speaking, defined as the person who originates or gives existence to anything, and that authorship determines re-

sponsibility for what is created. “Author” often refers to the originator of any written work or text, music, artwork or other creations. Authorship is the profession of being an author.

Author-function

The author-function is a set of beliefs or a “systematic ensemble” that determines an authors mode of circulation, valorization, attribution, and appropriation, (i.e., assumptions about the production, circulation, classification and consumption of texts). Contra the “death of the author” or the notion that authorship is a dead issue, the author-function proposes to entirely rethink the authors function in the history of thought, and rather focus on *how*, as a classificatory function, the author came into being. It proposes that the author not be thought as something outside of itself, such as the geographic, political, economic and overall social conditions necessary towards its formation, production and circulation.

The author-function is linked to the juridical and institutional system that encompasses, determines, and articulates the universe of discourses. The author-function provides an introduction to a typology of discourse and a historical analysis of discourse, which studies their ontological modes of existence.

Basaltes

Basaltes (also known as Black Basaltes) are a kind of stoneware named after the volcanic rock basalt and manufactured by Josiah Wedgwood at Etruria, Staffordshire, England from about 1768. Wedgwood’s black basalts ware were an improvement on the stained earthenware known as “Egyptian black” made by other Staffordshire potters. The fine-grained basalts stoneware reflected Wedgwood’s Neoclassicism: its dense, uniform surface, requiring no glaze, was polished to a dull gloss. The ornament was usually intricate and well-defined, often in complex geometric designs and either molded, applied or incised by turning on a lathe.

Bid

A bid is a formal proposal to buy something at a specified price. A bid, also referred to as a set price, reserve price or estimated price, is a monetary value that is determined by an auction house after they have found a collector willing to pay the bid price. Some auctions have a phantom bid or fake bid, also known as a “chandelier bid,” an act and/or performance during an auction in which a bid is announced by the bid caller for which there is no bona fide offer or bidder. Chandelier bids are made by bid callers to keep bidding processes “active” and prices moving upward. Chandelier bids are a form of manipulation that are intended to augment the monetary or market value of a Lot. Phantom bidding is illegal but is rarely caught.

Candelabra

A candelabra is a set of multiple decorative or ornamental candlesticks, or branched candlesticks, each of which holds a candle on its multiple arms or branches connected to a column or pedestal. A single member of such a set is known as *candelabrum* (e.g., the Jewish menorah). While useless today because of modern electrical interior lighting, candle-burning candelabra and candlesticks are still used in homes as accessories, props, or as part of interior design. Since electrification, the collective term *candelabra*, has become a common designation for small-based incandescent light bulbs used in chandeliers and other primarily decorative lighting fixtures.

Cartouche

A cartouche (from Italian, *cartoccia*), is an oval or oblong design with a slightly convex surface, edged with ornamental scrollwork. It is used to hold a painted or low relief design. In Early Modern design and since the early 16th century, a cartouche is a scrolling framed device. Such cartouches are characteristically stretched, pierced and scrolling. The term is also used for an oval frame enclosing the hieroglyphs of the name of an Egyptian sovereign, as well as for the amulet of similar design worn in ancient Egypt as a protection against the

loss of one's name or identity. In cartography a cartouche is a decorative emblem or a globe on a map, and may contain the title, printers address, date of publication or creation, the scale of the map and legends, and sometimes a dedication. The design of such cartouches differ according to the cartographer and period style.

Cruet

A cruet is a small flat-bottomed vessel with a narrow neck that holds water, wine, oil or vinegar for the table. Cruets often have an integral lip or spout, and may also have a handle. Unlike a small carafe, a cruet has a stopper or lid. Cruets are normally made from glass, ceramic, or stainless steel. Its culinary use was first introduced in the late 17th century, and it is speculated that the earliest use of cruets was ecclesiastical.

Chippendale

Chippendale is a mid-Georgian, English Rococo, and Neoclassical style of design owed to the London cabinet-maker and furniture designer Thomas Chippendale (1718-1779). Chippendale's designs are regarded as establishing the fashion for furniture for the period of its time and his design style and aesthetic approach were used and appropriated by many other cabinet makers. In 1754 Chippendale published a book of his designs titled *The Gentleman and the Cabinet Makers Director*.

Chinoiserie

A French term, signifying "Chinese-*esque*" refers to a recurring theme in European artistic styles since the 17th century, which reflect Chinese artistic influences. It is characterized by the use of fanciful imagery of an imaginary China, asymmetrical in format and whimsical contrasts of scale, and by the attempts to imitate Chinese porcelain and the use of lacquer-like materials and decoration. It is the imitation or evocation of Chinese motifs and techniques in Western art, furniture, and architecture. The term is applied particularly to art of the 18th century, when pseudo-Chinese designs in a whimsical or fantastic vein were an aspect of the pre-

vailing light hearted Rococo style. By the middle of the 18th century, the enthusiasm for things Chinese affected virtually all the decorative arts, and there was also a vogue for Chinese style in the second half of the century, but there was also a revival in the early 19th century.

Christie's

Christie's is an art business and a fine arts auction house. The official company literature states that founder James Christie conducted the first sale in London, England on 5 December 1766. The earliest auction catalogue the company retains is from December 1766. Taking advantage of London's new found status as the cultural capitol of the international art trade after the French Revolution and the fall of the *Ancien Regime* (which long governed the production, exhibition and circulation of artwork), Christie's soon established a reputation as a leading auction house. Christie's was a public company, listed on the London Stock Exchange from 1973 to 1999. Christies was later taken into private ownership by French businessman and art collector François Pinault, who runs the retail company PPR (Pinault-Printemps-Redoute). PPR main subsidiaries include The Gucci Group which owns the luxury brands Gucci, Balenciaga, Yves Saint Laurent, Sergio Rossi, Boucheron, Bottega Veneta, Alexander McQueen (50%), and Stella McCartney (50%); Redcats a mail order retailer which operates La Redoute, Ellos, Empire, Redcats USA, Cyrillus, Vertbaudet, Somewhere, Daxon, Edmée, Celaia, La Maison de Valérie, Josefssons; RedcatsUSA, a mail order and store retailer which operates Jessica London, Brylane Home, Woman Within, OneStop-Plus.com, Roaman's, Kingsize Direct, The Sportsman's Guide, The Golf Warehouse, Bargain Catalog Outlet, Avenue Magazine; fnac, a book and CD retailer in France, Switzerland, Belgium, Greece, Spain, Portugal, Italy and Brazil; and Conforama a household furnishing retailer. Puma has about 65% of its stock owned by the PPR group.

Christine's

Christine's is a fictional art business and auction house. The company came into fruition in 1983 inspired by the cinematic release of *Christine* and the coinciding emergence of the Contemporary as a category of art in auction houses (Christie's first auction of "contemporary art" took place in London, June 29, 1977). *Christine* is a horror film by John Carpenter about a sentient automobile with anthropomorphic qualities named "Christine" (specifically a red and white 1958 Plymouth Fury) and its psychological and behavioral effects on its teenage owner. The film is an adaptation of the novel *Christine* written by Stephen King. Set in 1978, the film is about a murderous automobile with an evil mind of its own, and the how the owners mind and behavior begin to mimetically reflect it. The marketing campaign of the film used the catch phrase "How do you kill something that can't possibly be alive?"

Commodity

A commodity (from Latin, *commoditat*, *commoditas*; from *commodus*) is a good or service that is bought and sold, and/or traded and exchanged; commodities are articles of commerce. Etymologically, the word commodity came into use in English in the 15th century, derived from the French word "commodite," similar in meaning to "convenience" in terms of quality or services. Commodities are often materials or substances that are mined directly from the earth through the effort of human labour (e.g., natural resources such as corn, fossil fuels, gold or diamonds). A commodity has a *use-value* based on its usefulness and its ability to satisfy some want or need, fetishism or desire; and a *exchange-value* based on its quantifiable relation to other commodities (e.g., a coat's monetary value is determined in its relation to the linen used to produce it), and its ability to be traded in some sort of standard or equal measure to other commodities (e.g., gold). A commodity is the product of objectified human labor, and the *price-form* of its value is an abstraction of the quantity of *labor-time* taken to produce the item. The price-form is the

expression of the magnitude of its value. Commodities are often mass-produced, but not exclusively as exemplified in works of art (although some works of art take the form of mass-production or serialization).

As an illustration of the abstract concept of a commodity, consider a chair. The chair is a commodity if the chair is a tradable or exchangeable product of human labor-time, hence its social use-value. On the contrary, a fallen log in the forest that is sat upon is not a commodity because it was not produced by human labor for the purpose of trade or exchange. A chair created by a hobbyist as a gift to someone is not a commodity. A chair is not a commodity if its use would be as firewood, unless however one buys a chair specifically to chop it up for firewood. A chair that nobody can sit on cannot be a commodity because it bears no use-value. An ornamental chair, an antique for instance, might yet however, have use-value as well as exchange value.

Cornice

A cornice (from Latin, *cornis*; circle of mean) is horizontal molded projection that completes a building or wall; or the upper slanting part of an entablature located above the frieze. The term cornice comes from Italian cornice, meaning "ledge." Cornice is also known as a decorative ornament on furniture.

Cultural Capital

Cultural capital refers to non-financial social assets, they may be educational or intellectual, which promote social mobility beyond economic means. It is expressed in forms of knowledge, education, skill sets and advantages that a person has, which give them a higher status in society (i.e., aesthetic judgement and taste). Parental figures, for instance, provide children with cultural capital by transmitting the attitudes and knowledge needed to succeed in the current educational system, the labour market and society at large. Cultural capital is also embodied in material and symbolic goods that function within a system of exchange.

Cultural capital exists in three forms: embodied, objectified and institutionalized. Embodied cultural capital corresponds to a consciously yet passively acquired set of sensibilities, behavioral characteristics, and/or ways of thinking, that is impressed over time through socialization (i.e., family, community, culture, and tradition). It is a type of disposition or comportment related to one's habitus. Objectified cultural capital corresponds to physical objects or material goods that are owned and exchanged, such as works of art, technological equipment, and scientific instruments. Objectified cultural capital can be used for both financial and economic profit as well as the augmentation of symbolic value. As well as being owned it can also be transmitted and consumed as when one beholds a work of art or cultural artifact. Institutionalized cultural capital corresponds to institutional forms of accreditation and recognition such as academic credentials and honorary degrees. Institutionalized cultural capital plays a key role in the labour market (i.e., knowledge production) often allaying the conversion of cultural capital to economic capital.

Decanter

A decanter is a vessel that is used to hold the decantation of a liquid that may contain sediment. Decanters are normally used as serving vessels for wine. Decanters vary in shape and design. They are usually made of an inert material (e.g., glass) and will hold at least one standard bottle of wine (0.75 Litre). A similar kind of vessel, the carafe, is used for serving wine as well as other drinks, but is not supplied with a stopper. Throughout the history of wine, decanters have played a significant role in the serving of wine. The vessels would be filled with wine from amphoras (i.e., a ceramic vase with two handles) and brought to the table where they could be more easily handled by a single servant. The Ancient Romans pioneered the use of glass as a material. After the fall of the Roman Empire, glass production was limited causing the majority of decanters to be made of bronze, silver, gold or earthenware. The

Venetians reintroduced glass decanters during the Renaissance and pioneered the style of a long slender neck that opens to a wide body, increasing the exposed surface area of the wine, allowing it to react with air. In the 1730s, British glass-makers introduced the Stopper to limit exposure to the air.

Delft

Delft is a style of glazed earthenware; often white with blue decoration. Delft pottery, or delftware, denotes blue and white pottery made in and around Delft in the Netherlands and the tin-glazed pottery made in the Netherlands from the 16th century. Delftware in the latter sense is a type of pottery in which a white glaze is applied, usually decorated with metal oxides. Delftware includes pottery objects of all descriptions such as plates, ornaments and tiles. The earliest tin-glazed pottery in the Netherlands was made in Antwerp by Guido da Savino in 1512. The manufacture of painted pottery may have spread from the south to the northern Netherlands in the 1560s, made in Middelburg and Haarlem in the 1570s and in Amsterdam in the 1580s. Much of the finer work was produced in Delft, but simple everyday tin-glazed pottery was made in places such as Gouda, Rotterdam, Amsterdam and Dordrecht.

Dentil

Dentil (from Latin, *dens*; a tooth) are a small tooth-shaped blocks or projections, a number of which are ranged in an ornamental band. In antique furniture, dentil molding is a style of molding associated with Georgian style furniture. It is often characterized by a series of little rectangles under a cornice. Dentil moldings resemble a row of teeth.

Economic Capital

Economic capital refers to the monetary exchange value of a person, place or thing, it is a type of financial asset. In finance, economic capital is the amount of risk capital which an entity requires to cover the risks that it is running or collecting as a going concern (e.g., market risk, credit risk,

and operational risk). Economic capital is calculated by determining the amount of capital that the entity needs to ensure that its realistic balance sheet stays solvent over a certain time period with a pre-specified probability. In sociology and anthropology economic capital is transmitted through the use value of cultural and symbolic capital to determine, guarantee or enhance the exchange value of financial assets and material goods. As opposed to symbolic value, which is a theoretical abstraction, economic capital is an empirical reality that functions within a financial marketplace.

Ekphrasis

Ekphrasis (from Greek, *ek* and *phrasis*, 'out' and 'speak', verb *ekphrazein*, to call an inanimate object by name) is the literary, graphic and often dramatic description of, or commentary on, a work of visual art. It was once used in ancient times to refer to a description of any thing, person or experience. Ekphrasis is ostensibly a rhetorical device in which one medium of art tries to relate to another medium by defining and describing its essence and form on the basis of which it may relate more directly to the audience through the illuminations brought forth and/or highlighted. For instance, a painting may represent a sculpture and vice versa; or a poem may portray a picture, and so on. One could even go so far as to say, under proper circumstance, that any art may describe any other art, especially if a rhetorical element, stands for the sentiments and intentionality of the artist.

Estuary

Estuary (from Latin, *aestuarium*; tidal inlet of the sea) is the wide part of, or passage in, a river where it nears the sea, where fresh and salt water mix. It is also a place where water boils up or a spring that wells forth.

Finial

Finial is an ornament at the top of a spire or gable; usually a foliated *fleur-de-lis*. The finial is an architectural device, typically carved in stone and used decoratively to emphasize the apex of a gable or any of

various distinctive ornaments at the top, end, or corner of a building or structure. Smaller finials can be used as decorative ornaments on the ends of curtain rods or applied to chairs or furniture. These are frequently seen on top of bedposts or clocks. Decorative finials are also often used to fasten lampshades, and as an ornamental element at the end of the handles of souvenir spoons. Architectural finials were once believed to act as a deterrent to witches on broomsticks attempting to land on one's roofs.

Foliate

Foliate is something ornamented with foliage or foils, or something having leaf-like layers or strata.

Gadrooning

Gadrooning is a decorative motif consisting of convex curves in a series. In furniture and other interior accessories, the term applies to an ornamental carved band of tapered, curving and alternating concave and convex sections, usually diverging obliquely either side of a point, often with rounded ends vaguely reminiscent of flower petals. It was widely used during the Italian Renaissance.

Gilding

Gilding (from Latin, *deauratio*) is to decorate with gold leaf or liquid gold. Gilding covers a number of decorative techniques for applying fine gold leaf or powder to solid surfaces such as wood, stone, or metal to give a thin coating of gold. A gilded object is described as "gilt." Where metal is gilded it was traditionally silver in the West, to make silver-gilt (or "vermeil") objects, but gilt-bronze is used in China, and also called ormolu if it is Western. Methods of gilding include hand application and gluing, chemical gilding, and electroplating, the last also called gold plating. Parcel-gilt objects are only gilded over part of their surfaces. This may mean that the entire inside, and none of the outside, of a chalice or similar vessel is gilded, or patterns that were created by using a combination of gilt and un-gilt areas. According to Herodotus,

the Egyptians were accustomed to gilding wood and metals; and gilding by means of gold plates is frequently mentioned in the Old Testament. Certain statues of great prestige were chryselephantine (i.e., made of gold-plated wood) for the clothing and ivory for the flesh; most famously those of Zeus in Olympia and Athena Parthenos in the Parthenon.

Benjamin Ginsburg

Benjamin Ginsburg was a leading dealer in antique American furniture, he retired from the business in 1982. Manhattan born and raised he studied engineering at the Polytechnic Institute of Brooklyn, but then became an antiques dealer when he joined his family's firm, Ginsburg & Levy, in 1925. Ginsburg was scholarly and wrote authoritative texts on English Delft, brass candlesticks and American furniture, published in the magazine *Antiques*. Mr. Ginsburg served as president of the Art and Antique Dealers League of America from 1954 to 1957. He was a consultant to the White House when it was redecorated during the President John F. Kennedy's term and contributed to the refurbishing of the Diplomatic Reception Rooms at the State Department during the Administration of President Lyndon B. Johnson.

Cora Ginsburg

Cora Ginsburg was a prominent dealer in antique fabrics and clothing. Cora was born and raised in the Bronx and attended Hunter College. After World War II she worked with her husband Benjamin Ginsburg, at Ginsburg & Levy, his family's antiques firm in Manhattan, New York. Mrs. Ginsburg was also a consultant and seller to Colonial Williamsburg, the Fashion Institute of Technology and other major institutions. She helped develop the field of costume in the world of antiques and museums, sharing her knowledge with a number of institutions in the United States and elsewhere.

Guarantee

A guarantee (from the Latin, *repromist*, to give formal undertaking, or give one's

word) is the assurance, often in the form of a written warranty or contract but not exclusively, that some good, product or service will be provided or will meet certain specifications. It is an unconditional commitment, collateral agreement, or pledge that something will happen or that something is true. In common law it is a promise to answer for the payment of some debt, or the performance of some duty, in case the failure of another person, who is, in the first instance, liable to such payment or performance; an engagement which secures or insures another against a contingency, such as a warranty or security. Written or contractual guarantees are often legally secured with signatures from each party or individuals involved in the agreement.

Habitus

Habitus refers to a structure of the mind characterized by a set of acquired schemata, sensibilities, dispositions and taste. The particular contents of habitus are the result of the objectification of social structure at the level of individual subjectivity. Hence, the habitus is, by definition, isomorphic with the structural conditions in which it emerged. It can be defined as those aspects of culture that are anchored in the body or daily practices of individuals, groups, societies, and nations. It includes the totality of learned habits, bodily skills, styles, tastes, and other non-discursive forms of knowledge that might be said to "go without saying" for a specific group. In this way it can be said to operate beneath the level of rational ideology.

Herringbone

Herringbone (from Old French, *traste*; beam, girder) is pattern of rows or columns of short parallel lines with all the lines in one column sloping one way and lines in adjacent columns sloping the other way. It is often used in weaving, masonry, parquetry, embroidery, or as simulated as decorative image. As a geometric tessellation (i.e., tiling), the herringbone pattern is topologically identical to the regular hexagonal tiling.

Imari

Imari is a style of Japanese porcelain. Imari porcelain is the European collectors name for Japanese porcelain wares made in the town of Arita, in the former Hizen Province, northwestern Kyushu, and exported from the port of Imari, Saga, specifically for the European export trade. In Japanese, these porcelains are known as Aritayaki. The ko-Imari and Iro-Nabeshima porcelains usually have painted décor of underglaze with blue and iron red on white ground. The subject matter is of foliage and flowers. Enamel colors other than blue and red are used in the Kakiemon porcelain. The porcelain has a gritty texture on the bases, where it is not covered by glaze.

Jardinière

Jardinière is a French word, from the feminine form of "gardener." Jardinière has three meanings: 1) A Jardinière can be a large stand, pot, urn or receptacle upon which, or into which, plants may be placed. Jardinière tend to be highly decorative. They are often used as a garden accent element, for large plants, and raised culinary and herb gardens. 2) A Jardinière is also a culinary term, meaning a dish that is cooked or served with a mixture of spring vegetables, such as peas, carrots and green beans. 3) Jardinière, in French, is the name for the golden round beetle, the European mold cricket and other species of beetles attacking plants in kitchen gardens.

Lot

Lot (from Latin, *sors*; allotment, *sortes*; lot) is a set or unit of goods assembled together for sale at an auction, or a parcel of land having fixed boundaries. A lot can also refer to anything taken randomly or arbitrarily (e.g., "luck of the draw"), any collection acquired in its entirety (e.g., "bought the whole lot"), or a prize in a lottery. Historically, a lot is also an old unit of weight used in many European countries since the Middle ages until the beginning of the 20th century. Most often it was defined as either 1/30 or 1/32 of a pound, or more precisely of whatever mass-value one local pound had at that time.

Myth

A Myth (from Latin, *mythus*) is a story or narrative often concerning the history, origin or explanation of some natural or social phenomenon. Myths are often built upon variation of a single theme; such variations can be infinite. Myths typically involve super natural beings, entities or events as is common in ancient Greek mythology. Myths are often widely held even though they often present falsehoods and misrepresentations of the truth when contrasted to scientific facts or empirical observation. They often perform allegorical functions that can be used to ease a contradiction that is fundamental to a culture such as the myth of Oedipus and the uncertainty of human origin (i.e., as something autochthonous, from the earth, or familial, from blood relations).

Ornament

Ornament (from Latin, *ornamentum* 'equipment,' from *ornare* 'adorn'), is a form of cosmetic decoration or surface modulation that is used or applied to an image, object, or architecture. While typically having no practical purpose or utility, ornament is intended to make an items surface or appearance more aesthetically attractive or beautiful. Styles of ornamentation can be referential to specific culture, place or time (i.e., from Versailles to Las Vegas). In some cases decorative ornamentation may be the main justification for an items existence (e.g., wallpaper). In some instances ornamentation can bear symbolic significance and can be analyzed as a cultural or linguistic sign (e.g., Ancient Egypt). From an analytical perspective, ornament may be more important than the thing itself (e.g., Art Nouveau).

Ogee

Ogee is a molding that (in section) has the shape of an S, with the convex part above and the concave part below, or is consisting of two arcs that curve in opposite senses, so that the ends are parallel. The ogee curve is an analogue of a cyma curve, the difference being that a cyma has a horizontal rather than vertical end's. An alternative

name for ogee is *cyma reversa*. The term has uses in architecture, antiques, mathematics, and fluid mechanics, as well as clock design and plastic surgery.

Ogival

Ogival or ogive (Latin, *obviata*; the feminine perfect passive participle of *obviare*; to resist) is the roundly tapered end of a two-dimensional or three-dimensional object. One of the defining characteristics of Gothic architecture is the ogival arch. In Gothic architecture, ogives are the intersecting transverse ribs of arches that establish the surface of a Gothic vault.

Ormolu

Ormolu (from Latin, *molere*; to grind, mill) is brass that looks like gold; used to decorate furniture. It is an 18th-century English term for applying finely ground, high-karat gold in a mercury amalgam to an object of bronze. The mercury is driven off in a kiln. The French refer to this technique as bronze doré, in English gilt bronze. The manufacture of true ormolu employed a process known as mercury-gilding or fire-gilding, in which a solution of nitrate of mercury is applied to a piece of copper, brass, or bronze, followed by the application of an amalgam of gold and mercury. The item was then exposed to extreme heat until the mercury burned off and the gold remained, adhered to the metal object. Due to exposure to the harmful mercury fumes, most gilders did not survive beyond 40 years of age. No true ormolu was produced in France after around 1830 because legislation had outlawed the use of mercury. Electroplating is the most common modern technique. Ormolu techniques are essentially the same as those used on silver, to produce silver-gilt (also known as vermeil). A later substitute of a mixture of metals resembling ormolu was developed in France and called pomponne, though, confusingly, the mix of copper and zinc, sometimes with an addition of tin, is technically a type of brass. From the 19th century the term has been popularized to refer to gilt metal or imitation gold. Gilt-bronze is found from antiquity onwards

across Eurasia, but especially in Chinese art, where it was always more common than silver-gilt, the opposite of Europe.

Oviform

Oviform refers to something that is rounded like an egg, having a form or figure of an egg or egg-shaped (e.g., being ovoid, oval elliptical or elliptic).

Paterae

Often used by the Greeks and Romans, a paterae is a broad and shallow dish used for drinking, primarily in a ritual context such as a libation or sacrifices.

Period

Period (from Latin, *aestis*; age, era, generation) is a segment or unit of time that is posited to categorize's stretches of time, or a stage in the history of culture having a definable place in space and time (i.e., periodization). Period can also refer to an interval taken to complete one cycle of a regularly repeating phenomenon, the end or completion of something, or a geological time during which a system of rocks formed (e.g., strata).

Periodization

Periodization is the act of segmenting history, or the attempt to categorize or divide time into named blocks or units resulting in descriptive abstractions that provide useful handles on periods of time with relatively stable characteristics (e.g., style). Determining the precise appearance and disappearance of any "period" is often if not always a matter of debate (i.e., where does one begin and end, or appear and disappear). To the extent that time itself is a linguistic construct, an abstract concept, and that history is continuous and can't be generalized, all systems of periodization are more or less arbitrary, yet useful for creating structures and frameworks for which to measure and analyze moments in history or durations of time.

Prunis

Prunis is a decorative pattern that resembles a Prunus tree or shrub. The flowers

are often white to pink, with five petals and five sepals. They are borne singly, or in umbels of two to six, sometimes more on racemes. The fruit is a drupe (a "prune") with a relatively large hard coated seed (a "stone"). Leaves are simple and usually lanceolate, unlobed and toothed along the margin.

Posset

A posset (also spelled poshote, poshotte) is a British hot drink of milk curdled with wine or ale, often spiced. It was popular from medieval times to the 19th century. The word is mainly used now for a related dessert similar to syllabub. To make the drink, milk was heated to a boil, then mixed with wine or ale, which curdled it, the mixture was also usually spiced. It was considered a specific remedy for some minor illnesses, (e.g., a common cold), even today people drink hot milk to help aid sleep. In 16th-century and later sources, possets are generally made from lemon, or other citrus, juice; cream and sugar. Eggs are often added, as well. "Posset sets" for mixing and serving possets were popular gifts, and valuable ones (often made of silver) were heirlooms. Such sets contained a posset "pot," or "bowl," or "cup" to serve it in, a container for mixing it in, and usually various containers for the ingredients, as well as spoons. The posset set that the Spanish ambassador gave Queen Mary I of England and King Philip II of Spain when they became betrothed in 1554 is believed to have been made by Benvenuto Cellini, it is of crystal, gold, precious gems, and enamel. It is on display at Hatfield House in England and consists of a large stemmed, covered bowl, two open stemmed vessels, a covered container, three spoons, and two forks.

Present-at-hand

The present-at-hand (from German *vorhanden*, before the hands, at hand, *vorhandenheit*, presence-at-hand) is a mode of being defined by Martin Heidegger. It is an attitude or orientation similar to that of a scientist or theorist whom by which is looking at, or an observer of, something

with a neutral position as an entity (i.e., such as the technical components of a faucet and the plumbing system).

In seeing an entity as present-at-hand, the beholder is to be concerned only with the bare facts (i.e., historicity) of a thing or concept so as to theorize about it as it is *present* (*vorhanden*), as *a* being or *an* entity, (i.e., as one conceptualizes something as an apparatus connected to other sets of things, such as when we realize the faucet is connected to the dwellings plumbing unit and how this is connected to a water supply system, so on and so on.) Presence-at-hand is not the way in which things are normally encountered in the world.

The present-at-hand is only revealed when something like a hammer breaks or loses its usefulness, thus appearing merely there, *present-at-hand* (*vorhandenheit*). On the basis of which the present-at-hand is revealed or disclosed (i.e. that the hammer must be repaired or replaced), the entity comes to stand apart from any set of useful equipment, as it is no longer a part of the totality of our involvements in the world, thus becoming unready-to-hand. For instance, when something is *conspicuous*, when a thing breaks (e.g., when a lamp wiring breaks), is *obtrusive*, when a part is missing (e.g., when the lamp is missing a bulb), and *obstinate*, when the thing is a hindrance to us pursuing something (e.g., the lamp is blocking ones field of vision). (See *aletheia* and *ready-to-hand*).

Price

Price (from Latin, *pretium*) is the assigned numerical monetary value of a good, service or asset. It is the magnitude of value expressed in money form or as described by Karl Marx in *Capitol Vol 1.*, price "is the expression in money of the magnitude of value" (p. 196). Price is an abstraction of the quality and quantity of the human labour-time expended in an items or services production or realization. Price is the quantity of payment or compensation given from one individual or party to another in return for goods or services.

In modern economies, prices are commonly quoted in, and the transactions involve, units of some form of currency, such as money. Prices can also be quoted as quantities of other goods or services, as seen in barter exchange. Price can also refer to the quantity of payment requested by a seller rather than that eventual payment amount. The requested amount is often referred to as the asking price or selling price, while actual payment may be called the transaction price or traded price. Similarly, the bid price or buying price is the quantity of payment offered by a buyer of goods or services. Where price becomes evident as an abstraction of an item's value is best witnessed in art and its markets in which an artwork's price and value are (if not in inflation) are in perpetual fluctuation, inflation and deflation (hence the plasticity or ambiguity of artworks price and its pricelessness). Price has both symbolic-value (often defined by cultural-capital, its prestige, luxury and/or social-status, e.g., use-value) and economic-value and/or market-value (often defined by market-capital, or monetary worth in the price-form of some currency, e.g., exchange-value). Symbolic value is not equivalent to market value. Price represents only the form in for which the enigma of value is either veiled, hidden or concealed.

Provenance

Provenance (from Latin, *provenire*; come forth) is the origin or the source of from which something comes, and the history of subsequent ownership or location of an object. The term was originally used for works of art, but is now similarly used in other senses in a wide range of scientific fields. Typical uses may cover an artifact found in archaeology, any object in paleontology, certain documents such as manuscripts, or copies of books and other printed matter. In most fields, the primary purpose or provenance is to confirm or gather evidence as to the time, place and the person responsible for the creation, production or discovery of the object. This is accomplished by tracing the entire history of the object up to the present. Com-

parative techniques, expert opinions, and the results of various kinds of scientific tests may also be used in these ends, however establishing provenance is ultimately a matter of documentation.

The provenance of works of fine art, antiques and antiquities often assumes great importance. Documented evidence of provenance for an object can help to establish that it has not been altered and is not a forgery, a reproduction, stolen or looted art. Knowledge of provenance can help to assign the work to a known artist, and a documented history can be of use in helping to prove and verify ownership. The quality of provenance of an important work of art can make a considerable difference to its selling price in the market; this is affected by the degree or certainty of the provenance, the status of past owners as collectors, and in many cases by the strength and legitimacy of evidence that an object has not been excavated or exported from another country illegally. Provenance is a fundamental principle of archives, referring to the individual, group, or organization that created or received the items in a collection. According to archival theory and the principle of provenance, records of different provenance should be separated.

Putto

Putto is a figure of (an often pudgy) infant boy. It is found often in European art of the Renaissance—usually used in plural. Often naked and having wings they are found frequently in Italian Renaissance and Baroque art. The figure derives from ancient art but was rediscovered in the early Quattrocentro. Strictly, putti are distinct from Cherubim, but modern English has blurred the distinction, except that in the plural, “the Cherubim” refers to the literal biblical angels, while “cherubs” is used more often to refer to the childlike representations (putti) or in a figurative sense.

Ready-to-hand

The ready-to-hand (from German, *zuhausehanden*, readiness-to-hand, handiness, *zuhausehandenheit*) is a mode of being defined by

Martin Heidegger. The ready-to-hand is an attitude towards the way in which one is involved in the world in an ordinary way, or an orientation towards the world as it exists as a background structure, (i.e., the use of a handle to open a door, turning of a faucet to produce a glass of water, each as a type of habit within one's environment or dwelling, executed with little to no thought).

The ready-to-hand runs in contrast to the present-at-hand which is revealed when something breaks and/or is to be disposed of, or when we begin to notice how we are treating or involved in something as *a* being or *an* entity (i.e., as one conceptualizes something as an apparatus connected to other sets of things, as when we realize while turning the knob on our kitchen faucet that it is connected to a plumbing apparatus and how this is connected to a water supply system, and so on.) The ready-to-hand is primordial compared to that of the present-to-hand, which is only disclosed from that which loses its usefulness as equipment as it is no longer a part of the totality of our involvements in the world, becoming unready-to-hand. (See *aletheia* and *present-at-hand*).

Redware

Redware (also known as *terra cotta*) is earthenware pottery made of clay containing considerable iron oxide. The earthenware body of soft porous clay turns red, orange or brown when fired. European redware was common in the households of the earliest English settlers, and was commercially imported throughout the colonial period. Domestic production in America appeared as early as 1625. The first redware produced in the Northeast followed English models, though a Germanic tradition appeared at an early date as well. Much if not most redware was covered with a clear or colored glaze. Some glazes are associated with particular wares, such as the blackish-blue glaze used on English “Cistercian” ware. Additional decorative painting or *scraffiato* (i.e., lines scratched into the body of the piece) is also a feature, as is slip trailing

(designs which are drawn with a liquid clay mixture of a different color). The coveted and extensively traded 17th century German redware called Werra-ware combined all these techniques to great effect.

Roundel

Roundel (Old French, *rondel*; diminutive of *rond*; circle, round) is a curved form, often a semicircular panel, window or recess. The term is commonly used to refer to a type of national insignia used on military aircraft, generally circular in shape and usually comprising concentric rings of different colours. Roundel also refers to a round piece of armor plate that protects the armpit, paintings created in a round format, and in a form of verse in English language poetry.

Rosette

Rosette (from Latin, *rosa*) is an ornament or decorative pattern resembling a rose. Rosettes are often made of material gathered or pleated so as to resemble a rose and worn as a badge of office, as evidence of having won a decoration (as a medal of honor), or as trimming. A rosette is also a disk of foliage or a floral design usually in relief used as a decorative motif. A rosette can also refer to the structure or color marking on an animal, suggestive of a rosette (e.g., the groups of spots on a leopard). As well as a cluster of leaves in crowded circles or spirals arising basally from a crown (e.g., as in the dandelion) or typically from an axis with greatly shortened internodes (e.g., as in many tropical palms). Lastly a rosette can refer to a food decoration or garnish in the shape of a rose, as in icing rosettes.

Saltglaze

Pottery referred to as salt glazed or salted is created by adding common salt, sodium chloride, into the chamber of a hot kiln. Sodium oxide acts as a flux and reacts with the silica and clay in the clay body. A typical salt glaze piece has a glassine finish, usually with a glossy and slightly orange-peel texture, enhancing the natural colour of the body beneath it.

Trellis

Trellis (from Latin, *trichila*) is an architectural structure, usually made from interwoven pieces of wood, bamboo or metal that is often made to support climbing plants. A trellis can also refer to a structure, usually made from interwoven wood pieces, attached to the roof or exterior walls of a house. Can also refer to an arrangement that forms or gives the effect of a lattice.

Quatrefoil

Etymologically, quatrefoil means “four leaves,” and applies to general four-lobed shapes in various contexts. The quatrefoil enjoyed its peak popularity during the Gothic Revival and Renaissance, but can still be seen on countless churches and cathedrals today. It is most commonly found as tracery, mainly in Gothic architecture, where a quatrefoil can often be seen at the top of a Gothic arch, sometimes with stained glass on the interior.

Scraffiato

Scraffiato, which means “to scratch,” is a decorative style applied to pottery that originated in the Middle East and used throughout Europe since the 17th century. It resembles the Italian Maiolica. Scraffiato involved taking a dark red clay vessel covering it in white slip and scratching the design in the surface. After firing the clay, the piece is covered in a clear glaze. Often, metal oxides are applied to the surface in a random pattern and the colours frequently run during the second firing.

Socle

Socle (from Latin, *crepido*; base, dam) is a short plinth used to support a pedestal, sculpture, column or wall. In the field of archaeology, this term is used to refer to a wall base, frequently of stone, that supports the upper part of the wall, which is made of a different material, frequently mud brick. This was a typical building practice for ancient Greece, resulting in the frequent preservation of the plans of ancient buildings only in their stone-built lower walls, as at the city of Olynthos.

Style

Style (from Latin, *stilus*) is a distinctive or prevailing mode of expression, or a particular manner or technique in which something is done, created, produced or performed. Sometimes style can be a generalization in which the criteria for a certain style can be conceptual or abstract, often lumping together a group of disparate things into a single category or categories, a typology, or some systematic form of classification (i.e., periodization of “Abstract art”).

Symbolic Capital

In sociology and anthropology, symbolic capital refers to the resources available to an individual or entity on the basis of honor, prestige or recognition, and functions as an authoritative embodiment of cultural value. Symbolic capital may be embedded in the built environment or urban form of a city as the portion of its exchange value which can be attributed to its symbolic content. Landmarks usually have symbolic value and utility; they become landmarks because they have symbolic value. Its symbolic value refers to a surplus of meaning that lies outside of the thing itself, and because of this, as opposed to market value, symbolic value goes beyond what can be quantified or measured in economic or material terms (i.e., hence its pricelessness). Symbolic value is often constituted by claims of an items singularity, originality, historical meaningfulness, author or authorship, duration or durability, aesthetic autonomy, epistemological insight or future promises.

Symbolic goods such as works of art bear symbolic capital because they are both cultural assets and commodities. Works of art are unique forms of symbolic capital since they bear the duality of having both symbolic value and market value, even though the two are non-identical. Moreover, the market value of an artworks price is often determined by an idealization of the pricelessness that is attributed to its symbolic value. As a socially charged object, this results in a perpetual negotiation of an

artworks price and value as it is tied something that is both a theoretical abstraction and an empirical reality (e.g., an art market).

Spode

Spode was an English manufacturer of pottery and porcelain, based in Stoke-on-Trent. The company was founded by Josiah Spode who earned renowned success in the ceramic business for perfecting the blue underglaze printing process in 1784 and for co-developing the formula for the fine bone china. He opened a factory in Stoke-on-Trent in 1767 and 1776 developed the current Spode factory. Josiah Spode (23 March 1733 – 1797) was an English potter and the founder of the English Spode pottery works which became very famous for the quality of its wares. He is often credited with the establishment of blue underglaze transfer printing in Staffordshire in 1781-84, and with the definition and introduction in 1789-91 of the improved formula for soft paste bone china (a form of soft-paste porcelain), which thereafter remained the standard for all English wares of this kind.

Value

Value (from Latin, *valuta*; past participle of Latin, *valere*; to be of worth) is a numerical quantity measured or assigned or computed. Value is the fair return or equivalent in goods, services, currency or money for something exchanged. To value something is to also estimate the monetary worth of something, say an antique or artwork, and or to rate or scale its value based upon its usefulness, importance or general worth. Value can also refer to a numerical quantity that is assigned or is determined by calculation or measurement, the relative duration of a musical note, relative lightness of darkness of a colour, or the relation of one part in a picture to another with respect to lightness and darkness. In ethics, value is a property of objects, physical or material as well as abstract (i.e., actions or behaviors), representing their degree of importance, (i.e., a system of values). Within the context of law, and in particular relation to contracts, value is a concept related to con-

sideration. At common law, certain transferable obligations were only enforceable if the transferee had acquired them for value. In semiotics, the value of a sign depends on its position and relationship within the system of signification and upon the particular codes being used. In mathematics value commonly refers to the output of a function. In computer science, a value is an interpretation of a sequence of bits according to some data type. It is possible for the same sequence of bits to have different values, depending on the type used to interpret its meaning (e.g., the value could be an integer or floating point value or string).

Wedgwood

Wedgwood is a general term used to describe the company, Josiah Wedgwood and Sons, a British pottery firm founded in 1759. Josiah Wedgwood (July 12 1730-January 3, 1795) was an English potter, credited with the industrialization of the manufacture of pottery. A prominent abolitionist, Wedgwood is remembered for his anti-slavery medallion which read: “Am I Not A Man And A Brother?” Wedgwood was the grandfather of Charles Darwin and Emma Darwin.

Thomas Whieldon

Born September 1719 in Penkull, Stoke-on-Trent – died March 1795. Thomas Whieldon was one of the most respected and well-known English potters of his time. By 1740, he was the master of pottery at Fenton Low. His talent and renown success picked up gradually and by 1748 he was known to have only taken in nineteen employees, one of whom was Josiah Spode.

Woolsack

Woolsack is typically a sack containing or intended for wool. It also refers to the official seat of the Lord Chancellor in the House of Lords.

APPENDIX B

The Halftone

Introduction

Halftones, also known as halftone patterns or halftone screens, are a printing technique or process which enable the reproduction and distribution of full tonal range photographs, as well as other graphic modes of printed matter. Halftone patterns are a reprographic (i.e., mechanical reproduction of graphics) technique that simulates continuous tone imagery through the use of discrete dots or uniform shapes varying size and spacing, and sometimes colour depending on the type or quality image produced. While continuous tone imagery (e.g., digital prints) contains an infinite range of colors or greys, the halftone pattern reduces visual reproductions to a binary image that is most often printed monochromatically using only one color of ink. The binary reproduction relies upon a very simple optical illusion in which the small halftone dots are blended into smooth tones or gradations by the human eye when seen from the proper distance. Magnification of the halftone reveals a discrete screen like pattern of dots, repeated uniform shapes, or moiré patterns.

Over the years, as colour photography has evolved and been modified to meet the new technological needs and aesthetic demands of its time, so has the halftone pattern. By adding filters and film layers, full color printing has been made possible by repeating the halftone process for each subtractive color. This superimposition technique is known as the CMYK color model (i.e., Cyan, Magenta, Yellow and Black). Other ink arrangements can however also be used to achieve different chromatic effects, such as duo-tone or tri-tone models, in which an additional colors are superimposed. This process allows one to (re) produce graphic imagery with subtle chromatic variations in value, hue and intensity, (e.g., as in simulations of silver tone, sepia tone, selenium tone, or other tinting effects).

The Future of an Illusion

Images created through the halftone process are the production of optical illusions and aberrations of perception. In this light they share a similar phenomenon to that which is present in cinema or the photographic image. Within cinema the image comes into being as thousands of singular images pass rapidly before the eye creating the seamless perception of an image moving in time (i.e., a *movement-image*). In the photographic image, it is in the film grain and its molecular bits of granularity. When magnified this data reads as static noise or as a seemingly arbitrary composition of formal matter, however, when seen at the proper distance, the once abstract information becomes a mechanically objective representation: an image of what was recorded by the *technology* of the camera and the *position* of the camera-man. In short, a picture framed by the techniques of the observer.

The halftone, when magnified, discloses a similar phenomenon about the perception of the image, its enigmatic qualities and the optics of our vision. Upon the aid of magnification the halftone pattern discloses the technological organization of microscopic dots that which produce the image, an image that oscillates between representation and abstraction. One could in fact go so far as to say that this unconceals and creates a clearing for a problematic immanent

to the image itself: that it's neither one, but rather two sides of the same coin. In other words, if images are durational perceptual experiences, they are then always in a state of perpetual movement, continually oscillating between modes of representation and modes of abstraction. Yet, like the polarity of a magnet, never allowing each side to touch, therefore placing vision in type a of parallax, producing a peculiar kind of topological tension, interval or zone of indetermination. Ultimately throwing into question their tenuous categorization as distinct and singular modalities.

Optical illusions are thought to be the result of a failure in the connection between the eye and the brain (*trompe l'oeil*). As such they are useful examples of the irreducible complexity of the mind-body problem. As light hits the eye it takes one tenth of a second before this stimuli is translated by the brain. This delay is known as a neural lag, an interval in which stimuli is first optically received then neurally transmitted. Optical illusions are ostensibly examples of when this neural lag goes awry. As the stimuli is mismatched, it seems as if our perceptual organs whirl one into type of falling wherein a vertiginous state of consciousness takes place as the sense of sight loses its grip and an entropic sense of perception takes hold. Over millennia human perception has since evolved to compensate for the lag by generating an image of a tenth of a second of the future, this is how it is possible to have fast reflexes, to catch a ball, dodge a collision, or successfully navigate through heavy traffic be it walking, cycling or via automobile. This image of the future is a type of foresight, a very real hallucination of what is to come. It's a form of *attention* carving out a space in the present of the future, a future soon to be swept into the past. Optical illusions occur when our brains attempt to perceive the future but are the result of when these perceptions don't add up, are mismatched, and are misperceived.

History of the Idea

The concept or general conceit of the halftone pattern is attributed to the British polymath William Fox Talbot, the scientist, photographer, and inventor of the calotype (or *talotype*) process. Talbot, as early as the 1850s, is attributed to inventing the idea through the practice of applying screens or veils to the photographic intaglio process. Talbot, a draftsman, wanted to find a way to achieve a less labour intensive production of paintings or drawing, more cheaply and faithfully (i.e., with mechanical objectivity), than engraving which was the dominant mode of image reproduction at the time.

In the following decades many different alternatives were proposed and experimented on that applied other types of screens or veils. The most well known was by Stephen H. Horgan for the *New York Daily Graphic*, in which the first photograph was printed on December 2, 1873 of an image of Steinway Hall in Manhattan. On March 4, 1880, titled "A Scene in Shantytown" the *New York Daily Graphic* then went on to publish the "first reproduction of a photograph with full tonal range in a newspaper" through the use of a rather unrefined halftone screen.

The Philadelphian Frederic Ives was next to successfully patent the method commercially in 1881, although he broke down the screen image into variously sized dots, he never made use of the halftone screen. The following year in England the German George Meisenbach was next to patent a halftone process based on the ideas of Berchtold and Swan, in which single lined screens were

turned during exposure to produce cross-lined effects. Meisenbach was the first to achieve any notable commercial success with relief halftones. Collaborating with Louis and Max Levy, Frederic Ives, soon after the success of Meisenbach, further improved the commercial production process by inventing a higher quality cross-lined screen. This relief halftone process had more immediate success, and the use of halftone blocks in popular journals became common practice during the early 1890s.

Lithographic halftone printing methods have followed a somewhat independent course throughout history. In the 1860s, A Hoen & Co., a Baltimore, Maryland based lithography firm founded by Edward Weber in the 1840s, concentrated on methods that allowed artists to manipulate the tones of hand worked printing stones. In 1880s Hoen was by then working on patented methods that could be applied in conjunction with either hand-worked or photolithographic stones.

Technics

Traditionally the most practiced method for creating halftone screen is known as “amplitude modulation” which produces a regular grid of dots that differentiate in size. The second most common method, known as “frequency modulation,” is used in stochastic screening. Each methodology is named by its analogous relationship to terms used in telecommunications.

The resolution of a halftone screen is quantified and measured in lines per inch (lpi), in which the number of lines of dots in one inch (dpi) are measured parallel with the screens angle. This is known as screen ruling, in which the resolution of the screen is written with the suffix “lpi” or a hash mark (e.g., 150 lpi, or 150#).

Greater detail can be achieved when using higher pixel resolution with a source file. Such increases also require a corresponding increase in screen ruling or the output will suffer from posterization (e.g., distortion) thus to produce the best quality, file resolution must always match the output resolution.

When different screens are combined, a number of aberrant visual effects can occur. Such as the overly emphasized edges, as well as moiré pattern. The problem is resolved by rotating the screens in relation to each other. This screen angling is a common form of measurement used in printing, measured in clockwise from a line moving to the left (e.g., nine o’ clock is zero degrees).

In the instance of the color halftone process additional problems can occur. For example one could use the same techniques used for printing shades of gray but in this case the different printing colour has to remain physically close to each other to create a functioning optical illusion (i.e., a single colour). To achieve this the print industry has standardized a set of angles that which result in the dots forming into small circles or rosettes.

With the appearance of computer technologies in the 1970s, a new form of digital halftoning that uses “electronic dot generators,” has made photographic halftone processes drift into obsolescence. Companies such as Crosfield Electronics, Hell and Linotype-Paul developed the technology for film recorder units that are linked to colour drum scanners. In the 1980s a new generation of imagesetter (i.e., a ultra-high resolution large format computer output device) film and paper recorders that had modified from the earlier “laser typesetters.”

Unlike the previous manual methods of analogue scanning and typesetting imagesetters could generate all the essential elements in a page including typography, photography and other graphic imagery. Widely used early examples were the Linotype Linotronic 300 and 100 in 1984, which were also the first devices to offer Postscript RIPs in 1985. Early laser printers from the late 1970s onward could also generate halftones but their original 300 dpi resolution limited the screen ruling to about 65 lpi. This was later modified and improved as higher resolutions of 600 dpi and above, and dithering techniques were produced.

All halftoning employs a high frequency/low frequency dichotomy. In photographic halftoning, the low frequency attribute is a local area of the output image designated a halftone cell (i.e., microscopic dot). Each equal sized halftone cell relates to a corresponding area (i.e., size and location) of the continuous-tone input image. Inside each cell, the high frequency attribute is a centered variable-sized halftone dot composed of ink or toner. The ratio of the inked area to the non-inked area of the output cell corresponds to the luminance or gray level of the input cell. From a proper distance, the human eye averages both the high frequency gray level approximated by the ratio within the cell and the low frequency changes in gray level between adjacent equally-spaced cells and centered dots.

Digital halftoning uses a raster image or bitmap within which each monochrome picture element or pixel may be on or off, ink or no ink. As a consequence, to emulate the photographic halftone cell, the digital halftone cell must contain groups of monochrome pixels within the same-sized cell area. The fixed location and size of these monochrome pixels comprises the high frequency/low frequency dichotomy of the photographic halftone method. Clustered multi-pixel dots cannot be augmented or “grow” incrementally but in jumps of one whole pixel. In addition, the placement of that pixel is slightly off-center. To minimize this compromise, the digital halftone monochrome pixels must be quite small, numbering from 600 to 2,540, or more, pixels per inch. Digital image processing has however enabled more complex and sophisticated dithering algorithms to decide which pixels to turn black or white, some of which yield better results than digital halftoning.

Halftone patterns are largely used in offset printing, the dominant means of commercially based and/or mass-production printing. Offset printing was first invented by in 1875 by the British Robert Barclay printing on to a sheet of tin, and later in 1903 by the American Ira Washington Rubel on paper. The most common technology for printing graphic images (e.g., typographic and photographic reproductions), involves the superimposition of halftone screens. Just as lithography created the conditions for the economic reproduction and distribution of art, from literature to photography to the unique print, so to has the halftone pattern, for it to has brought forth sweeping transformations of the perception of the image and the conditions of the observer.

About this Book

The interior of this book was printed using a 300 dpi halftone screen, with black ink on paper of the density of 80 grams. The cover image was prepared using the CMYK color model, and was printed on card stock of the density 240 grams, with a standard glossy finish. The book was bound using the perfect binding method. The typeface used throughout the book is Hoefler Text.

Lot 1 and 2



Lot 3, 4 and 5



Lot 8 and 6



Lot 20



Lot 25



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Lot 11 and 17



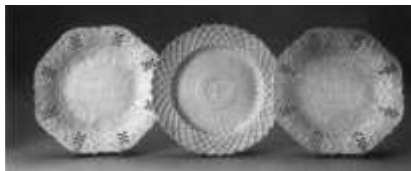
Lot 10 and 18



Lot 12



Lot 36 and 37



Lot 26, 27, 28, 29 and 30



Lot 39, 40 and 41



Lot 33, 32 and 33



Lot 34 and 35



Lot 42, 43 and 44



Lot 86



Lot 57, 59 and 65



Lot 45, 46 and 47



Lot 45, 46 and 47



Lot 116



Lot 60, 61, 62 and 63



Lot 93 and 94



Lot 45, 46 and 47



Lot 45, 46 and 47



Lot 66, 67 and 68



Lot 77, 78 and 79



Lot 83, 84 and 85



Lot 81 and 82



Lot 87, 88 and 89



Lot 90, 91 and 92



Lot 90, 91 and 92



Lot 96 and 97



Lot 99, 100, 101, 102 and 103



Lot 103 and 104



Lot 105, 10 and 359



Lot 105, 10 and 359



Lot 105, 10 and 359



Lot 113



Lot 114



Lot 124 and 125



Lot 120



Lot 115



Lot 117



Lot 121 and 122



Lot 124 and 125



Lot 127 and 126



Lot 141 and 142



Lot 128



Lot 150



Lot 143



Lot 133 and 134

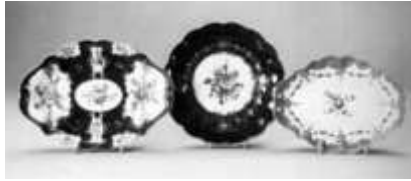


Lot 151



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Lot 144, 145 and 146



Lot 147, 148 and 149



Lot 130, 131 and 132



Lot 136, 138 and 139



Lot 153



Lot 154



Lot 155



Lot 144, 145 and 146



Lot 170, 171 and 172



Lot 157 and 158



Lot 159 and 160



Lot 161 and 162



Lot 164, 165 and 166



Lot 167, 168 and 169



Lot 163



Lot 170, 171 and 172



Lot 173, 174 and 175



Lot 179



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Sean Micka

Negotiations

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