



Belleek

UK Belleek Collectors' Group Newsletter

Number 23/1

June 2002

Welcome to The UK Belleek Collectors' Group Newsletter, Number 23/1. The plan is to send out two or three Newsletters each year with reports on meetings that have taken place and anything directly (or even indirectly) related to Belleek, together with articles and information that put Belleek in context. It is your Newsletter, and we will welcome contributions such as research, information about the Pottery, members' letters and articles, auction information, book reviews, future events, ideas, etc.

There will be a separate Newsletter for Members' News which will be prepared and issued by our Chairman, Jan Golaszewski, so please send your personal news for publication to him.

- Gina Kelland

Contacts:

Gina Kelland will compile the Newsletters, so please let her have her your contributions, comments, suggestions, criticisms, etc. email <mailto:ginak@elmtrees.freemove.co.uk>

Chris Marvell will be using his computer facilities to publish the Newsletter, which will be distributed by Chris and Bev Marvell. He is also setting up a database which will form the Group's archive, keeping a record of relevant publications and photographs (including photos etc. not published in the Newsletter). Chris's email <mailto:gb69@dial.pipex.com>

Jan Golaszewski's email <mailto:jangolly@hotmail.com>

UK Belleek Collectors' Group Newsletter 23/1

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Credits:

Photographs in this issue by Gina Kelland and Brian Scott.

The article from The Countryman was provided by David Reynolds.

The one from New Zealand Homes & Gardens by Bev Marvell.

The two on Guinness and on the Minton sale by Jan Golaszewski.

Del Domke provided the Sothebys Irish Sale results - from his Web Site:

<http://hometown.aol.com/delyicious/website/auctions/Sothebys2002.html>

Meeting Report

13 & 14 April 2002, Ongar, Essex

Hosted by Joanna Urbanek

28 members gathered on the Saturday at Mulberry House, a venue we had previously visited for our first meeting of the Millennium in March 2000. We met our Speaker Steve Weston – Chairman of the Goss Collectors' Club – and his wife Ann, and we were delighted that they joined us for an



excellent dinner after Steve's talk. We were very privileged that they brought with them a large collection of rare pieces for us to see. Some Belleek Collectors had brought Goss and crested pieces, and were able to discuss them with Steve.

Steve said it was the first time he had talked to any group other than Goss collectors, and he explained the history of Goss which is divided into 3 periods, rather like the early days of Belleek.

1st Period 1858 to circa 1887

2nd Period 1881 – 1934

3rd Period 1929 until the Second World War

W.H. Goss founded the company in Stoke-on-Trent and he made his name when he made a service for the Shah of Persia, which is currently known to be in Iran. Amongst the products made by the company there are 50 to 60 known parian figures and busts; it was famous for jewelled scent bottles and vases; also spill holders, flower baskets, brooches.

Steve Weston

Goss made eggshell porcelain – which is where the relationship with Belleek comes.

In 1863 William Bromley (Foreman) and William Gallimore (Chief Modeller) were recruited by Belleek. In all about 10 Goss workers were “induced” to go to the Belleek Pottery, though most returned to Goss after three or four years in 1866.

The list of items made by Goss is extensive.



Examples of Goss Crested and other ware

1900 – 1914 were the 'boom years' for Goss. The focus was on crested ware but they also made crosses, fonts, animals, shells (including nautilus, similar to Belleek), ink wells, ash trays, preserve jars, candlesticks, night lights, miniatures, domestic ware, World War I tanks and shells and mines, 300 regimental crests, dolls, some lusterware, etc. Apart from the ware with geographical crests, they made items showing royalty and nobility, educational establishments, religious buildings, organisations, verses and legends, emblems, Masonic (very rare), animals, butterflies, flowers, flags, christening ware, etc. They moved from enamelled decoration to transfer prints, single colour or mixed colours.



Fine Goss Cup – Courtesy one of Gina's restoration students



In 1929 the factory was sold to Cauldon Potteries. In the 3rd period they made earthenware and pottery. Some of the ware was in the Art Deco style, and they brought in a new range of buildings. The United States market became interested in Goss, for example flower girls and toby jugs.

The value of Goss wares can vary from £5 to thousands for rarities. There is a very active Goss Collectors' Club (information attached) which was started in 1970 and has some 750 members mainly in the UK. The Goss Web Site is:


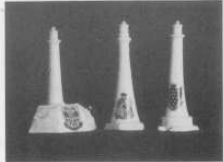




www.gosschina.com



A Veritable Plethora of Goss Pieces! Kindly brought to the meeting by Steve Weston

Some Information produced by the Goss Collectors' Club

BRIEF GUIDE TO GOSS COLLECTING

BRIEF GUIDE TO GOSS COLLECTING

William Henry Goss (1833-1906) founded the WH Goss Company of Stoke-on-Trent which existed from 1859 to 1930 producing a wide variety of china, parian and terra-cotta ware ranging from models of ancient Roman vases, to domestic tea services and many decorative items including busts. It is now recognised that these products were superior in all respects to those of an increasing number of competitors who emerged during the early part of this century.

At the turn of the century, most towns and many smaller settlements had an agent who retailed Goss products decorated with local crests. National and town crests, prominent establishments (schools etc) and personal coats of arms were used on products – some made up by the firm purely for this purpose – to be sold to visitors as souvenirs.

Over the last twenty years, crested china has become an acceptable and collectable antique range, the most sought after and therefore the most expensive being GOSS CHINA.

Items originally retailed between 6d (about 3p) and 12/6 (62p) – as collectors' items they now command between £5 (smallest models) and £80 (model of Shakespeare's House). Rarer pieces have reached four figure prices at Sothebys and Christies recently.

If you feel you would like to know more about this fascinating hobby, why not join the GOSS COLLECTORS' CLUB? It is an international organisation which specialises in furthering the interest and knowledge of the china manufactured by William Goss and his factory. It is totally non profit making and its aims are to band all Goss collectors together for their mutual benefit.

The Club also publishes a free monthly magazine which includes information, news and advice and national and regional club reports. It carries free members wants, advertising, and runs a monthly postal auction for members to buy and sell. By joining the Club, you have the opportunity of visiting regular Goss China Collectors' Fairs organised by the Club and you can also exhibit at these Fairs if you wish.

If you are interested in collecting the China manufactured by William Henry Goss then it is to your advantage to become a member of this Club. We are rapidly growing and forming regional groups which should increase the interest nationwide. Our aims are as follows:

1. To band all Goss collectors together for their mutual benefit;
2. To issue a monthly magazine including a postal auction.
3. To help individuals to acquire and dispose of Goss wares;
4. To hold regular regional meetings to enable most members to make contact with each other.



GOSS COLLECTORS' CLUB

PLEASE SEE SEPARATE ATTACHED SHEET FOR SUBSCRIPTION DETAILS



APPLICATION FORM

To be completed by the applicant and forwarded to
The Secretary, 31a The Crescent, Stanley Common, Derbyshire DE7 6GL.
Cheques etc. should be made payable to "Goss Collectors Club".

*I/We
Address
Tel. No:

apply for 'Junior/Single/Joint Membership of the Goss Collectors' Club and enclose herewith my remittance being the annual subscription. I agree that this application is subject to acceptance by the committee and should it be declined the monies will be returned.

Date of Birth if applying for Junior Membership
*delete which does not apply.



GOSS COLLECTORS' CLUB SUBSCRIPTIONS

All subscriptions are renewed in January each year. If you join the Club in January, February or March, the subscription fee is £15 for the whole year. If you join at any other time, take £1 of for each expired month.

THEREFORE IF YOU JOIN THE CLUB IN:

APRIL	YOU PAY	£14
MAY	" "	£13
JUNE	" "	£12
JULY	" "	£11
AUGUST	" "	£10
SEPTEMBER	" "	£ 9
OCTOBER	" "	£ 8

Since all memberships are renewed in January, we do not process memberships for November and December. In this case add the £2 for November or £1 for December to the fee for next year, and submit a cheque for £17 or £16.

Joint Membership (2 Members living at the same address) is £1 more than the normal subscription. Joint Membership brings full voting rights but only one copy of any Club publication.

Junior Membership is £5 for any year or part of a year.
European & Falklands Islands Members should add £5 extra.
Other Overseas Members should add £11.

* * *

FIGURES QUOTED CORRECT AS AT 1st JANUARY 2001. IF IN DOUBT CHECK WITH THE CLUB SECRETARY, ON 0115 9300441.

The Ongar Meeting Continues... Jan Golaszewski's Doulton Spanish Ware

We were joined by 8 more members on the Sunday. After coffee our Chairman Jan Golaszewski and Joanna Urbanek displayed a wonderful collection of Doulton ware. Jan said they had started collecting this type of ware – known as “Spanish Ware” – partly because of the serious lack of



affordable Belleek, and partly inspired by the various non-Belleek collections of other members. The Spanish Ware is beautifully decorated mainly with flowers, often signed. It was made in the first period at Burslem (between 1881 and 1890) following the purchase by Doulton of the earthenware manufactory Pinder, Bourne & Co. in Nile Street.

Doulton "Spanish Ware" Dejeuner Set

In 1881, Doulton's young Art Director, John Slater, developed an unusual new style of decoration to which the name 'Spanish' was given. A feature of this was exceedingly fine raised gold outline tracteries of flowers, leaves, arabesques and other motives, combined with on-glaze enamel painting and raised paste, often on a vellum or ivory background. Stipple, a brush with the finest point, was used for the finish. This style regarded as a novel Doulton speciality had a great vogue in the 1880s through to the early 1890s, keeping several Nile Street (Burslem, Stoke-on-Trent) departments busy for a long time and doing much to add to Doulton's fame overseas. John Slater won numerous awards for this work at International Exhibitions.



Doulton Burslem Mark 1882-1890

Jan and Joanna had also brought along some lovely Doulton blue & white gilded ware, though this is not in the 'Spanish' group. They distributed a history of Doulton & Co. (Ltd.) which is attached, and Jan said he hoped other members would bring some of their non-Belleek collections to share with the Group at future meetings.

Eddie Murphy said Doulton products were being made in Indonesia because the labour is cheap. He also said they were selling the Minton archive which they own, though Stoke-on-Trent council and museum hope to raise the money to save it. Paul Tubb said that Doulton moved from Lambeth to Stoke-on-Trent for cheaper labour, in the same way that they now buy in products from Indonesia.

A Chronology of Doulton and Company / Royal Doulton

DOULTON & Co. (Ltd)

1815 : John Doulton and John Watts formed Doulton & Watts in Lambeth, South London, producing a range of utilitarian salt glazed stoneware, such as drain and sewer pipes.

1835 : John's son, Henry (b.1820), joined the company as an apprentice.

1840s : an intelligent and ambitious Victorian entrepreneur, Henry Doulton manufactured sanitation wares realising the impact of the sanitation revolution about to hit London and the new industrial cities.

1853 : John Watts retired and the Doultons merged their resources to become Doulton & Co.

Late 1860s : Henry Doulton established the flourishing Lambeth Art Pottery Studio to produce more decorative wares, recruiting designers and decorators from the nearby Lambeth School of Art. Eminent long serving artists included : Hannah Barlow (1872-1906), Frank Butler (1873-1912), Eliza Simmance (1873-1928) & George Tinworth (1867-1913).

1877 : Henry Doulton cast his eyes and ambitions further afield. Together with his brother, James, they invested heavily into a medium sized/grade earthenware pottery, Pinder, Bourne & Co., Nile Street, Burslem, Stoke-on-Trent.

Henry Doulton remained in partnership till 1882 when the threat of failure and disagreements led to Thomas Shadford Pinder accepting a settlement and retiring from the business. Henry Doulton seized his opportunity to introduce radical changes thereby forming a triumvirate of geniuses :

John Cuthbert Bailey was promoted to General Manager at the age of 23.

John Slater was promoted to Art Director. He had studied at the Stoke-on-Trent School of Design and served his apprenticeship at Minton's under their distinguished French Art Director, Leon Arnoux. In 1867, John Slater was recruited by Pinder, Bourne as their Art Department's designer and manager.

Promoted to Art Director, he was encouraged by Henry Doulton to express freely his artistic talents, thus surrounding himself with one of the most outstanding teams of gifted decorators and painters in the world of ceramics. In 1889, John Slater recruited Charles J. Noke as his Chief Modeller from the Royal Worcester Porcelain Works, where he had been a modeller and designer since 1874. John Slater retired in 1914 to be succeeded by Charles Noke.

1884 : manufacture of china was introduced and perfected by John Slater.

1885 : Henry Doulton was the first potter to be awarded the distinguished Albert Medal of the Society of Arts - on 21st December personally conferred by the Prince of Wales (later King Edward VII) at the Lambeth HQ, Albert Embankment.

1887 (Queen Victoria's Jubilee) : Henry Doulton was the first potter to receive a Knighthood.

1890s : Nile Street School of Art was established..

1893 : The Chicago Exhibition - first large prominent display of Burslem wares which proved to be a phenomenal success.

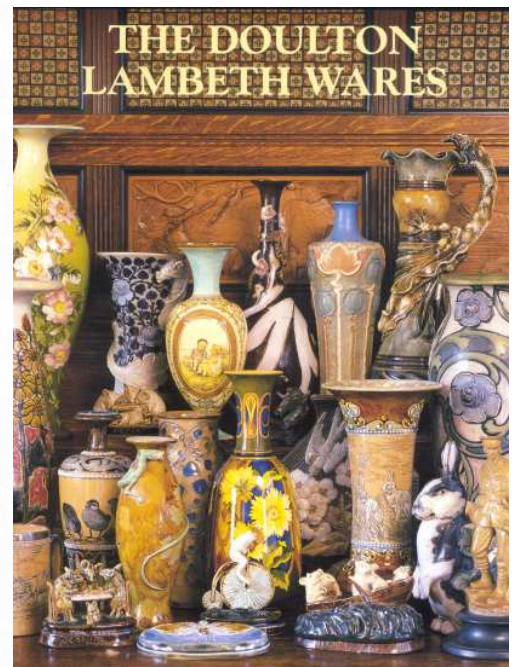
1897 : Henry Doulton died in his Kensington home after a period of illness.

1898 : Henry Louis Doulton (heir) converted the business into a limited company to become Doulton & Co. Ltd.

1901 : Royal Warrant conferred by King Edward VII.

1956 : Lambeth works closed.

It may interest keen pot collectors that an excellent new book has now been published on the Lambeth Doulton Wares. The authors are Desmond Eyles and Louise Irving. The book is published by Richard Dennis.



More on the fortunes of the Royal Doulton Company later in the Newsletter....

Hand Painted Ceramics

As well as the Doulton ware, everybody was very pleased to see Rose Wiltshire again, and to admire the ceramics that she paints in a great variety of styles. She explained her work, and how some of the different designs were achieved.

Newsletter

At Jan's request, Gina Kelland talked about two matters. Firstly she said that there were to be some changes to the Newsletter as it was proposed there should be 2 to 3 issues a year dealing with Belleek and related information, plus a separate issue with Members' News. A leaflet was distributed to those present and was to be posted to other members explaining that Gina will compile the Newsletter and Chris Marvell will publish it using his extensive computer facilities, and Jan will continue to be responsible for the Members' News section.

Proposed meeting

Secondly Gina asked if members would be interested in a meeting at Portmeirion Village – an idea that Joanna and Gina had thought of separately! She explained that her initial researches had shown it was expensive though it might be possible to stay less expensively at Bangor. It is also quite a distance from some of our members. About half of those present were interested so it will be considered further, but if not enough would attend for a full meeting then maybe a group visit will be arranged. If anybody wants any more information, or wants to express a view on the proposal, please telephone or email Gina.

Research

Brian Russell said he was putting together an article on his and Pat's researches into Belleek diamond registration marks at the Public Records Office. Everybody welcomed this, and Jan said Gina hoped in due course that she would be able to capture all the research over the years by Group Members.

Belleek Exhibition in the US

Francis Kiddle said he had visited the Museum of Art in New Orleans and found they were holding an exhibition of Belleek. There were some 250 pieces, the collection of a lady who had died a couple of years ago and left it to the Museum. He said he would prepare an article for the Newsletter about it.

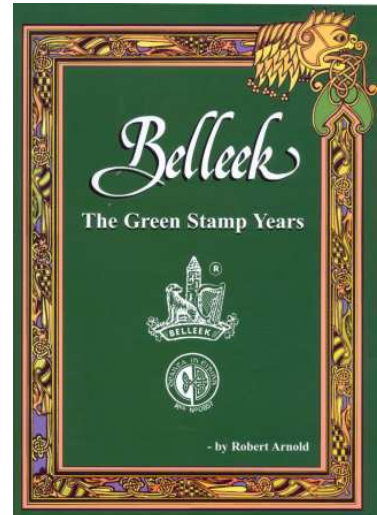
The Internet

Simon Whitlock said the Group's web site was up and running and had registered about 350 visits. There are links on Brian Graham's and Del Domke's sites, and it was proposed to put the Newsletter on the site and Gina's Index to The Belleek Collector. Simon hoped to build up a library of information. Chris Marvell said the Newsletter will initially be posted to members, but there will be the option of receiving it by email; he asked for all members on email to ensure he had their addresses.

New Belleek Book

Eddie Murphy said that a new book was about to be published on Belleek – "The Green Stamp Years, 1934 to 1970" by Robert Arnold (son of Cyril Arnold). Jan agreed to arrange copies for members who requested them.

The new Robert Arnold book is now available (and the Collectors' Group will have copies available). This book, which concentrates on the personalities and life and times of the Belleek Factory and its community over the turbulent years of 1934 to 1970, rather than the parian and earthenware actually produced, is sensitively written and contains valuable source material for researchers into Belleek history. It is a good read and many of our group will know the people (or their families) that are described in the book. It is extremely interesting to note that the Belleek Factory kept its head above water and sustained the community in Belleek over this period while other factories succumbed to the economic pressures of the times.



Robert Arnold's new Book

Forthcoming Events:

6/7 July, AGM at Latimer. The following week the American tour will take place in Ireland, and some members will be attending.

19/20 October, meeting at Adlington Hall in Cheshire

Patt Fox Award

Tony Fox and the Group remembered his wife Patt and other members sadly no longer with us. This year's Award was presented to Karen Kincheloe by the previous recipient Joanna Urbanek. Karen was overwhelmed and spoke of her great affection for Patt and her memories of joining the Group and the friendship always shown to her by everybody. She was proud and thrilled to be presented with the Award, a cut glass Thistle Vase.

Karen Kincheloe receiving the Patt Fox Award from Tony Fox



Belleek Earthenware – Neville Maguire

After an excellent Mulberry House lunch, Neville Maguire spoke about Belleek Earthenware in a talk entitled "A for Asylum, B for Belleek, C for Clarity". He began by saying there were two strands of approach, one was the romantic fantasy which led to fiction. Most studies of Belleek fell into this category. The other approach was rational realism and this led to fact. He said he wanted to revisit his Convention talk and examine it with this in mind. He then gave the speech which was accompanied by the slides he showed at the Convention, and he gave an up-date as his perception had changed since then in the light of further knowledge. He felt that a lot of the research is not accurate particularly because of the lack of records and the romantic fantasy approach, and he felt it best to remain healthily but positively sceptical about what people say. He said there was a mythical rose-tinted view of the early years and he pointed out that the production of parian was not the sole

aim of the pottery: earthenware was practical to manufacture because it could be placed in the cooler outer areas of the kiln whilst the parian was in the centre.

The main outlet for earthenware was the local area. Belleek also made stoneware, terracotta, and bone china in the early years. Neville showed slides of his Belleek earthenware collection, including a coloured Thorn plate, Melvin ware, transfer printed ware, sponged ware, ewers, chamber pots, sanitary ware, kitchenware such as jelly moulds, religious items, pub items, etc.



Examples of Belleek Earthenware supplied by Neville Maguire

He stressed the need for further research. He said the Belleek pottery was not isolated, and had connections with other pottery centres in Southern Ireland and on the mainland. He showed there were connections with Worcester, Goss, Minton, etc., and that some of the foremost people of the time were involved. In fact Kerr and Armstrong had both been at Worcester together before and sought out materials from Ireland and the Belleek area especially in the early 1850s. To suppose that the Belleek pottery was a sudden, individual and local adventure was far from the truth and that in fact the first thirty years of the pottery it was known as David McBirney & Co. and it was they who had a pottery situated in Belleek. He said some further detailed research could be done on movements of individuals between potteries. There needed to be a move from the asylum of recent writings on Belleek that led to fantasy, a concentration on Belleek and a clarity from a rational realist approach. He also mentioned that the title of the talk referred to the letters of A, B and C that were found on Melvinware and that these were brought in by the Government for domestic items during the Second World War as part of the war effort and were not originated by the Belleek pottery.

At the end of the weekend, as a token of our appreciation, Joanna Urbanek was presented with the 1971 Belleek Christmas plate – the Celtic Cross (with its original box and explanatory leaflet).

Joanna responded with this message

A big thank you to members and friends, old and new, for attending the recent meeting in Ongar, on April 13-14th. It was another special weekend at which everyone made their unique contribution. Mulberry House offered us even better facilities than last time. Incidentally, I have already made enquiries for a possible meeting in 2004, D.V.

Our speakers and displays were varied, illuminating and, may I say, downright smashing! These were greatly appreciated, from feedback received, to date. I have sent special thanks to Steve and Ann Weston for giving up a Saturday afternoon and evening to be with us.

Thank you so much, to the Group, for your kind gift of a Belleek Christmas Plate, which is already on display, and can be viewed, if anyone cares to call in!

Also many, many, thanks to our Chairman, Jan, without whose advice and support, I know, the Group would not function in such a splendid way!

With good wishes to all,

Joanna

P.S. If anyone reading this has not yet attended a meeting, a warm welcome awaits you!



Belleekers enjoying themselves at the Ongar Meeting



Belleek in New Zealand

SHAMROCKS AND SEASHELLS

Any reminder of home brings a smile to Irish eyes and the most avid collectors of Belleek usually turn out to have Irish roots.

Extravagant and often quirky in its design and glowing with a soft iridescent lustre, Belleek china was inspired by marine forms and by nature. The popular 'Neptune' tea ware, circa 1910, has seashell feet and coral patterns. 'Shamrock' is the most famous of the nature patterns and is often set on a basket weave background.

The distinctive surface comes from local clay that produces the translucent white porcelain called Parian.

Aucklander Marie

Billington is closer to the famous Irish pottery than most. She was born a few kilometres from the village of Belleek in County Fermanagh, Northern Ireland, although she has long been a Kiwi.

A visit to County Fermanagh started her collection. She was given a 'Shamrock' teaset and then two 'Shamrock' mugs that had belonged to her grandmother. The mugs, one with a white handle and the other with a brown handle, carry the "Second Black Mark" which dates them between 1891-1926. From there Marie learned about the seven different marks of the Belleek periods, from 1863 to the present, and her collection grew.

Marie runs The Curio Box at Orewa Beach and sells china, glass and

ABOVE: Marie holds a cup and saucer in the 'Limpet' pattern that carries the Belleek Fifth Black Mark, meaning it was made 1955-1965. For sale for \$145. The rare 'Echinus' teaset that Marie bought at auction in Dunedin.



collectables. But it is Belleek that fills her china cabinet at home and sends her on collecting missions around the country. Most of her own Belleek pieces are labelled "Sorry, not for sale", but she does have some Belleek in her shop.

"I once flew to Dunedin for an auction because I saw in the catalogue a set of beautiful 'Echinus' tea ware in pink tint. I was very nervous as I had never before spent a lot of money on Belleek. I was lucky because the teapot, sugar bowl and cream jug came up as one lot and then the matching tray came up separately. I paid a total of \$1750 and the set is now worth about \$3500." (Sorry, not for sale.)

Marie has owned more than a thousand pieces of Belleek at different times, including three teasets.

Belleek is also famous for its decorative baskets, often with lids, produced from 1863 when the pottery began. They are highly sought after and difficult to find in perfect condition. □

Waikato reader Jan Wright searched the internet to find out about the history and value of her inherited piece of Belleek. Her search led to the website www.ladymarion.co.uk where she found Lady Marion Langham, a British expert who has written books on Belleek. E-mails were exchanged and photographs sent and the expert opinion came back: "Your piece is called the Imperial Centre Piece and the mark is Second Black Mark (1891-1926). The actual date would be nearer 1891 but it is difficult to give exact dates. It is a VERY rare piece. I know of only three examples." Lady Marion told Jan the insurance value of her treasure is around NZ\$12,000.



This article was found by Bev Marvell in an issue of New Zealand Homes and Gardens (while reading it in a coffee shop!). I'm sure the several mistakes made by the author of this article will quickly be spotted!

It seems that there is tremendous interest in Belleek collecting in New Zealand (although this was not at all reflected in its abundance in NZ Antique Shops). Those who frequently look at Ebay will have noticed quite a few good quality pieces of Belleek being sold by the New Zealanders; not to mention one or two dedicated Ebay Belleek purchasers based in NZ.

There is to be a mini-convention in New Zealand, later this year, which will be attended by Marion Langham and Norman Huntley.

There are now some avid collectors in New Zealand and it's certainly worth a look at their internet site at:

www.belleek.co.nz

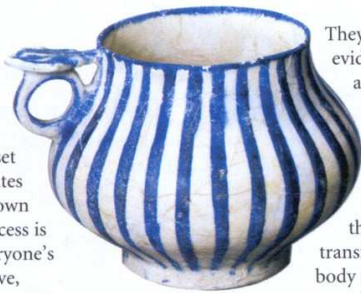
The Ashmolean Museum, Oxford

A plethora of pots



When James, Duke of York (the future King James II) inaugurated the Ashmolean Museum on 21 May 1683, he did more than open a new institution to the public: he set in train a process that resonates today in museums up and down the country, where public access is the most potent item on everyone's agenda. Under a new initiative, named PotWeb, details of the Museum's outstanding ceramic collections (constituting perhaps the largest single class of material held there) are now being made accessible through the Internet to an audience that is worldwide in scope and virtually limitless in number.

The scheme owes its inception and its continuing development to Maureen Mellor, a ceramics specialist, author of several dozen works on pottery, and now PotWeb project coordinator. The raw materials for Maureen's initial researches, made up of a few hundred intact or reconstructed vessels and several tons of potsherds from local excavations, posed a particular problem of presentation.



ABOVE AND TOP: *Bowl and tankard from Iran, c. AD 1225*

BELOW: *Maiolica plate showing Hercules doing battle with the Hydra, workshop of Giorgio Andreoli, Gubbio, Italy, c. AD 1520*

They embody a vast amount of evidence that is vital for archaeological interpretation, while being wholly indigestible to the non-specialist. By recording this information on a database that can be interrogated via the Internet, Maureen is transforming a hitherto intractable body of material into a dynamic and user-friendly public information resource, freely accessible to specialists, students and general interest groups, to practising potters, amateur collectors, social historians and others.

Now, with the cooperation of curators throughout the Museum's specialist departments, the horizons of the project are being widened enormously. The Ashmolean holds world-class ceramic collections, from the earliest pottery-making cultures of the Near East and Europe, through the classical period in Greece and Rome, to the European porcelain industries of more recent times. It also has extensive holdings from the Islamic world, from China and Japan. All these riches are scheduled for ultimate inclusion on PotWeb, which will become a truly international treasury of words and images celebrating the potter's craft.

So what will the Internet user find on the website? Already online are several hundred vessels from the pilot study presenting a dazzling overview of the techniques of production and decoration deployed by potters over the past 1,000 years, all illustrated with newly commissioned images. Two further phases are anticipated in the project's development. In the first of these, the data will be configured to form an interactive educational package, presenting 15–20-minute study modules that will allow teachers without the benefit of access to primary material to utilise

the Ashmolean's collections in their instruction and to tailor the information available to suit their own needs. Selected images will be complemented by detailed information on production techniques, distribution and historical context; scientific analyses will form the basis of modules on dating, clay sources and vessel usage. Detailed collection histories will accompany those vessels that came to rest in the Museum via the collector's cabinet (almost as many items in the collection owe their preservation to the art market as to the excavator's trowel).

Underlining the wide appeal and the easy accessibility of this wealth of information, the project's funding base is broad, from academic research grants to sources that acknowledge the wide public interest in ceramics as witnessed by popular television programmes such as *Time Team* and *The Antiques Road Show*. Private collectors and business sponsors, as well as trust funds and special interest organisations, have all contributed generously. In order to maintain its initial momentum on this broad front, PotWeb still needs to raise £500,000.

Finally, bringing the benefits of PotWeb back to the Museum, visitors to the ceramic displays will in the future be able to interrogate the database to enlarge their appreciation of the exhibits and to learn about the further resources that are held in reserve. Having circled the world, PotWeb will enrich any visit to the Ashmolean, where the ceramics themselves – some of which have been on display ever since that royal opening in 1683 – will continue to attract the admiration of the Museum's visiting public.

Arthur MacGregor
Department of Antiquities,
Ashmolean Museum, and PotWeb's
project director. For information, visit

<http://potweb.ashmol.ox.ac.uk/>



Join Ashmole's Potters

A group of individual and corporate supporters of PotWeb who are helping to make this exciting project possible.

Already underway, PotWeb needs to raise £1.1 million to fully realise its potential. No funding is available from the University.

The three levels of membership reflect the ancient distinctions within the potters' trade:

**Master Potters Journeymen Potters
Apprentice Potters**



All Potters receive a regular PotWeb newsletter and update on the website. Masters' and Journeymen's activities can include study courses at the Museum, college lunches, collaborative exhibitions, links to the PotWeb website and recognition within the Museum.

Please enroll me as an **Apprentice Potter**

I enclose a cheque payable to the Ashmolean Museum for £20 or more representing one year's levy.

or please debit my Visa/Mastercard/Access/American Express credit card with £ (€20 or more)

Card No.

Expiry Date Signature

Please send me further details about **Master Potters & Journeymen Potters**.

Mr/Mrs/Miss:

Address:

Postcode/Zip:

Email: Telephone:

Please return to The Potters' Secretary, PotWeb,
Ashmolean Museum, Oxford OX1 2PH
Tel: (01865) 288073 email: PotWeb@ashmus.ox.ac.uk



The Ashmolean Museum was founded in 1683 to house the collection of Elias Ashmole, an antiquarian scholar who had studied at Brasenose College, Britain's oldest public museum, the Ashmolean is part of the University of Oxford. The Museum houses some of the finest ceramic collections in the world.



Now the Ashmolean is launching an ambitious and pioneering project for the 21st century - PotWeb - to create an interactive online catalogue of its entire ceramics collection.



Dr Christopher Brown, Director of the Ashmolean:

'My vision of the Ashmolean is a collection open to all and PotWeb is exactly the kind of innovative use of technology that gives reality to this dream.'

THE ASHMOLEAN MUSEUM

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The Ashmolean

PotWeb
Ceramics online
@ the Ashmolean Museum
The University of Oxford



PotWeb.ashmol.ox.ac.uk

The Collections

The Ashmolean's ceramic collections span ten thousand years of history and are among the finest in the world. Great collectors such as C.D.E. Fortnum and Gerald Reitlinger have presented their collections to the Museum, continuing the tradition begun by Elias Ashmole in the 17th century.



Oriental & Islamic

Chinese Greenwares and one of the world's finest collections of Japanese export porcelain complement the concise but comprehensive collection of Islamic pottery from the 9th to the 18th century.

Europe from 1500

Outstanding collections of Italian maiolica, English delftware and Staffordshire saltglaze precede those of Chelsea, French and German porcelain, and early polychrome Worcester. British 20th-century studio pottery by Bernard Leach and others echoes the traditional skills of earlier potters.

A project for the 21st Century

PotWeb is an exciting and innovative initiative putting the Ashmolean at the forefront of the Internet revolution. The project aims to present and explain the Museum's ceramic collections to a world-wide audience. Eventually, links with other museums will build PotWeb into a unique global resource.

PotWeb will provide a wealth of information for archaeologists and



historians, designers, craftsmen and collectors.

Many items which cannot be displayed at present

will be made accessible for the first time.

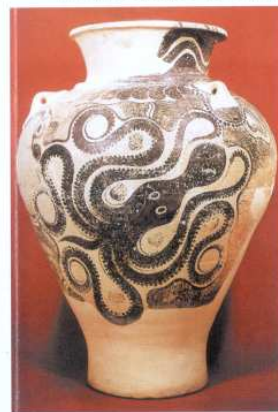
In addition to full details of the vessels themselves, PotWeb will provide information on the contexts in which they were produced, traded, used and collected, combining cultural and

social history with the ceramic data.

The online catalogue will be fully illustrated and supported by a powerful computerised database, bringing together the fruits of fifty years of historical and archaeological research.

Together these resources will form the basis of a wider interactive educational package for students of the decorative arts and archaeology, with supporting resource packs.

An exciting new interactive facility will also be made available within the Museum for the use of visitors and researchers.



Early Europe & Near East

The comprehensive array from some of the earliest pottery-making cultures includes pots from Egypt and Nubia, the Near East and Prehistoric Europe.

Classical to Medieval

The splendid classical collections from Greece, Rome and Byzantium contrast with the highly accomplished work from Anglo-Saxon and later Medieval England.

Sothebys Irish Sale 2002

Bev and I were out to enjoy ourselves at the Irish Sale. Whether or not we bought anything, it was going to be an event – a Belleeking event! We had made our arrangements in advance (by email) and Jan had arranged our evening get-together for the Wednesday. Viewing was on Wednesday – the sale on Thursday.

To explain to the uninitiated; we have had some really great times associated with the yearly Sothebys Irish Sale. In past years, this has involved the viewing of the Belleek in the hallowed atmosphere of venerable Sothebys on Bond Street, the excitement of the sale with whole rows of Belleekers (somehow managing never to bid against each other, but with most of us coming away with something) and (on one memorable occasion) all of us catching a bus back to Victoria and an excellent Lunch at Marion's flat (Cooked by an excellent chef, Marion's Chris). The event has become quite a social occasion for us.

The question was: could this year's sale be as good? It was at Sothebys' new location: Olympia. The catalogue looked excellent, the best for many years - but could the sale meet our (high) expectations?

Well the answer was emphatically, *yes*. Strangely, one might call the sale itself a failure; if feeling unkind, you could even say "fiasco". We will remember this sale, not because of the fantastic Belleek, for fantastic it was, but for the intrigue which permeated the whole proceedings. You may be mystified by this, but read on – all (or nearly all) will be revealed!

As I said, our foray to Olympia was meticulously planned. We had made our arrangements by email and telephone and we had arranged to meet up at Sothebys on the Wednesday around lunchtime for some hours of viewing the auction, followed by several hours more of... socialising – actually this involves (as always) a good few pints of Guinness: even though the London variety can never quite match that in Belleek (or Dublin for that matter) – it's the atmosphere, you know! The contingent of Belleekers were Jan, Roy and Neville, and Simon (who joined us on the sale day, Thursday), Paddy and Tracy and of course us two (Chris and Bev).

We had arranged to meet at Olympia itself, which (it turned out) is not exactly a very accessible Location. We had a hotel within 20 minutes walk, so, as it was a beautiful day, we walked to Sothebys. It was clear even on arrival that Sothebys were going to have trouble matching the *ambience* that the Bond Street sales always oozed: we went in and presented ourselves at the smart reception desk.

"Irish Sale, please", I announced.

"Oh, you want Sothebys", replied the receptionist.

"Isn't *this* Sothebys?" I asked, now a bit unsure,

"Oh yes, it is. Just go down the corridor and take the lift to the second floor"

Uncertainly Bev and I followed the instructions and found on the second floor a large, plain area, partitioned off with room dividers: this was Sothebys Olympia – I felt a slight sense of foreboding – this was certainly no Bond Street! Fortunately, there was a good looking café and great! – Paddy and Tracy were already there – and there, gleaming in immaculate display cabinets, was ALL THIS BELLEEK!

True to our now well-honed sense of priority, we immediately took refreshment in the café, Paddy and Tracy taking a break from their viewing – very nice cappuccino and cakes..... then we turned our attention to the Belleek. There were hundreds of lots and there were clearly some excellent and very rare pieces. As we viewed, Jan and Roy joined us, which event occasioned another refreshment break! All in all, we needed the full time available to inspect the lots thoroughly – we just had a short break for a late lunch at a somewhat strange Persian (I think) café opposite the Olympia exhibition hall – this just confirmed my belief that very few of the people you meet in London actually speak English – and the food was... well, *interesting*.

As I continued viewing, I became aware of two tall youngish men talking to the man who I had identified as the Sothebys auctioneer: they were evidently Americans (from their accents) and what's more (from their questions to the Sothebys man) they clearly had a great interest in the sale – in fact they were the mysterious sellers of the major proportion of the lots on offer. This *was* interesting (although I would like you to credit

me with not attempting to eavesdrop on their conversation) and I could not help (honest!) overhearing some of what they said:

“Gee, it looks even better than it did on our sideboard”, said one

“Yes, we think we can present the lots very well here”, said Sothebys

They were referring to a fantastic earthenware plaque, decorated in colours with the ‘Limoges’ decoration. I butted in, unable to contain myself:

“So these are all your pieces?” I asked one American

“Yes, a lot of them...” he replied

“I hope you don’t mind me asking, but why are you selling them?” I blurted out.

He was a bit taken aback, but it transpired that the collection had been their father’s and since they had no real interest in collecting, it was being sold as part of their father’s estate.

“It looks great - It’s certainly well presented”, I continued, gesturing at the lines of showcases.

“Yes, Sothebys have done a great job”.

The Sothebys man smiled, unaware of the storm clouds which were gathering. I didn’t want to spoil the happy atmosphere by voicing my opinion that the Olympia venue was not a patch on Bond Street!

I left the three to their conversation, catching one more exchange as I walked away:

“What about Ebay, though? What do you think of that”, enquired an American.

“.....oh, yes.”, the Sothebys man regained his composure:

“They’re alright for *some* things, Ebay has it’s place, but they can’t match this sort of presentation – and the *atmosphere* in the saleroom....”

He tailed off, leaving his appreciative audience of two to imagine the excitement and the hushed but businesslike auction room – yes, it was obvious to anyone: Sothebys could *always* outdo Ebay when it came to the ‘classy’ pieces.....

We adjourned for our pint (or four) of the black stuff at a conveniently located pub, just down the road from Olympia. Remembering, only when urged by Jan, that we had our dinner arrangement in less than 15 minutes, we ran for the Olympia Tube and arrived (only 10 minutes late) at Oxford Street to meet Gina at our Greek/Turkish restaurant dinner venue. Joanna joined us a bit later and a very happy and talkative dinner was enjoyed by the members of the UK Belleek Collectors’ Group (Irish Sale Division).

The evening ended with more Guinness (what, is this becoming a touch predictable?) and more lively discussion on the likely outcome of the sale.

The day of the sale dawned. No hangover.... Good, I was a bit worried that glass of red wine at the restaurant might have had an adverse effect (on the Guinness!). The day’s first hurdle overcome.... now for breakfast: no perhaps *not* the full English (a bit greasy in the circumstances) – I’ll just have a bit of toast..... Then the anticipation-filled 20 minute walk to Sothebys with Paddy and Tracy – it’s a fantastic day, hot and sunny; yes, really hot! We arrive at the saleroom in plenty of time, Jan and Roy arrive a bit later and who else is there? Well, Norman Huntley and Colin Strong, another Belleek Group member are already there. Neville arrives with Simon. Marion Langham, we know, is in France and can’t be there, but we suspect she’ll be bidding by Telephone.

Apart from the eight Belleekers we already knew about and Norman and Colin, there is only a handful of other people in the room, including the two Americans I met at the viewing. It’s suspiciously quiet – almost eerily so, in fact - not at all like previous Irish Sales I remember at Bond Street. There are five or six telephone bidding positions in the saleroom but only two are manned. The auctioneer arrives with his clerk. The atmosphere grows tense. The sale begins.

“Lot 1..... A Shell Sugar and Cream...”, the auctioneer begins.

There is silence in the room. No-one bids. We wait.

“Unsold”, the gavel comes down.

“Lot 2... ..unsold”

“Lot 3... ..unsold”

“Lot 4... ..unsold”

We shift in our seats, I look round – no-one is bidding!

Is that a suspicion of perspiration on the auctioneer’s brow? It should be: by lot 10 it is apparent that he is proverbially ‘flogging a dead horse’ – what on earth is happening? I look round in alarm – Roy taps me on the shoulder with the information that only four lots in the first twenty have sold – the sale is a disaster! Well, looking on the bright side, I think, maybe I’ll actually get the lots *I* want to bid for.

This, of course, is not to be! As a clear proof of ‘Sod’s Law’, I present my hypothesis on: ‘*Frantic-Bidding-for-the-lot-I-was-going-to-bid-on*’. This is of course the well known and many-times-observed phenomenon, that, even in a sale where no-one is remotely interested in *any* lot; as soon as the auctioneer gets to the lot *you* want, then everyone else in the room bids! In fact they bid so avidly that you don’t even get a chance to raise your hand – you might as well have stayed at home! This proved to be the case with a nice Shell Pattern sugar, Lot 26 (which *nearly* matched some Shell Pattern pieces I already have). Thus I was yet again thwarted in my attempts to assemble a Dejeuner set! Of course, in a more positive light, it could just be that I have very good taste, which is (naturally) matched by the preferences of other excellent Belleekers – yes, this is a *much* better explanation....

The sale continued. The Americans were by now getting distinctly edgy. Roy was positively gleeful in his continuing reports – “He’s only sold 40 lots in the first 120” – this was actually an improvement on the way the sale had started, but it clearly wasn’t good news for the American sellers *or* for Sothebys.

At last, we came to the lots that I was determined to make a good effort for (‘Sod’s Law’ or no): the Chinese Teaset! Unforgivably in my view, the Dejeuner set had been split into two lots: the tray and the remaining pieces. The tray came first. I was determined. Bidding was fierce (again proof of my previous observations) but eventually I was successful – I got the tray (but for a LOT of money!). I was aware that Bev was giving me that “I don’t think you’d better spend any more money” look, but the next lot was the rest of the tea-set – I had to try and get it to keep the set intact! Unfortunately, this was not to be: the bidding went up over £4000 to nearly £5000 – much too expensive – I gave up. A shame, but no doubt some other collector would be very happy (or maybe not - it *was* awfully expensive!).

Keeping in my mind that I had already spent quite a lot and we had now become accustomed to the lots not reaching their reserves (and therefore remaining unsold), the next thing that happened was a complete surprise:

“Lot 183, A Prince of Wales Ice Pail”, announced the auctioneer.

I was watching with interest, I have always liked this piece, even though the lid of this one was considerably damaged and clumsily restored.

“*Selling for £300*”, intoned the Auctioneer – I looked at Bev – she whispered: “He’s made a mistake – the estimate’s £4000-£6000 – he *can’t* sell it for £300!”. A long pause, then someone in the room made a bid; then a few more sporadic bids...

“*Sold for £700*”, concluded the Auctioneer.

We were aghast. I would have had it for that! So would most of the other Belleekers in the room. What was going on? Why the sudden 'give-away'? There was no time to discuss the issue, because the sale was continuing.

A few more lots sold (or rather, failed to sell) – we settled back in our chairs to the normal routine and relaxed until....

“Lot 200, A Figure of Erin.... *selling* for £600...”

“Shall I bid?”, I asked Bev, hesitantly.

“YES!”, she replied at once, her eyebrows raised, now giving me the “don’t be such a fool” look.

I bid, and carried on bidding, eventually getting the lot for £1600. Now this is a lot of money and what’s more, I didn’t come to the sale with any intention of buying an ‘Erin’ but this was a bargain and I just couldn’t pass it by!

The amazing ‘bargain lot’ phenomenon happened only once more, and even though I bid, I didn’t get it – by now, the other people in the room were well aware of these potential bargains – the beautiful painted earthenware plaque, the one I had heard the Americans discussing the day before, also went for a low price – to a very happy Belleeker!

Oh yes, the Bronze Crouching Venus. I remember that another one of these, reputedly unearthed by Tom Dooley in County Donegal, sold at a previous Sothebys Irish Sale for around £17,000 – it was (then) a unique piece! Well, it’s not unique any more – this second (second of many?) Bronze Crouching Venus failed to sell.

As the sale drew to a close I was aware that the Americans had already left the auction room. We waited for the lots of Belleek to come to an end and then adjourned to the café for a cup of Sothebys cappuccino and a sale ‘Post Mortem’. Bev and I found Neville and Simon already there....

“So you’ve finally arrived – it’s been like ‘East-Enders’ in here – you’ve missed the fun!”, they announced. Yes, it was true, the Americans were still remonstrating with the Sothebys auctioneer – clearly the sale hadn’t come up to their expectations – so many lots were unsold that it looked like the Americans would owe Sothebys money rather than the other way around. Privately I wondered if the auctioneer was being forced to eat his words with reference to Ebay! It seemed that during the sale, once they had got wind of the mood of the day, and not wishing to take large unsold pieces back to the USA, the sellers had instructed Sothebys to disregard their reserve prices on some large pieces! Had they chickened out in the face of the massive indifference of the British Belleek-buying public? I wasn’t sure that they would be pleased with the results of their precipitate action: they didn’t any longer have to take the pieces home with them, but they only made around £3500 on those three ‘bargain’ pieces instead of their expected £12000!

Because there were unsold lots, and because the sellers were present, there was now the possibility of negotiating to buy some of these lots – a scramble of dealers, collectors and Sothebys employees ensued. When asked if one could buy an unsold lot, Sothebys would give the reply: “Make me an offer.” Several of the dealers present and some of the Belleekers made successful post-sale offers.

This ‘horse trading’ continued for an hour or so after the sale. We drank a lot more Sothebys cappuccino and watched these proceedings with interest. The sale was clearly a disaster for the sellers. It was most uncomfortable for Sothebys because, firstly they had not been able to demonstrate their superiority over Ebay as a way of selling Belleek; secondly, had not really impressed those present with Olympia as a venue, and finally (and damningly, in my view), they had failed to justify their increasingly exorbitant charges both to sellers and buyers. True, the Auction Catalogue was excellent, one of the best I have seen; the publicity for the sale had been very good, the presentation of the lots was great and all aspects of the sale were well run. In spite of this, the strong feeling of the collectors I talked to, was that both the buyers’ premiums and the pre-sale estimates were too high, and this was now putting people off from buying in a big way!

For the collectors, it was mixed – there were a few amazing bargains, some rare and excellent pieces which went at or below their ‘market’ prices and a lot of pieces which they had a chance to examine and then went unsold at the sale. For the dealers, there was plenty of opportunity to acquire a lot of stock if they were prepared to pay the sellers’ reserve prices: there was not very much competition for most of the lots that actually *did* sell. And finally, for us Belleekers – well, it was a fantastically interesting and enjoyable couple of days! I can’t guarantee that these antics in the saleroom will be repeated next year, but I for one wouldn’t want to miss it, if there were any chance of a half as interest-packed sale.

What more could you ask? Good friends, fantastic Belleek, excitement, intrigue, lots of Sothebys cappuccino, some ...er... *interesting* Persian food, gallons of Guinness and (maybe almost as an aside) the chance to buy some of the best pieces I have seen in many years – I heartily recommend the Irish sale to all Belleekers!

We concluded our trip with an afternoon visit to Covent Garden in the beautiful sunshine and later an excellent Chinese meal in Soho’s Chinatown.

The pre-sale estimates were high and the majority of the lots failed to meet their reserves, which seemed to have been set at one bid below the low estimate for each lot. Is there a message for us here? Has the World now come to the realisation that Belleek is over-priced? Has the market in Belleek crashed? Well, I don’t think so. There is no doubt in my mind that the overall market in most antiques has now slowed down a bit, following September 11th last year, with the American interest suffering the most. This is surely a temporary effect and it has had the result of making collectors more ‘fussy’ – the really good pieces still sell well but the lesser or restored pieces don’t. This seems to have been demonstrated by the results of this Irish Sale.

- Chris Marvell

For those of you who want the full results of the sale, Del Domke has them on his Internet site. For those still not ‘connected’, Sothebys will no doubt be publishing the results in printed form – in time. The following is a complete list of results, but lacks detailed descriptions of each lot:

Sothebys Irish Sale Results 2002

NOTE : If "f" appears (next to the 'LOT' Number) :These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on both the hammer price and the buyer's premium of 17.5%.

** Represent Lots which were withdrawn, passed, or unsold as of the publication of this list !!
Prices realised include the buyers’ premium of 17.5%

Lot# 1: f - A Belleek 'Shell' sugar bowl and cream jug, D601/2, First Period (1863-1890) 600-800 GBP Realized : **	D1752, Second Period (1891-1926) 500-700 GBP Realized : **	D47, Second Period (1891-1926) 200-300 GBP Realized : **
Lot# 2: f - A Belleek 'Thistle' teapot and cover, D780, Second Period (1891-1926) 200-300 GBP Realized : **	Lot# 8: f - A Belleek 'Panel' vase, D158, Second Period (1891-1926) 300-500 GBP Realized : **	Lot# 14: f - A Belleek pierced flower pot, D49, Third Period (1926-1946) 150-200 GBP Realized : **
Lot# 3: f - A Belleek 'Shell' flower holder, D1012, First Period (1863-1890) 200-300 GBP Realized : **	Lot# 9: f - A Belleek 'Indian Corn Spill' vase, D190, First Period (1863-1890) 400-600 GBP Realized : **	Lot# 15: f - A Belleek 'Celtic' low fruit dish, D1512, post 1926 600-800 GBP Realized : **
Lot# 4: f - A Belleek 'Crate' biscuit box and cover, D707, First Period (1863-1890) 700-900 GBP Realized : **	Lot# 10: f - A Belleek 'Fish spill' vase, D184, First Period (1863-1890) 500-700 GBP Realized : 528 £	Lot# 16: f - A Belleek 'Grass' covered muffin dish, D752, First Period (1863-1890) 400-600 GBP Realized : 493 £
Lot# 5: f - A Belleek 'Mask' powder bowl and cover, D1547, Third Period (1926-1946) 200-300 GBP Realized : **	Lot# 11: f - A Belleek 'Grass' tea kettle, cover and stand, D751/1405, First Period (1863-1890) 1,500-2,000 GBP Realized : **	Lot# 17: f - Two Belleek 'Irish pots', D205/207, Second Period (1891-1926) 200-300 GBP Realized : **
Lot# 6: f - A Belleek 'Shamrock' butter tub and cover, D1320, Second Period (1891-1926) 250-350 GBP Realized : 282 £	Lot# 12: f - A Belleek 'Shell' dish, D26, First Period (1863-1890) 100-150 GBP Realized : **	Lot# 18: f - A Belleek 'Straw basket' flower holder, D79, Second Period (1891-1926) 200-300 GBP Realized : 211 £
Lot# 7: f - A Belleek hexagonal vase,	Lot# 13: f - A Belleek flowered pot,	Lot# 19: f - A Belleek triple flower holder, D172, Second Period (1891-1926)

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400-600 GBP
Realized : **

Lot# 20: f - A Belleek egg holder,
D621 (Holder), First Period (1863-1890)
350-450 GBP
Realized : **

Lot# 21: f - A Belleek 'Crinkled' flower pot,
D212, Second Period (1891-1926)
200-300 GBP
Realized : **

Lot# 22: f - A Belleek 'Tridacna' coffee pot
and cover,
D1346, Third Period (1926-1946)
300-400 GBP
Realized : 329 £

Lot# 23: f - A Belleek 'Ivy' milk jug,
D238, Second Period (1891-1926)
100-150 GBP
Realized : **

Lot# 24: f - A Belleek 'Neptune' teapot and cover,
D415, Second Period (1891-1926)
100-150 GBP
Realized : 105 £

Lot# 25: f - A Belleek 'Erne' trio,
D445/451, Second Period (1891-1926)
250-350 GBP
Realized : **
This pattern is named after the Erne river upon which
the factory is situated.

Lot# 26: f - A Belleek 'Shell' sugar bowl,
D252, First Period (1863-1890)
200-300 GBP
Realized : 352 £

Lot# 27: f - A pair of Belleek 'Fish spill' vases
D184, First Period (1863-1890)
1,000-1,500 GBP
Realized : **

Lot# 28: f - A Belleek 'Shell' biscuit box and cover,
D794, First Period (1863-1890)
600-800 GBP
Realized : 634 £

Lot# 29: f - A Belleek 'Imperial Shell' centrepiece,
D96, Second Period (1891-1926)
800-1,200 GBP
Realized : **

Lot# 30: f - Two Belleek 'Shell' pepper casters,
D619 (Pepper), First Period (1863-1890)
400-600 GBP
Realized : 411 £

Lot# 31: f - A Belleek 'Round' tumbler,
D283, First Period (1863-1890)
100-150 GBP
Realized : **

Lot# 32: f - A Belleek 'Round' tumbler,
D283, First Period (1863-1890)
200-300 GBP
Realized : **

Lot# 33: f - A Belleek 'Fan' tumbler,
D313, Second Period (1891-1926)
100-150 GBP
Realized : **

Lot# 34: f - A Belleek 'Tridacna' moustache cup,
D461, Second Period (1891-1926)
150-200 GBP
Realized : 176 £

Lot# 35: f - A Belleek 'Shell plateau' bowl,
D790, First Period (1863-1890)
200-300 GBP
Realized : **

Lot# 36: f - A Belleek 'Frog' vase,
D181, Second Period (1891-1926)
400-600 GBP
Realized : 564 £

Lot# 37: f - A Belleek 'Frog' vase,
D181, Second Period (1891-1926)

400-600 GBP
Realized : **

Lot# 38: f - A rare Belleek 'Triple bucket'
centrepiece,
D778, First Period (1863-1890)
1,500-2,000 GBP
Realized : **

Lot# 39: f - A rare pair of Belleek silver
metal-mounted 'Oblong shell' preserve dishes,
D798, First Period (1863-1890)
1,000-1,500 GBP
Realized : 1,057 £

Lot# 40: f - A Belleek 'Thorn' mug,
D217, First Period (1863-1890)
200-300 GBP
Realized : **

Lot# 41: f - A Belleek 'Institute' teacup and saucer,
D722, First Period (1870-1890)
300-400 GBP
Realized : **

Lot# 42: f - A Belleek 'Shamrock' basket,
D110, post 1980
300-400 GBP
Realized : **

Lot# 43: f - A Belleek small 'Aberdeen' jug,
D59, Third Period (1926-1946)
250-350 GBP
Realized : **

Lot# 44: f - A Belleek 'Ring-handle' cup and saucer,
D821 (Shape), First Period (1863-1890)
200-300 GBP
Realized : 258 £

Lot# 45: f - A Belleek 'Cardium shell on coral' vase,
D257, First Period (1863-1890)
250-350 GBP
Realized : 282 £

Lot# 46: f - A Belleek 'Spider web' cake plate,
D1279, Second Period (1891-1926)
rim drastically reduced, applied with additional
metallic beetle
150-250 GBP
Realized : 176 £

Lot# 47: f - A near pair of Belleek 'Aberdeen' jugs,
D58, Second Period (1891-1926)
and Third Period (1926-1946)
700-900 GBP
Realized : 763 £

Lot# 48: f - A Belleek 'Rathmore' basket,
D117, circa 1865-1889
lacking handles, some restoration to rim, small chips
500-700 GBP
Realized : 528 £

Lot# 49: f - A Belleek 'Water lily on rocks'
table centrepiece,
D151, First Period (1863-1890)
2,000-3,000 GBP
Realized : **

Lot# 50: f - A Belleek 'Sydenham twig' basket,
D107, circa 1920
800-1,200 GBP
Realized : 881 £

Lot# 51: f - A Belleek 'Hexagon' teapot and cover,
D392, Second Period (1891-1926)
600-800 GBP
Realized : 646 £

Lot# 52: f - A Belleek 'Sydenham twig' circular basket,
D1269, circa 1865-1889
1,500-2,000 GBP
Realized : 1,586 £

Lot# 53: f - A rare Belleek 'Dolphin and shell'
centrepiece,
** First Period (1863-1890)
600-800 GBP
Realized : 763 £
** Refer to Picture at 'TOP' of this Page !!

Lot# 54: f - A Belleek 'Cherub and dolphin' candlestick,
D343, First Period (1863-1890)
600-800 GBP
Realized : 646 £

Lot# 55: f - A Belleek 'Ivy' large sugar bowl,
D237, First Period (1863-1890)
haircrack to one handle
200-300 GBP
Realized : **

Lot# 56: f - A Belleek 'Shamrock' basket,
D109, circa 1865-1889
250-350 GBP
Realized : **

Lot# 57: f - A Belleek 'Shell' salt,
D295, First Period (1863-1890)
80-125 GBP
Realized : **

Lot# 58: f - A Belleek 'Imperial shell' vase,
D138, Second Period (1891-1926)
400-600 GBP
Realized : 446 £

Lot# 59: f - A Belleek 'Flying fish' flower holder,
D168, Second Period (1881-1926)
250-350 GBP
Realized : **

Lot# 60: f - A Belleek 'Nautilus' jug,
D279, First Period (1863-1890)
250-350 GBP
Realized : 282 £

Lot# 61: f - A Belleek figure of 'The Crouching Venus',
D16, First Period (1863-1890)
4,000-6,000 GBP
Realized : 4,465 £

Lot# 62: f - A Belleek miniature crested jug,
D233 (Shape), Second Period (1891-1926)
150-250 GBP
Realized : 164 £

Lot# 63: f - A Belleek miniature 'Rock spill' vase,
D161, Second Period (1891-1926)
150-200 GBP
Realized : **

Lot# 64: f - A Belleek 'Tridacna' teacup and saucer,
D454, First Period (1863-1890)
100-150 GBP
Realized : **

Lot# 65: f - A pair of Belleek 'Diamond' biscuit jars
and covers,
D600, circa 1946-1955
300-400 GBP
Realized : 446 £

Lot# 66: f - A Belleek large 'Shamrock' shape basket,
D1278 ('New' Style), circa 1921-1954
500-700 GBP
Realized : **

Lot# 67: f - A pair of Belleek 'Nile' vases,
D85, Fourth Period (1946-1955)
Realized : 540 £

Lot# 68: f - A Belleek 'Indian corn spill' vase,
D190, First Period (1863-1890)
600-800 GBP
Realized : **

Lot# 69: f - A Belleek 'Hand holding shell' vase,
D160, Second Period (1891-1926)
500-700 GBP
Realized : 681 £

Lot# 70: f - A Belleek flask,
D1523, First Period (1863-1890)
400-600 GBP
Realized : 493 £

Lot# 71: f - A Belleek metal-mounted 'Shamrock'
biscuit barrel and cover,
D531, Second Period (1891-1926)
400-600 GBP
Realized : **

Lot# 72: f - A Belleek breakfast set,

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(SEE Shapes), Second Period (1891-1926)
4,000-6,000 GBP
Realized : 6,110 £

Lot# 73: f - A large Belleek 'Oval covered' basket,
D113, circa 1945
2,000-3,000 GBP
Realized : **

Lot# 74: f - A Belleek 'Shamrock' basket,
D110, circa 1921-1954
500-700 GBP
Realized : **

Lot# 75: f - A Belleek 'Basket' dessert plate,
D31, First Period (1863-1890)
100-150 GBP
Realized : **

Lot# 76: f - A Belleek 'Grass' trio,
D732/741, First Period (1863-1890)
200-300 GBP
Realized : 329 £

Lot# 77: f - A Belleek small 'Frog' vase,
D181, Second Period (1891-1926)
400-600 GBP
Realized : **

Lot# 78: f - A Belleek 'Nile' vase,
D84, Second Period (1891-1926)
600-800 GBP
Realized : **

Lot# 79: f - A Belleek 'Tower, harp and wolfhound'
group,
#929, post 1965
250-350 GBP
Realized : **

Lot# 80: f - A pair of Belleek 'Tridolphin' comports,
D1165, First Period (1863-1890)
2,000-3,000 GBP
Realized : **

Lot# 81: f - A pair of Belleek 'Clam Shell' bowls,
D141, First Period (1863-1890)
700-1,000 GBP
Realized : **

Lot# 82: f - A Belleek 'Dolphin and shell' low comport,
D27, First Period (1863-1890)
500-700 GBP
Realized : 528 £

Lot# 83: f - A pair of Belleek 'Nile' vases,
D85, Second Period (1891-1926)
600-800 GBP
Realized : **

Lot# 84: f - A Belleek 'Shell plateau' bowl,
D792, First Period (1863-1890)
250-350 GBP
Realized : **

Lot# 85: f - A Belleek 'Hippiritus' centrepiece vase,
D97, First Period (1863-1890)
1,000-1,500 GBP
Realized : **

Lot# 86: f - A Belleek figure of 'The Cavalier',
D22, Second Period (1891-1926)
3,000-5,000 GBP
Realized : **

Lot# 87: f - A rare Belleek 'Spider web' cake plate,
D1279, Second Period (1891-1926)
2,000-3,000 GBP
Realized : 3,290 £

Lot# 88: f - A Belleek 'Panel flower pot',
D50, Second Period (1891-1926)
1,000-1,500 GBP
Realized : **

Lot# 89: f - A Belleek 'Lipton' jardinière
D53, circa 1946-1955
500-700 GBP
Realized : 763 £

Lot# 90: f - A Belleek woven flat rod fruit basket,
D1266, circa 1890-1920
800-1,200 GBP

Realized : 881 £

Lot# 91: f - A Belleek 'Boudoir' candlestick,
D1506, First Period (1863-1890)
800-1,200 GBP
Realized : 998 £

Lot# 92: f - A Belleek 'Tri-dolphin' low comport,
D27, First Period (1863-1890)
500-700 GBP
Realized : **

Lot# 93: f - A Belleek 'Bird tree stump' vase,
D57, Second Period (1891-1926)
500-700 GBP
Realized : **

Lot# 94: f - A Belleek 'Erne Leaf' plate,
D639, Second Period (1891-1926)
100-150 GBP
Realized : 105 £

Lot# 95: f - A Belleek 'Thorn' jug,
D776, First Period (1863-1890)
200-300 GBP
Realized : **

Lot# 96: f - A Belleek 'Quiver' vase,
D152, First Period (1863-1890)
1,500-2,000 GBP
Realized : **

Lot# 97: f - A Belleek 'Sea horse flower holder',
D130, First Period (1863-1890)
300-500 GBP
Realized : 317 £

Lot# 98: f - A Belleek 'Boy' candelabra,
1,500-2,000 GBP
Realized : 1,645 £

Lot# 99: f - Two Belleek footed flower spills,
D45, Second and Third Periods (1891-1946)
400-600 GBP
Realized : **

Lot# 100: f - A Belleek figure of 'The Cavalier',
D22, Second Period (1891-1926)
3,000-5,000 GBP
Realized : 3,525 £

Lot# 101: f - A pair of Belleek 'Hippiritus' single
vases,
D146, Second Period (1891-1926)
700-900 GBP
Realized : **

Lot# 102: f - A pair of Belleek 'Fermanagh' vases,
D139, Third Period (1926-1946)
250-350 GBP
Realized : **

Lot# 103: f - A Belleek 'Tridacna' large sugar bowl,
D472, First Period (1863-1890)
100-150 GBP
Realized : **

Lot# 104: f - A Belleek large 'Shell plateau' bowl,
D792, First Period (1863-1890)
400-600 GBP
Realized : **

Lot# 105: f - A Belleek 'Beetle fly' matchbox,
D1505, First Period (1863-1890)
300-400 GBP
Realized : 376 £

Lot# 106: f - A Belleek oval coloured basket,
D1270, circa 1921-1954
400-600 GBP
Realized : **

Lot# 107: f - A Belleek flowered menu holder,
D275, Second Period (1891-1926)
200-300 GBP
Realized : 235 £

Lot# 108: f - A Belleek 'Shamrock' coloured basket,
D110, circa 1921-54
400-600 GBP
Realized : **

Lot# 109: f - A Belleek 'Rock spill' vase,

D162, Second Period (1891-1926)
200-300 GBP
Realized : **

Lot# 110: f - A Belleek 'Table centre' vase,
D56, Second Period (1891-1926)
500-700 GBP
Realized : **

Lot# 111: f - A Belleek 'Finner' vase,
D1209, Third Period (1926-1946)
300-400 GBP
Realized : 470 £

Lot# 112: f - A Belleek 'Shamrock' moustache cup
and saucer,
D374, Second Period (1891-1926)
250-350 GBP
Realized : 305 £

Lot# 113: f - A Belleek circular basket,
D1253, circa 1921-1954
400-600 GBP
Realized : **

Lot# 114: f - A Belleek bust of Clytie,
D14, Third Period (1926-1946)
600-800 GBP
Realized : 646 £

Lot# 115: f - A Belleek 'Diana' vase (unpierced),
D68, Second Period (1891-1926)
600-800 GBP
Realized : 763 £

Lot# 116: f - A Belleek 'Bittern' centrepiece,
D6, Second Period (1891-1926)
3,000-4,000 GBP
Realized : 3,290 £

Lot# 117: f - A Belleek 'Amphora' garniture,
D149/150, First Period (1863-1890)
800-1,200 GBP
Realized : 1,116 £

Lot# 118: f - A Belleek 'Greek' comport
and two dessert plates,
D28/29, First Period (1863-1890)
500-700 GBP
Realized : 940 £

Lot# 119: f - A Belleek 'Hexagon' tea service,
Second Period (1891-1926)
500-700 GBP
Realized : 998 £

Lot# 120: f - A Belleek 'Finner' jardinière,
D40, Second Period (1891-1926)
1,200-1,800 GBP
Realized : **

Lot# 121: f - A pair of Belleek footed 'Mask' jugs,
D74, Second Period (1891-1926)
1,000-1,500 GBP
Realized : **

Lot# 122: f - A Belleek 'Limpet' tray,
D553, Second Period (1890-1926)
Realized : 1,116 £

Lot# 123: f - A very rare Belleek
'Tri-dolphin on a plinth' vase,
(Unique), First Period (1863-1890)
1,000-1,500 GBP
Realized : 1,057 £

Lot# 124: f - A Belleek 'Clam shell' vase,
D141, First Period (1863-1890)
400-600 GBP
Realized : 564 £

Lot# 125: f - A Belleek 'Cane' spill vase,
D166, First Period (1863-1890)
400-600 GBP
Realized : **

Lot# 126: f - A Belleek 'Lizard' vase,
D1215, First Period (1863-1890)
500-700 GBP
Realized : 528 £

Lot# 127: f - A rare Belleek 'Apple' inkstand,
D269, First Period (1863-1890)

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800-1,200 GBP
Realized : 1,880 £

Lot# 128: f - A Belleek 'Echinus' sugar bowl
and cream jug,
D362/363, Second Period (1891-1926)
200-300 GBP
Realized : 376 £

Lot# 129: f - A Belleek 'Shamrock' basket,
D109, circa 1921-1954
400-600 GBP
Realized : **

Lot# 130: f - A Belleek 'Forget-me-not' trinket box
and cover,
D111, First Period (1863-1890)
500-700 GBP
Realized : **

Lot# 131: f - A Belleek 'Tridacna' sugar bowl
and cover,
D1347, First Period (1863-1890)
100-150 GBP
Realized : 105 £

Lot# 132: f - A Belleek 'Rose Island' vase,
D1222, Third Period (1926-1946)
600-800 GBP
Realized : 646 £

Lot# 133: f - A rare set of eight Belleek
dessert plates,
D39 (UN-Pierced), First Period (1863-1890)
1,500-2,000 GBP
Realized : 4,465 £

Lot# 134: f - A rare pair of Belleek 'Tulip' vases,
D93, First Period (1863-1890)
4,000-6,000 GBP
Realized : 5,640 £

Lot# 135: f - A Belleek 'Coral and shell' vase,
D133, Second Period (1891-1926)
300-400 GBP
Realized : 329 £

Lot# 136: f - A Belleek flowered 'Heart' basket,
D1259, circa 1955-1979
250-350 GBP
Realized : **

Lot# 137: f - A Belleek 'Thorn' small mug,
D217, Second Period (1891-1926)
250-350 GBP
Realized : 282 £

Lot# 138: f - A Belleek 'Princess' vase,
D60, Third Period (1926-1946)
500-700 GBP
Realized : **

Lot# 139: f - A Belleek 'Grass' honey pot and cover,
D755, First Period (1863-1890)
400-600 GBP
Realized : 446 £

Lot# 140: f - A Belleek oval basket,
D119, circa 1955-1979
300-500 GBP
Realized : **

Lot# 141: f - A Belleek 'Bamboo' teapot and cover,
D516, Second Period (1891-1926)
250-350 GBP
Realized : 270 £

Lot# 142: f - A Belleek 'Oval covered' basket,
D114, circa 1865-1889
600-800 GBP
Realized : 646 £

Lot# 143: f - A pair of Belleek 'Triple tulip' vases,
D92, First Period (1863-1890)
1,000-1,500 GBP
Realized : 1,057 £

Lot# 144: f - A Belleek 'Flowered' salad bowl,
D116, Second Period (1891-1926)
500-700 GBP
Realized : **

Lot# 145: f - A Belleek 'Lily of the valley' oval
mirror frame,
D1535, First Period (1863-1890)
1,500-2,000 GBP
Realized : 2,820 £

Lot# 146: f - A Belleek small 'Henshall's twig' basket,
D121, circa 1865-1889
700-900 GBP
Realized : **

Lot# 147: f - A Belleek 'Sydenham twig' basket,
D108, circa 1865-1889
1,000-1,500 GBP
Realized : 1,057 £

Lot# 148: f - A Belleek 'Trihorse' centrepiece vase,
D37 (Base), First Period (1863-1890)
700-900 GBP
Realized : 763 £

Lot# 149: f - A Belleek 'Forget-me-not' trinket box
and cover,
D111, Second Period (1891-1926)
300-500 GBP
Realized : 376 £

Lot# 150: f - A Belleek 'Coral and shell'
holy water font,
D1111, Third Period (1926-1946)
200-300 GBP
Realized : 211 £

Lot# 151: f - A Belleek 'Thistle' vase,
D64, Third Period (1926-1946)
250-350 GBP
Realized : 411 £

Lot# 152: f - A Belleek figure of 'Affection',
D1134, First Period (1863-1890)
1,500-2,000 GBP
Realized : 1,645 £

Lot# 153: f - A Belleek footed 'Rathmore' jardiniere,
D52, Second Period (1891-1926)
400-600 GBP
Realized : 681 £

Lot# 154: f - A Belleek 'Unfooted flower pot',
D41, Second Period (1891-1926)
500-700 GBP
Realized : **

Lot# 155: f - A Belleek round basket,
D107, circa 1921-1954
400-600 GBP
Realized : **

Lot# 156: f - A Belleek 'Hexagonal twig' cake plate,
D1264, circa 1921-1954
400-600 GBP
Realized : **

Lot# 157: f - A Belleek oval basket,
D119, circa 1921-1954
700-900 GBP
Realized : **

Lot# 158: f - A rare Belleek 'Chinese tea ware' tray,
D487, First Period (1863-1890)
3,000-5,000 GBP
Realized : 3,760 £

Lot# 159: f - A rare Belleek 'Chinese tea ware'
tête-à-tête,
First Period (1863-1890)
2,500-3,500 GBP
Realized : 5,640 £

Lot# 160: f - A Belleek 'Hand holding basket' vase,
D1671, probably First Period (1863-1890)
800-1,200 GBP
Realized : **

Lot# 161: f - A Belleek individual egg holder,
D1534, First Period (1863-1890)
80-125 GBP
Realized : 129 £

Lot# 162: f - A Belleek crested 'Conch shell' vase,
D307, Second Period (1881-1926)
150-250 GBP
Realized : 258 £

Lot# 163: f - A Belleek 'Double shell' flower pot,
D1674, Second Period (1891-1926)
300-400 GBP
Realized : 329 £

Lot# 164: f - A Belleek 'Double Boy Shell'
'bronzed' vase,
D11, First Period (1863-1890)
1,500-2,000 GBP
Realized : 3,525 £

Lot# 165: f - A Belleek 'Heart' basket,
D1258, post 1920
300-400 GBP
Realized : **

Lot# 166: f - A Belleek 'Boy' candelabra,
D341, First Period (1863-1890)
1,500-2,000 GBP
Realized : 2,585 £
The naturalistic colouring of the cherub's face
appears to be a rare feature.

Lot# 167: f - A Belleek 'Grass' tea kettle and cover,
D751, First Period (1863-1890)
500-700 GBP
Realized : **

Lot# 168: f - A Belleek 'Nautilus on coral' vase,
D131, First Period (1863-1890)
300-500 GBP
Realized : **

Lot# 169: f - A large Belleek 'Florence' jug,
D812, First Period (1863-1890)
400-600 GBP
Realized : 423 £

Lot# 170: f - A Belleek 'Erne' jug,
D83, Second Period (1891-1926)
300-400 GBP
Realized : 329 £

Lot# 171: f - A pair of Belleek busts of
'Joy' and 'Sorrow',
D1129/1132, circa 1965-1981
600-800 GBP
Realized : 646 £

Lot# 172: f - A Belleek 'Ram Rhyton' vase,
D1180, First Period (1863-1890)
500-700 GBP
Realized : **

Lot# 173: f - A Belleek 'Bird's nest' basket,
D123, circa 1920-1954
400-600 GBP
Realized : **

Lot# 174: f - A pair of Belleek figures of
'Boy and girl basket carriers',
D17/19, Second Period (1891-1926)
600-800 GBP
Realized : 646 £

Lot# 175: f - A Belleek 'Dolphin and shell' vase
D137, Third Period (1926-1946)
300-400 GBP
Realized : 446 £

Lot# 176: f - A Belleek oval basket,
D119, circa 1865-1889
1,500-2,000 GBP
Realized : **

Lot# 177: f - A pair of Belleek 'Lipton'
footed flower pots,
D53, Second Period (1891-1926)
2,500-3,500 GBP
Realized : **

Lot# 178: f - A Belleek 'Unfooted flower pot',
D41, Second Period (1891-1926)
500-700 GBP
Realized : 528 £

Lot# 179: f - A Belleek small 'Florence' jug,
D813, First Period (1863-1890)
500-700 GBP
Realized : 763 £

Lot# 180: f - A Belleek 'Vine' compot,

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D1166 (UN-Pierced), First Period (1863-1890)
500-700 GBP
Realized : 1,292 £

Lot# 181: f - A Belleek small 'Grass' teapot and cover,
D750, First Period (1863-1890)
250-350 GBP
Realized : 282 £

Lot# 182: f - A Belleek large 'Bamboo' teapot
and cover,
D515, First Period (1863-1890)
500-700 GBP
Realized : **

Lot# 183: f - A Belleek 'Prince of Wales' ice pail
and cover,
D3, circa 1880
4,000-6,000 GBP
Realized : 822 £

Lot# 184: f - A Belleek 'Heart' basket,
D1258, circa 1921-1954
500-700 GBP
Realized : **

Lot# 185: f - A Belleek 'Thistle Tops' vase,
D1782, Second Period (1891-1926)
300-400 GBP
Realized : **

Lot# 186: f - A Belleek 'Tridacna' moustache cup
and saucer,
D461, Second Period (1891-1926)
300-500 GBP
Realized : **

Lot# 187: f - A Belleek 'Wine tumbler',
D302, Second Period (1891-1926)
100-200 GBP
Realized : 164 £

Lot# 188: f - A Belleek flowerhead trinket box
and cover,
D1637 (Similar), First Period (1863-1890)
300-500 GBP
Realized : 1,527 £

Lot# 189: f - A Belleek 'Marine' vase,
D95, Second Period (1891-1926)
300-400 GBP
Realized : **

Lot# 190: f - A rare pair of Belleek figures of
'Belgian Hawkiers',
D15/21, First Period (1863-1890)
1,000-1,500 GBP
Realized : **

Lot# 191: f - A Belleek miniature crested urn,
(Unique Shape), Second Period (1891-1926)
200-300 GBP
Realized : 211 £

Lot# 192: f - A Belleek 'Triple fish' vase,
D1231, First Period (1863-1890)
1,500-2,000 GBP
Realized : 1,997 £

Lot# 193: f - A Belleek 'Prince Arthur' vase
(flowered),
D1218, Third Period (1926-1946)
500-700 GBP
Realized : 528 £

Lot# 194: f - A Belleek 'Lily of the valley' oval
frame,
D1535, First Period (1863-1890)
500-700 GBP
Realized : 881 £

Lot# 195: f - A Belleek 'Gothic' candlestick,
D1530, First Period (1863-1890)
1,500-2,000 GBP
Realized : **

Lot# 196: f - A rare Belleek 'Sydenham twig' circular
basket,
D1269, circa 1865-1889
1,500-2,000 GBP
Realized : 1,586 £

Lot# 197: f - A Belleek 'Thistle' vase,

D64, First Period (1863-1890)
300-400 GBP
Realized : **

Lot# 198: f - A Belleek large 'Rock spill' vase,
D163, Second Period (1891-1926)
300-400 GBP
Realized : **

Lot# 199: f - A Belleek 'Rathmore' biscuit jar
and cover,
D532, Second Period (1891-1926)
400-600 GBP
Realized : **

Lot# 200: f - A rare Belleek figure of Erin,
D1, First Period (1863-1890)
4,000-6,000 GBP
Realized : 1,880 £

Lot# 201: f - A Belleek 'Oval covered' basket,
D114, circa 1865-1889
1,200-1,800 GBP
Realized : 1,410 £

Lot# 202: f - A Belleek earthenware holy water font,
(Unique), Second Period (1891-1926)
200-300 GBP
Realized : 211 £

Lot# 203: f - A Belleek earthenware two-handed slop
pail and cover,
D1038 (Similar), First Period (1877-1890)
300-400 GBP
Realized : 329 £

Lot# 204: f - A Belleek earthenware hexagonal jug,
D1314, First Period (1863-1890)
600-800 GBP
Realized : 646 £

Lot# 205: f - A rare Belleek earthenware wall plaque,
(Unique), First Period (1863-1890)
2,500-3,500 GBP
Realized : 1,292 £

Lot# 206: A Belleek lattice cake plate,
D1282, Second Period (1891-1926)
500-700 GBP
Realized : **

Lot# 207: A Belleek 'Shamrock' basket,
D109, First Period (1865-1890)
250-350 GBP
Realized : 305 £

Lot# 208: A group of Belleek wares,
Second Period (1891-1926), and later
250-350 GBP
Realized : **

Lot# 209: A pair of Belleek footed flower spills,
D45, Second Period (1891-1926)
350-450 GBP
Realized : 411 £

Lot# 210: A Belleek 'Hexagon' teapot and cover,
D407, Second Period (1891-1926)
250-350 GBP
Realized : **

Lot# 211: A Belleek 'Hexagon' tea kettle and cover,
250-350 GBP
Realized : **

Lot# 212: A Belleek 'Bird tree stump' vase,
D57, First Period (1863-1890)
500-700 GBP
Realized : **

Lot# 213: A rare Belleek figure of Erin,
D1, First Period (1863-1890)
broken and restuck
300-400 GBP
Realized : 881 £

Lot# 214: A rare Belleek 'bronzed' figure of
'The Crouching Venus',
D16, First Period (1863-1890)
14,000-18,000 GBP
Realized : **

Lot# 215: A Belleek 'Tridacna' tray,

D458, Second Period (1891-1926)
450-550 GBP
Realized : **

Lot# 216: A Belleek 'Neptune' part tea service,
Second Period (1891-1926)
1,000-1,500 GBP
Realized : 1,057 £

Lot# 217: A rare Belleek 'Twig special' basket,
D1281, circa 1865-1889
600-800 GBP
Realized : 705 £

Lot# 218: A pair of Belleek 'Nautilus on Coral' vases,
D131, First Period (1863-1890)
1,000-1,500 GBP
Realized : 1,057 £

Lot# 219: A Belleek 'Rathmore' jardinière, unfooted,
D43, Second Period (1891-1926)
500-700 GBP
Realized : **

Lot# 220: A Belleek 'Cardium on Coral' sugar bowl,
D256, Second Period (1891-1926)
200-300 GBP
Realized : 235 £

Lot# 221: A Belleek 'Neptune' part tea service,
Third Period (1926-1946)
500-700 GBP
Realized : **

Lot# 222: A Belleek 'Heart' basket,
D1259, post 1980
250-350 GBP
Realized : **

Lot# 223: A Belleek 'Tridacna' part tea service,
First Period (1863-1890)
800-1,200 GBP
Realized : **

Lot# 224: A Belleek 'Footed flower pot',
D51, Third Period (1926-1946)
600-800 GBP
Realized : **

Lot# 225: A Belleek 'Tridacna' part tea service,
First Period (1863-1890)
500-700 GBP
Realized : 646 £

Lot# 226: A Belleek 'Thorn' teacup and saucer,
D758, First Period (1878-1890)
200-225 GBP
Realized : 411 £

Lot# 227: A Belleek 'Oval covered' basket,
D114, First Period (1863-1890)
1,200-1,800 GBP
Realized : **

Lot# 228: A Belleek basketwork cake plate,
D1282, circa 1921-1954
350-450 GBP
Realized : **

Lot# 229: A Belleek 'Aberdeen' jug,
D55, Third Period (1926-1946)
200-300 GBP
Realized : 176 £

Lot# 230: A Belleek 'Neptune' part tea service,
Second Period (1891-1926)
1,000-1,500 GBP
Realized : 1,057 £

Lot# 231: A Belleek figure of 'Meditation',
D20, Second Period (1891-1926)
600-800 GBP
Realized : 705 £

From a Quieter Time... (Before "East-Enders")

This seems appropriate, in the Queen's Golden Jubilee year – to look back 51 years...

The Countryman

A Quarterly Non-Party Review
and Miscellany of Rural Life and Work
for the English-speaking World

Founded by J. W. Robertson Scott and Edited
by John Cripps at Burford in Oxfordshire

O more than happy countryman if he but knew his good fortune—*Virgil*. Agriculture for a high-minded man is the best of all occupations—*Xenophon*. The profit of the earth is for all—*Ecclesiastes*. There is nothing better than farming, nothing more fruitful, nothing more delightful, nothing more worthy of a free man—*Cicero*. The best citizens spring from the cultivators—*Cato*. No more real service can be rendered than by improving agriculture—*Washington*. One generation passeth away, and another generation cometh, but the earth abideth—*Ecclesiastes*

Vol. XLIII No. 1

Spring 1951

Farm Life in Fermanagh

by Cahir Healy

IF country ways are changing outwardly in the Six Counties, home life there remains a thing apart. In many respects it is a hard life. Its independence, however, is some compensation for the steady day and night effort necessary for success. There is no rising or lying by the clock; yet the woman of the house is astir long before her sister in the town. In the winter dark she has the kettle boiling, the porridge cooking and the breakfast on the table before himself is up. The younger children must be kept in bed until their father and the eldest boy, now left school, have got their food and are gone to the farmyard or the field.

'Stop that noise up there! If ye were of any use to us the bell of Armagh wouldn't wake ye.'

Porridge and milk, tea and fadge: good feeding for the formation of bone and sinew. Down the stair, which is more a step-ladder, come the six of them, pushing one another. Some are clad; some carry their clothes over their arms.

'Ma, Jennie said a curse.'

The sheepdog recognises them as mates, and stands wagging his tail in welcome as they reach firm land; he licks the wee girl and catches the big boy by the trousers playfully. Shepherd can pick out their voices from those of neighbour children, even when

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The father and his eldest son drift in and seat themselves at the big table. The children pause to listen to the talk, pretending they are still at their tasks. They love to hear their elders discourse. It is about Sean Leddy's spuds. 'After all his bother in gettin' them Government seed and Silver's XX Bone Manure, de'l a bit better they are than our own, raised on dung and leagh (sea-weed). He's an odious "blast".'

They speculate on how many barrels there will be to the acre. Then the father lifts the paper which the postman fetched and gives out the headings of the news; if it is a local petty sessions, where all the litigants are known to them, he will enlarge on the details a bit. 'Them Culligans are at it again, hammer and tongs. That wasp Phil always wants to fight the whole town when he gets a sup. Ye'd blow a better man off a pint uv porther.'

The wife is twenty years younger than her man. He had had to wait until he was able to give his sister and brother their 'share', and after that until his mother was under a green quilt. Even then, if he had not been lucky in finding a woman with some ready money of her own, he might have had to wait – too long. As it was, in spite of the disparity in their ages, they got on well enough. It was a mercy neither of them wanted any doctoring so that the seven children as they came, like steps of stairs, did not take a flinch out of her. For years they never went to concert, picture or play. Someone had to be with the children all the time. Of late, the eldest son occasionally relieves them for a few hours, but it is a task he does not relish, as the younger ones play on him and he dislikes either clashing on them or cuffing them.

The parents discuss the neighbourhood the while Tommy finishes his home lessons. He is now in his last year at school, unless the teacher gives a good account of him and they send him on for college. The mother is patching or darning the while the father is cobbling a shoe to save money, or reading the paper.

'I see', he said, 'there's a ghost a-seein' at some house in Fermanagh. It is supposed to be a grandmother that fell from a tree and she pickin' apples. She always comes walkin' on the very stroke of midnight'. Nobody professes to believe in such things, but he is a wise person that knows all his own superstitions. 'I don't believe it, John', herself makes answer; 'no woman iver was as punctual as that'. He quotes for her the story of a miserly old fellow in the next townland who was wont

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he cannot see them. He will go part of the way to meet them returning from school at three o'clock and lie behind a ditch to jump out suddenly and hear their yells of delighted surprise. He will go to the fields later to bring in the cows, out for watering, not hurrying them a step. Indeed, the cattle look for the dog's appearance at the gate and start at once for the byre.

As the kids seat themselves round the white kitchen table they commence leathering into them the porridge and milk. The mother sees a hole in Tommy's jersey and a tear in Jennie's frock. It is too late to repair them now, but they are noted for the night, when the wearers will be up in the loft asleep. Does a woman work in her sleep, too?

'It would take one bare and busy, and with four hands beside, to watch ye all', she says, pushing Owen's wee nose into a basin of water. He winces a little as she rubs his neck and ears – sacred spots which he evades when going the rounds himself.

'Off with ye now. It's half after nine. Tommy, have you got your rubber and pencil? Aye, I thought so. You'd forget your head if it wasn't fixed on. Johnny, let me not see you comin' back again with a black welt on your face from that boyo, Bennie Brady. Bye-bye now, and mind the motors; keep on yer own side o' the road.' She pauses as she watches them run or walk down the lane in a row. 'God walk with ye', she says fervently, turning into the yard.

The children all wore petticoats until they were ready for schooling, and slept together, boys and girls. The little lads think they have crossed the Rubicon when they first get trousers. Thereafter they go to the bed of the elder brother. Nobody knows just why the male children in rural places go in petticoats until three or four, but it is said this garb protects them from the attention of the fairies, who do not appear to covet girls.

When they return from school and have dinner – potatoes, milk and some dried fish – each has an allotted task. One will cut cabbages or lift turnips from pits and carry them into the byre in a creel with arm-ropes. One will sweep the yards. Another will carry water from well or river until the stock barrels are full. The bigger lad at school will have as a task the cleaning of the byre, putting down fresh bedding for cows and pigs. The girl will go a message to the shop.

When the lamp is lighted at the side-table that lifts out from the wall, the school group gather round it. 'Will you be silent now, Tommy. How can any person do his task if you go on chatterin' like ten cockatoos in the zoo?'

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to go to the fair riding on an old pony. His wife walked alongside last fair day. They met with the postman who asked: 'Ma'm, why aren't you ridin'?' 'Because', the husband butted in irritably, 'we haven't two horses'.

*

It is a good thing if the farm wife has children – a boy or two for preference, so that the name will be left on the farm, and maybe a second one to stick to his books and so bring honour on the name in the church or the like, to enable the sisters to marry well. Generations of that name can be found in the one place. In the towns there is no such permanency, the names over shops shifting like the sand by the seaside. A childless woman is like a ship without a helm. There must be free help to work the land until the family gets on its feet.

When a young woman marries into a farm, if the old lady is still at all active, it needs lots of diplomacy to keep the peace. You see, the women (God help them) are crossing and re-crossing each other all the time – at the fire, cleaning or gathering up the eggs. There are two bosses in the one house, and that is at least one extra. I knew of a clergyman who settled a big family row by telling the young woman always to ask the old lady's opinion. 'You needn't take it if you don't want to', he stilyly added. 'Fetch her a when o' sweets when you go to the shop or some other little kindness.' Solomon had nothing on that cleric. When the grandchildren come the women put on one side the old quarrels. A wise woman will not be too critical of the old one's peculiarities at that stage, when she is needed and desirous of nursing her grandson.

The old couple often stipulate for a room apart for themselves and the use of the kitchen, a cow's grass and as many spuds as they need. This may entail setting up a new compartment, but it is well worth the cost. Too near is often too far.

The outward life may change, but family life goes on pretty much as it always did: matrimony and matchmaking, child-birth and death. Government grants come in for cattle in the hills or grassland ploughed up, for potatoes and so forth. Many lads and lasses stray away to where the bigger money is paid, so that it is well nigh impossible to secure occasional help, but with mechanisation greater areas can be covered with fewer persons. The young folks that remain gather at a neighbour's house to hear the wireless give out the result of the great football match at Croke Park. The ordinary news of the world is still far apart from their lives.

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Guinness

AS thousands wake up this morning nursing sore heads after St Patrick's Day celebrations, they may not agree with the old advertising slogan, Guinness Is Good For You.

But the celebrated stout is proving to be tasty for collectors. Promotional items distributed free to pub landlords during the Fifties and Sixties, from waistcoat buttons to lamps in the form of the Guinness toucan, have rocketed in price over the past 10 years.

Their popularity is due in part to the increasing rarity of such pieces, but also thanks to Guinness's effective past advertising campaigns using illustrator John Gilroy's zoo animals.

Guinness's use of the Carlton Ware company in Stoke-on-Trent to make promotional items has also added to their collectibility.

A Guinness lamp made by Carlton Ware featuring a seal balancing a revolving lamp shaped like a metal ball on its nose, fetched £500 at Christie's in 1996. Last September, a good example sold for £720 at Charterhouse Auctions in Dorset.

The 1996 Christie's sale gave Guinness memorabilia recognition and cachet. But it also led to a spate of fakes that still appear at sales.

Gavin Black from Bournemouth, Dorset, started collecting Guinness items 15 years ago after a friend offered him a set of flying toucan wall plaques by Carlton Ware.

He says: 'They cost £50 to £60, which was a lot of money then. But they appealed to me and I decided to start looking out for more Guinness items.' An original set now costs £350 to £450.

Gavin, 33, adds: 'A set of three-inch Carlton Ware promotional figures included the toucan standing next to a pint of Guinness. I managed to get one at a car boot sale for just 75p.'

Another, a Guinness drayman pulling a cart with the horse in it, cost Gavin £20. When this occasionally appears at auction it fetches from £500 to £700.

Last month, BBR Auctions, which holds specialist breweriana auctions, sold a Guinness toucan figurine for



Animal act: The Guinness zoo

£330. Specialist Alan Blakeman says: 'At one time, Guinness items such as tin trays would be ignored. Today they can cost £50 to £70 if the image is a classic Gilroy example.'

'Prices have also rocketed for laminated display cards. A laminated stand-up card in the February sale that featured golfers sold for £825.'

Much of the pleasure of collecting Guinness items is knowing that a collection may never be complete. This is because Guinness has never kept a full record of what promotional pieces were produced.

FRED Thornton, a collector for 10 years, says: 'Guinness reps used to have booklets with various items listed in them, but the total merchandise made remains unknown.'

'Certainly, the price of Guinness lamps has increased in the last two years, and the seal and toucan lamps are the ones most people are after.'

'They were simply bar promotions and the toucan lamp's shade was made of paper, so very few have survived. I have one with its original shade, but these are very hard to find.'

For Gavin Black, being in the right place at the right time provided him with one of his best Guinness finds.

He says: 'My local pub was closing down and having a clear-out - and I was given a Guinness toucan lamp with its shade still in the box.'

'Mind you, I have spent a lot on other items. A few years ago I spent £100 at an antiques fair on a Crown Devon musical jug that mentions Guinness in verse written around it.'

He did not lose out. In May 1999, Christie's sold a similar jug for £805.

Sought-after items aren't all pint-sized, however. In last month's BBR antique advertising sale, the top Guinness lot was a gold and black framed advertising mirror measuring 53 inches by 38 inches. A collector paid £2,420 for it.

But those with more modest budgets do not have to miss out. In 1999, Millennium Collectables brought out a limited edition of 2,000 officially licensed Guinness toucans made by Royal Doulton at £85 each and they were snapped up by collectors.

Millennium Collectables company secretary Simon Hadwick says: 'We had to turn down 400 applicants - and a few weeks ago one sold on the ebay internet auction for £165.'

..... back to a Recurring Theme..... ?



Top seller: Bar-top items such as this penguin are popular, too

The official Guinness website is at www.guinness.com and the official site for amateur collectors of Guinness memorabilia is at www.guinnesscollectorsclub.co.uk

Millennium Collectables' website is at www.millenniumcollectables.co.uk or write to PO Box 146, Eastwood, Nottingham NG16 3SP.

Gina divulges some of her secrets?

Some useful items for collectors – will these reduce the amount of work the restorers get? These could be particularly valuable for those with children (or cats!) who want to keep their pots intact!

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And finally, Royal Doulton again...

Peacock struts at 'rescue' sale

COLLECTING

By Lorne Spicer

AN extremely rare Royal Doulton piece, a 1987 Minton majolica peacock, is expected to fetch about £100,000 when the troubled manufacturer sells its Minton archives in April.

The sale at Bonhams in central London, is expected to realise at least £1 million, with the hand-painted majolica ceramics attracting the most interest.

Mark Oliver, Bonhams' head of design 1860-1945, who is co-hosting the sale with the head of ceramics John Sandon, says: 'Demand for the Minton majolica has seen prices soar.'

Royal Doulton has been struggling with debt and a declining market in tableware and collectables for several years, during which it has sold its Royal Crown Derby and Caithness brands.

Only last year, however, it announced a new push into reproducing classic Minton designs taken from its archives to celebrate the centenary of its move to Minton House in Stoke-on-Trent, Staffordshire.

A new spate of limited editions followed, including a miniature

Rare piece is the key part of Doulton's £1m auction

Minton majolica seat in the shape of a monkey costing £98. The original would sell for £3,000 to £5,000. But at the top end of the market, where the Minton Archive auction will be aiming, money is no object, especially if a piece is as rare as the Minton majolica peacock.

In 1998, Christie's west London, offered an example of the life-size Minton peacock by Paul Comolera with a £15,000 to £20,000 estimate. It made £95,000.

The model is not only rare, but has a place in antique legend.

There are thought to be only 12 in existence, one of which is in Minton's own archives.

However, another two were at one time owned by the late Madelaine Harward, who had them on display in her garden in Devon until they were stolen.

Later recovered, one was sold at Christie's in 1988 for £16,000

with the other moving with Madelaine to her new home in Sussex.

Having declined various offers for the peacock, the model was moved indoors for safekeeping, but somewhere along the way it was again stolen.

Some time later, it turned up at a police station covered in mud and with its head broken off, but this was not enough to deter an American buyer, who paid £85,000, setting a world record for majolica.

Estimating the price for the example from the Minton Archives has not been easy, as Oliver explains. 'The market has spiralled for majolica in the past five years,' he says. 'This is not only an extremely fine example, but the one that comes from Minton's own museum. As a result, we expect it to make £100,000. But if there are two keen bidders, the sky's the limit.'

Design was of utmost importance to the Minton factory, which invested in the most talented artists, designers and sculptors of the day.

Given the resurgent interest in design past and present, it is likely that the Minton sale will attract collectors for the established fields, such as majolica, and the newer areas such as the designs of the



Archive treasures: Mark Oliver, left, and John Sandon admire some Minton pieces. But the main attraction will be the majolica peacock

Fifties. The Minton exhibition in London was one of the few opportunities for the public to view the ranges held by Royal Doulton as they have been kept in vaults for many years due to the high cost of insurance.

Whether the money raised from the sale will secure Royal Doulton's

financial future is unlikely, but it will offer enthusiasts the opportunity to view some of the finest and rarest contributions to British ceramic and design history. ■ *Minton Archive Collection sale will take place in April at Bonhams, 101 New Bond Street, London W1S 1SR, phone: 020 7629 6602.*

The sale of the irreplaceable contents of the former Minton Museum is now scheduled to take place at Bonhams on Bond Street, London on 23rd July, the sale in April was postponed. We also think that the correct date for the Majolica Peacock is 1887, not 1987!

It will be a sad day for lovers of Minton, when the magnificent Museum collection, for a good many years beautifully displayed and lovingly tended by the curator Joan Jones, is sold. Although collectors across the world will benefit from the opportunity to add 'unique' pieces to their collections, anyone who has seen the collection on display at the old Minton Company Headquarters on London Road, Stoke, can only feel a deep sense of loss that the collection will never be seen together again. In spite of attempts by the Potteries Museum in Hanley, assisted by local businessmen who tried to set up subscriptions to buy the collection and requests for funding from the National Lottery by the Victoria and Albert and Hanley museums; the majority of the collection will be auctioned off. Even though the proceeds of the sale will be a 'drop in the ocean' in stemming Royal Doulton's losses, the demands of business, driven no doubt by the necessity of preserving the company's share price, have forced Doulton to take this desperate step.

Belleek Pottery is suffering too:

The present plight of the Royal Doulton company (they made a loss of more than £12 million in 2001) unfortunately only reflects the state of the entire British ceramics industry. Belleek, until now, has been a bright spot, but it seems that their over-dependence on the previously lucrative USA market mainly via QVC (an American television home shopping channel) has now come home to Roost. Jan Golaszewski reports the following:

I have just received sad news from our Roy Hollihead that Belleek Pottery (employs 224 staff) has gone onto a 3 day working week (instead of a 4 day working week plus staff redundancies), and has decimated the Donegal Pottery by shedding its 60 staff. This has come about as a consequence of QVC's (big American TV shopping channel) decision to terminate its contract with the Pottery. As many of us know only too well, much of Belleek's business was been through QVC, and it appears that the demand for china/porcelain has dropped dramatically. Sadly, it seems that no Pottery is shielded from these harsh and tragic times of recession in the ceramics industry. Our thoughts are with our friends at Belleek and Donegal.

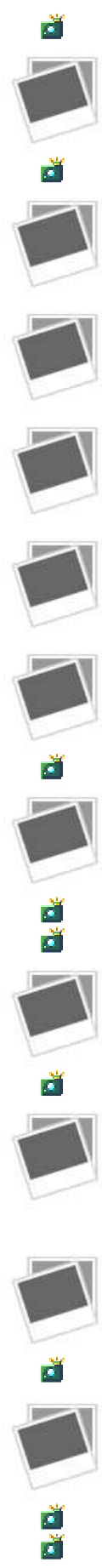
Is Ebay now the World Market in Belleek?

The following table shows the 36 highest priced Belleek auctions appearing on Ebay (over \$300), that ended in the two weeks before the 6th of June. In these two weeks, auctions for over 1200 items of Belleek took place. If the 'Bids' column shows '-' then no-one bid for this item, so it was unsold: the price in this case is the starting bid the seller wanted. When there actually *were* bids for an item, this still does not guarantee that the item was sold – it may not have reached the seller's reserve price. The table is simply given as an indication of the sheer volume of Belleek items which are now offered on Ebay.

The standard of items offered at the recent Irish Sale at Sothebys was extremely high, but so were the expected selling prices. Ebay's offering will always include a high proportion of low-cost current production pieces (because it is indiscriminate) and sellers often have an unrealistic idea of their items' values (because there is no vetting of their opinions): even with this in mind, it now seems that Ebay sets the benchmark for Belleek prices. As with Sothebys, rare or exceptional pieces sell extremely well. Lesser pieces go for lower prices or are unsold - just the same as Sothebys. Ebay now offers well over 20,000 items of Irish Belleek for sale every year. Ebay auctions are not always successful, 7 of these 36 auctions did not get a single bid, another 9 didn't make the sellers' reserves – this is a success rate of 55%, actually only a little better than Sothebys' at the Irish Sale!

Picture	Item Title	Price	Bids	Ends PDT
	BELLEEK FLORAL FRAME,RARE,1ST BLACK MARK	\$3,101.99	52	May-22 12:24
	2ND BELLEEK MARK TULIP VASE	\$3,000.00	-	May-28 18:38
	Belleek Hexagon dejenuner set complete 2nd	\$2,950.00	-	May-29 08:18
	IRISH BELLEEK 1st Blk GRASSES TEA SET W/TRAY	\$1,825.00	9	May-29 11:21
	BELLEEK 2ND BLK MK LIMPET FOOTED KETTLE	\$1,000.00	-	May-28 18:39
	BELLEEK BISQUIT BARREL 1ST MARK	\$900.00	-	May-28 18:34
	Beautiful Belleek Vase - Black Mark	\$898.50	24	Jun-03 13:26
	Belleek Belgian Hawker Hawkers 2nd Black Mark	\$810.00	16	Jun-04 07:22
	3RD BELLEEK ABERDEEN	\$750.00	-	May-28 18:37
	Lot 0462: Irish Belleek Vase.	\$700.00	17	Jun-06 06:33
	LARGE & FANTASTIC IRISH BELLEEK BASKET	\$687.01	24	May-27 15:49
	IRISH BELLEEK 3rd Blk 4 STRAND RND BASKET PLT	\$650.00	7	May-29 10:56
	First Black Mark Belleek Bee Hive - Great	\$600.00	-	Jun-02 12:45
	2ND MK BELLEEK SWIRL FLOWER POT	\$550.00	-	May-28 18:38
	Irish Belleek Twig Cake Plate 1921-1954	\$545.00	1	May-27 08:44

UK Belleek Collectors' Group Newsletter 23/1



Irish Belleek Echinus Jug First Period Mark	\$513.50	18	Jun-02 14:59
BELLEEK NAUTILUS CORAL CREAMER PITCHER 🏠	\$511.00	13	May-23 12:50
Belleek Shamrock Dessert Set 🏠	\$500.00	1	May-27 16:42
Beautiful, refined Belleek tea set, 3rd BM. 🏠	\$500.00	1	Jun-02 17:47
Exquisite Belleek Flower Vase 🏠	\$499.00	22	May-24 09:03
EXTRA RARE BELLEEK BELGIUM HAWKER LADY 1BM !! 🏠	\$494.73	8	May-26 22:36
Lot 0447: Irish Belleek Mustache Cup. 🏠 🇸🇬 🔄	\$450.00	14	Jun-06 06:22
Lot 0437: Irish Belleek Covered Butter Dish. 🏠 🇸🇬 🔄	\$425.00	10	Jun-06 06:16
Belleek Black Mark Tea Kettle	\$404.60	16	May-27 18:33
Beautiful Colored Belleek 4 Strand Basket 🏠	\$400.00	8	May-27 17:28
Irish Belleek Erne Tea Pot Black Mark	\$399.00	15	Jun-02 14:46
White Belleek Jelly dish	\$392.50	17	May-26 14:41
BELLEEK RARE NEPTUNE PINK PEARL TEA POT 2BM ! 🏠	\$356.60	14	May-26 23:21
Irish Belleek Echinus Tea Pot Large size	\$356.55	11	Jun-01 15:03
Belleek - Thistle Tea Pot - Gold Mark 🏠	\$355.55	15	Jun-01 18:50
Belleek Brown Shamrock/Black Mark Cup&Saucer	\$355.00	15	May-25 07:40
Matching Pair of Belleek Pitchers Third Mark 🏠 🇸🇬	\$355.00	16	Jun-03 11:23
1946-56 IRISH BELLEEK FIGURE OF AFFECTION	\$335.00	5	May-29 10:45
14 BELLEEK ORNAMENTS + BONUS NR PAYPAL MINT 🏠	\$330.03	11	May-29 19:28
Belleek Celtic Bowl & Plate gilded 3rd	\$325.00	6	Jun-04 19:31
Rare Irish Belleek Frog Black Mark	\$300.00	14	May-27 18:37

Remember...

The next meeting is 6/7 July, the AGM at Latimer

