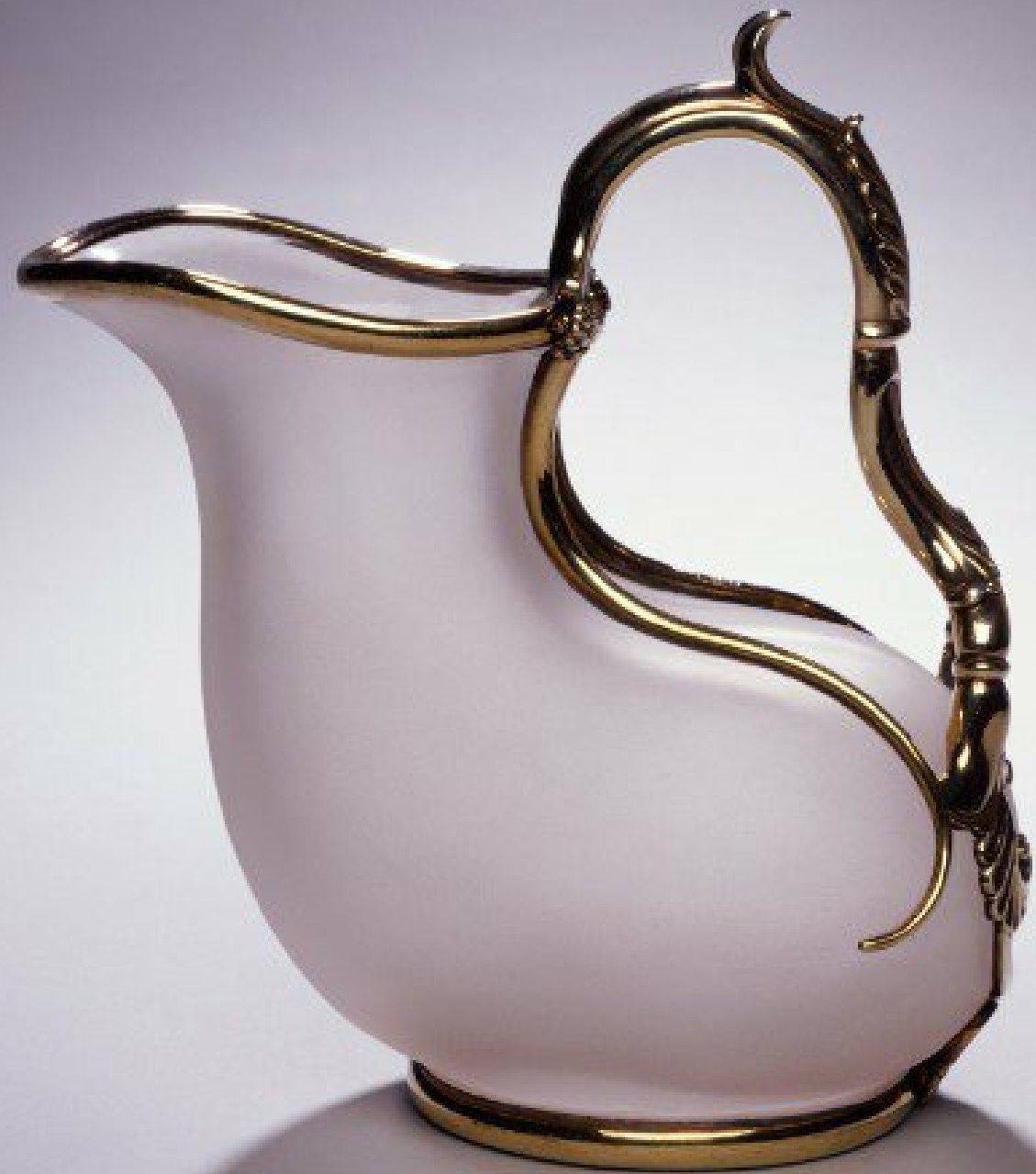


The Kent Collection of Claret Jugs



Sotheby's EST. 1744



The Kent Collection of Claret Jugs: Whimsy and Wine

Sotheby's New York is pleased to offer a selection of over three dozen claret jugs from the Collection of Richard Kent, featured in our Design 17/20 sale, closing October 18.

Assembled across four decades, and with the advice of Francis Raemaekers, the Kent Collection is probably the finest privately-owned group of this particularly Victorian form. Silver-mounted glass claret jugs represent a triumph of 19th century ingenuity; a partnering of the silver and glass industries to create some of the most sophisticated vessels used in the service of wine.

To quote that Victorian household authority Mrs. Beeton, "all those wines called in England clarets are the produce of the country round Bordeaux, or the Bordelais" (1861 edition). As Mr. Raemaekers noted in his extensive history of jugs on the Kent Collection website (<https://www.claretjugs.com/history.html>), silver-mounted claret jugs appear around 1830, probably in response to the shift in wine storage from earlier wood casks to wine being bottled at the source. Revolutions in glassmaking and the repeal of the glass tax in 1845 provided a boost to that industry. Jugs in naturalistic and classical styles dominated early production, highlighted with engraved, etched, or colored glass.

(Cover page left)

An Early Victorian silver-mounted claret jug, Reily & Storer, London, 1840

\$6,000-8,000 USD

(Cover page right)

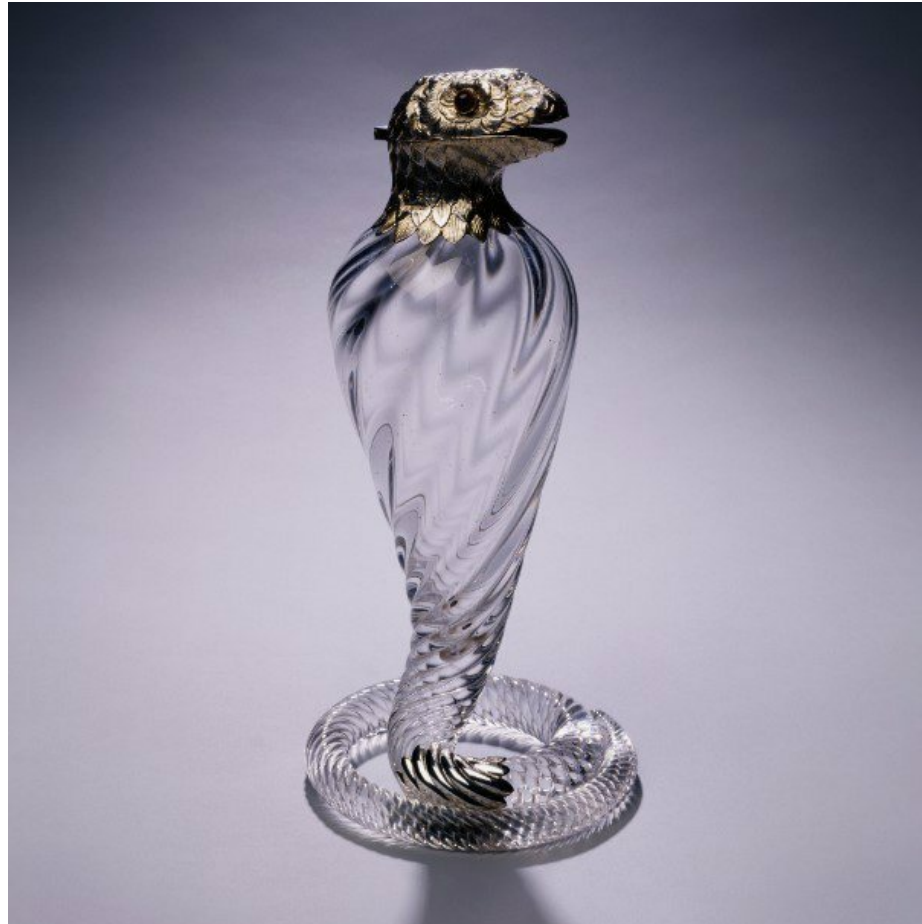
A rare Victorian silver-mounted "Monkey" claret jug, Richard Hodd, London, 1893

\$8,000-12,000 USD

(Opposite)

A William IV silver-gilt mounted jug, Paul Storr, London, 1836

\$6,000-9,000 USD



In the 1880s a fad for whimsical animal forms led to masterpieces of the genre, the designs fusing the glass forms and silver work, with many produced by Alexander Crichton. The selection from the Kent collection includes no fewer than nine figural examples, the largest group ever to appear at auction, including a Crow, Otter, Walrus, Duck, Cockatoo, Harpy, Crocodile, Monkey, and Cobra.

*A rare Victorian silver-mounted "Cobra" claret jug, Saunders & Shepherd, London, 1895
\$8,000-12,000 USD*

*A rare Victorian silver-mounted "Otter" claret jug, Alexander Crichton, London, 1882
\$15,000-25,000 USD*

*A rare Victorian silver-mounted "Crocodile" claret jug, Sampson Mordan, London, 1884
\$25,000-35,000 USD*

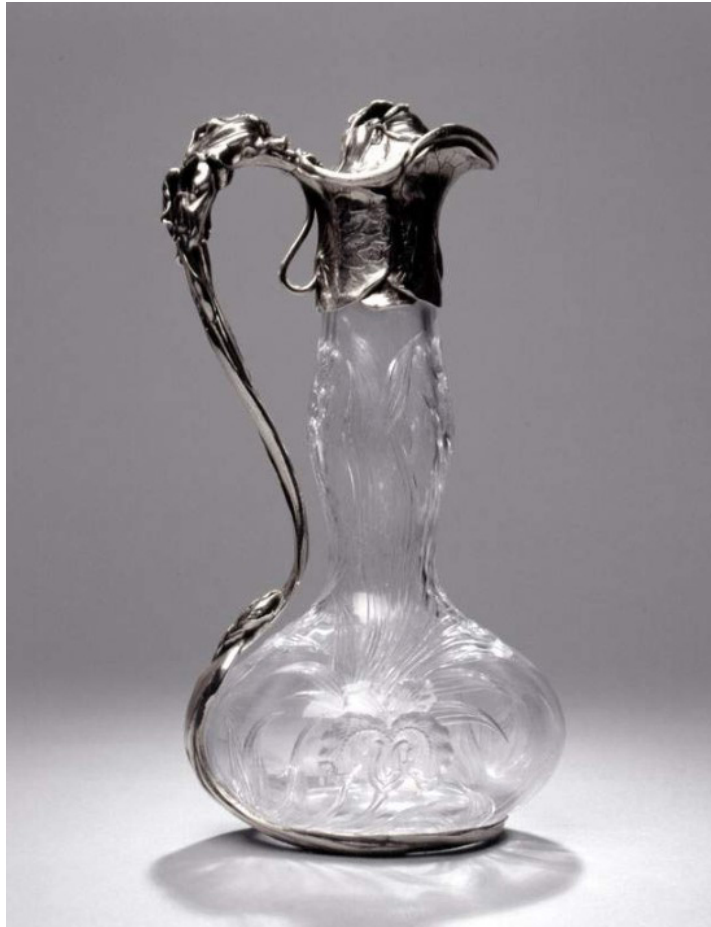




The opulence of the Belle Epoque, particularly in luxury-leader France and newly-rich America, led to another phase in claret jugs, with richly modeled and often gilt mounts proclaiming the splendor of the period and matching the wealth of the jugs' owners.

*A pair of French silver-gilt mounted magnum claret jugs, Christofle, Paris, circa 1890
\$8,000-12,000 USD*

*A rare American silver-gilt and enamel mounted claret jug from the 1893 Chicago World's
Fair, Gorham Mfg. Co., Providence, RI, 1893
\$30,000-50,000 USD*



The exuberance and new naturalism of the Art Nouveau provided another wave of innovation, with particularly sophisticated glass production. Daum glass, for instance, would be mounted up from America to Russia in the styles locally favored. It would be a swan song for the form, as the use of claret jugs – like the society that appreciated them – waned with the First World War.

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DESIGN 17/20

Sale N11078, [click here for sale page online](#)

Live online and open for bidding week of October 3

Exhibition in New York October 12th -17th, closing October 18th

An American silver-mounted Hawkes glass claret jug, the mounts by Durgin & Co., circa 1900

\$6,000-8,000 USD

A French silver-gilt mounted Daum triple-cased Art Nouveau glass claret jug, circa 1895

\$6,000-8,000 USD

