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THE EARTHENWARE COLLECTOR

UNIFORM WITH THIS VOLUME

THE FURNITURE COLLECTOR

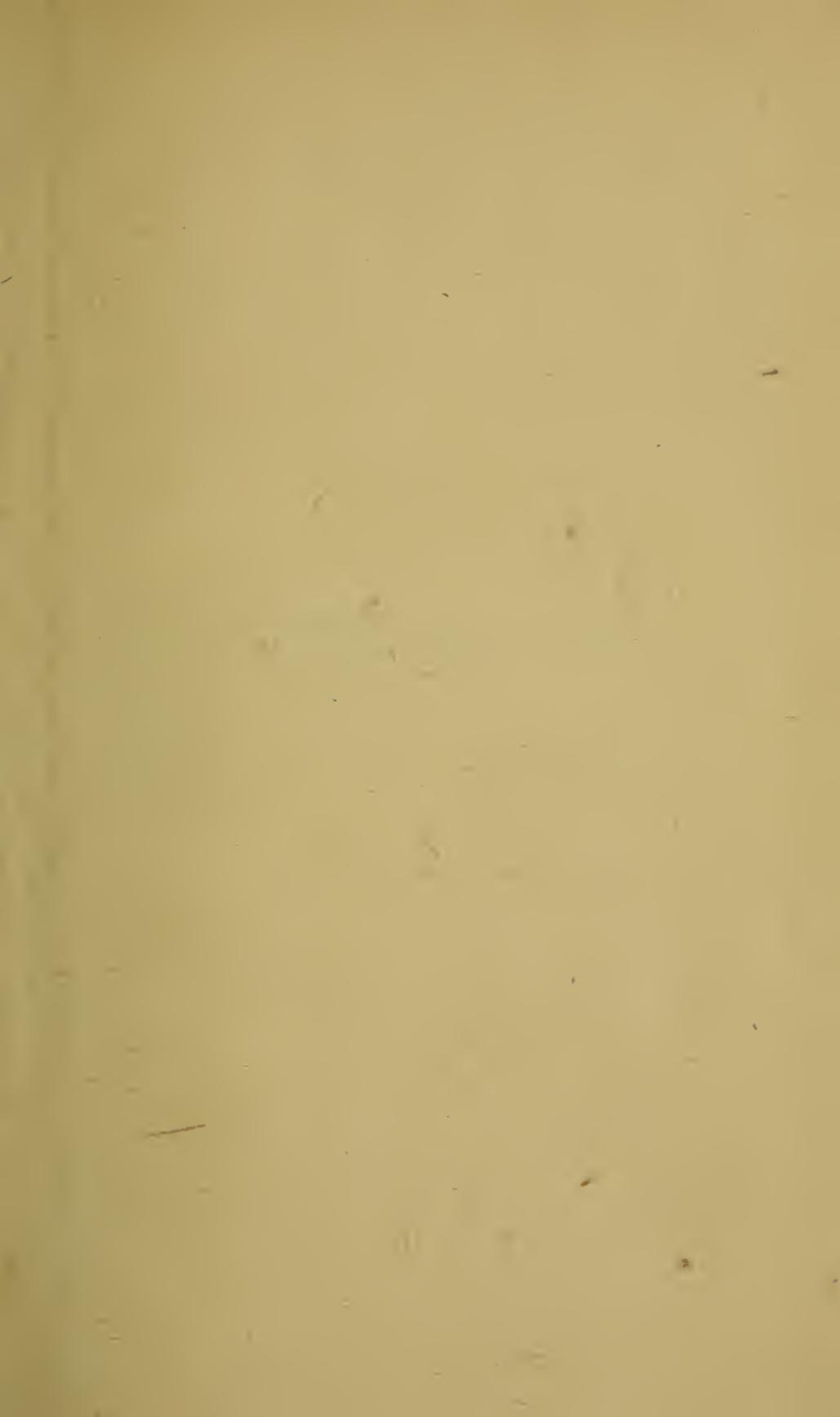
THE GLASS COLLECTOR

THE CHINA COLLECTOR

THE STAMP COLLECTOR

THE SILVER AND SHEFFIELD

PLATE COLLECTOR



I. WINCANTON JUG. "Nathaniel Ireson, 1748."
Glaisher Collection.



THE EARTHENWARE COLLECTOR

BY
G. WOOLLISCROFT RHEAD

WITH SIXTY ILLUSTRATIONS IN
HALF-TONE AND NUMEROUS MARKS

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FOREWORD

BY THE EDITOR.

AS old as civilisation itself, the art of the potter presents a kaleidoscope of alluring charm. To paraphrase the word of Alexandre Brongniart, no branch of industry, viewed in reference either to its history or its theory, or its practice, offers more that is interesting and fascinating, regarding alike its economic application and its artistic aspect, than does the fictile art ; nor exhibits products more simple, more varied, and their frailty notwithstanding, more desirable.

Of course the crude vessels of ancient times, as well as the more serviceable and scientifically more beautiful articles of to-day, exist primarily for one and the same object—the use and convenience of man. The story of the potter and his technique has been told repeatedly, sometimes as a general survey and sometimes as a specialised branch of a widely extended subject, but notwithstanding the numerous books devoted to it there is always something new to be recorded, fresh pieces to describe, new points to advance and discuss.

In these respects *The Earthenware Collector* will serve the twofold purpose of explaining clearly and concisely the various English wares and how to identify them ;

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and of relating the potter's life and the manifold difficulties that he has constantly to overcome; for some of these men, with little knowledge of their craft, were yet adventurers, as the Elizabethan voyagers were, sailing into unknown seas in quest of discovery and fortune!

Mr. Woolliscroft Rhead is a practical potter. He has served the customary seven years' apprenticeship with Messrs. Minton, the leading firm of Staffordshire potters during the seventies. He is, moreover, an artist and Art Examiner in Pottery to the Board of Education, and consequently is exceptionally qualified to treat of pottery wares whose intrinsic interest for the collector largely depends on their æsthetic value and charm. We need only cite M. Solon as a similarly gifted writer whose work, on that account, carried both authority and conviction.

Naturally the author touches lightly on the earlier British wares as scarcely coming within the scope of the ordinary collector, whose interest is likely to be confined to a definite period beginning with the picturesque Slip ware of Wrotham in the early decades of the seventeenth century and continuing until the opening of the Victorian era, when Pottery shared with the rest of the arts the decline inseparable from the greatly increased resort to mechanical means of production, to say nothing of the tyranny of commercial and utilitarian principles.

It is rarely possible for a collector to cover so wide and so varied a field as the whole of British Ceramics; but even if he specialise in a particular period, or in the ware of a particular factory, it is incumbent on him to appreciate the general development of the potter's art and craft, the extent and direction in

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which one potter influenced another, the peculiar characteristics of such wares as, for example, the Elers, and the way in which these wares merged into the more picturesque productions of Astbury, and the difference between a Whieldon Toby and one of the Ralph Wood type. Unless this knowledge be derived from the patient and careful consideration and comparison of pieces with well authenticated examples, the collector will find himself encumbered with worthless specimens and probably many forgeries, and no doubt he will have paid dearly for his acquisitions.

It is hoped that this book will enable the collector to avoid these and similar pitfalls. The author has endeavoured to unfold the story of the potter's triumphs attractively, and the reader will rise from its perusal with enhanced knowledge and trained interest in the wares in his possession.

H. W. LEWER.

No Art With Potters Can Compare,
We Make our Pots of what we Potters Are.

R. W.

*(inscription on heirloom jug, made by Ralph Wood and signed
at bottom: T. Locker. 1770.)*

AUTHOR'S PREFACE

THE aim and purpose of the present work, is to supply the would-be collector, and especially the collector of more modest means, the connoisseur, student and general reader with a knowledge of the development of British Earthenware, and an acquaintance with the character of the various wares and makers, so as to enable him, so far as is possible by means of the written word, to make his selections with some degree of intelligence and understanding, thereby saving him many a disappointment.

The book covers the whole story of British Earthenwares from those of the Slip and Salt Glazed period now more and more sought after, to the less coveted but still interesting specimens of the early nineteenth century. There is also an introductory chapter on Early British Pottery.

The illustrations include many rare examples from well-known collections. The bulk of them, however, are selected so far as is feasible, as typical examples of the different leading classes, marked pieces being given wherever possible. In some few instances, notably that of Church Gresley, earthenware was made at places hitherto associated with China alone. A number of marks are also included which will serve as a further means of identification.

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There is, besides, a full glossary of pottery and technical terms, together with a bibliography and list of sale prices by way of making the book as complete as possible.

My thanks are due to Dr. J. W. L. Glaisher, F.R.S., for permission to reproduce a number of examples from his fine collection, and for many kindnesses. To Mr. Frank Falkner for several unique pieces, and for his kindness in reading the chapter on Slip wares and making valuable suggestions. To Mr. Edward Sheldon for a number of pieces hitherto unpublished, and to Dr. Sidebotham, Captain Price, Mrs. Comyns-Lewer, Mr. P. Entwistle, Mr. H. Stuart Page, Mr. W. Bosanko, Dr. Crawford and Mr. C. E. Parkinson for photographs of pieces and for help in various ways.

G. WOOLLISCROFT RHEAD.

Doune Lodge, Putney.

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CHAPTER I

EARLY BRITISH, MEDIÆVAL AND SIXTEENTH CENTURY WARES

THE art of the potter has always exercised, no less for the craftsman than for the man in the street, a charm and fascination of which no other craft can boast. The reasons for this are not far to seek—it is one of the oldest arts practised by man: it is one of the chief means we possess of deciphering past history, since pottery, though frail in its character, is from its very nature practically impervious to the ravages of time. Moreover, that element of mystery and chance, inseparable from its production, that trial by, or ordeal of fire to which the potter must submit his handiwork, the great traditions of the art, the varied possibilities of the material itself, the ductibility of the clay beneath the potter's deft fingers, calling into being shapes fantastic, shapes beautiful, these several qualities combine to invest the subject with an interest which is its own, and unique.

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This subject is a sufficiently comprehensive one, extending from the period of the primitive dwellers in these islands who fashioned the rough vessels used for the purpose of preserving the ashes of their dead. These, however, though full of interest to the specialist and student of history, will have only a secondary value for the general collector, and this quite apart from the fact that it would be obviously impossible to deal in any complete sense with these earlier periods within the limits of a small handbook. Nevertheless, some short account of the general development of the potter's art in Britain is necessary to the clear understanding and right perception and grasp of the theme,

It is therefore to the barrows and grave mounds that we must look for the examples of Ancient British pottery which have survived to our time, and which are sufficiently characteristic to prevent confusion with the work of other races, though it is doubtless true that certain early British types bear a strong affinity with those of Scandinavia and North Germany as well as with some examples from Ancient Egypt and even Peru and Mexico : just as certain ornamental motifs such as the wave form, have been found in countries widely separate.

The reader will not expect to find during this remote British period, a high level of ceramic technique. The vessels were of a rude character, formed by the hand alone, without even the aid of the potter's wheel, which in its more primitive form is figured on ancient Egyptian monuments. They were often enough made as convenience or the necessities of the moment dictated, sun dried and baked by means of the funeral pyre, and it is from this latter circumstance of incom-

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plete fusibility that so many of these mortuary vessels have been lost to us. The ornamentation of this period discovers the same primitive type as the form, consisting of zig-zags, chevrons, etc., formed by a sharp stick or flint, or by pressing a twisted thong on the still plastic clay. The broad overlapping flange which forms such a characteristic feature of ancient British cinerary urns, hanging over from the neck to the shoulder of the vessel and suggesting a coat collar, was made by beating out a thin band of clay to the required length, adjusted and fixed to the neck of the vessel after it was "built." The "building" consisted of bending in circular fashion a number of rolled strips of clay on a slab or base forming the bottom, and continuing the process in successive rings until the top of the vessel was reached, the furrows being afterwards filled in by thinner strips of clay and the whole scraped level, a somewhat tedious process doubtless, but the only one possible to the primitive potter. It is still in use by artist potters working "on their own."

The colour of these pieces varied according to locality and character of the materials used: it has been suggested that charcoal was employed as a colouring matter, producing the dark hues found in many pieces, which are much more commonly found than the light.

We have then, during the Ancient British period:

1. Cinerary and Mortuary urns, used for containing the ashes of the dead, varying greatly both as to size and ornamentations.
2. Food vessels, which usually accompany the urns or are placed within them, used, it is believed, for the purpose of containing an offering of food for the departed; these, invariably small in

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size, are generally narrow at the top, gradually swelling out to a wide mouth like a cup, and often provided with small handles. 3. Drinking cups, which similarly are supposed to have contained some liquid to accompany the remains. These are of tall form, globular in the body, contracted in the middle and expanding at the mouth, often elaborately ornamented; in unusual instances they assume the form of a modern cup with a single handle. 4. Incense cups: these are flat, low vessels, often perforated, often again with small handles, or loops round the sides. Some authorities are inclined to believe that they were used for the purpose of carrying fire to the spot where cremation took place, the handles serving the purpose of suspension by a chain or other device. They are always small, varying from $1\frac{1}{2}$ to 3 in. in height and in every instance unglazed.

The question whether any of the red Samian ware so much valued by the Romans and found in large quantities at their various settlements was or was not made in this country at present remains unanswered. It was imported from Aretium, the modern Arezzo. The discovery, however, at York in 1874, of a portion of a mould for a bowl, would lend support to the view that this beautiful ware, which may be well studied at the British and Guildhall Museums and at Colchester, was also made to some extent in this country. On the other hand we have a curious record of a Roman kiln of the period of the Emperor Domitian discovered in St. Paul's Churchyard in 1677 by one John Conyers, an apothecary and collector of antiquities, who has left us a detailed account of four kilns placed cross-wise, with sketches of the kiln and pieces. These kilns were full of the coarser sort of pots, but none

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answered to the description of Aretine or Samian ware, which was beautifully turned on the lathe, and ornamented with a variety of applied ornaments pressed in moulds ; the paste of a fine red, with smooth close texture, and covered with a glaze so thin that it may almost be called a smear.

A character in the "Menæchmus" of Plautus bids another knock gently at the door, the reply being : "I think you are afraid the doors are made of Samian ware" ; thus expressing at once the delicate and fragile character of the fabrique and the esteem in which it was held by the Romans.

So far as present researches enable us to gather, the three principal potteries existing during the Romano-British period were those of the Upchurch Marches in Kent ; the Durobrivian potteries on the river Nen in Northamptonshire (two Roman kilns were discovered in 1822 at Castor, near Peterborough) ; and the Salopian potteries on the Severn.

Marks or names are continually found on this ware, the name being followed by F. (fecit) or M. (manu), as "CELSINVS.F. & AISTIVI.M.," signifying the fact that these artists made the pieces. The abbreviation O. or OF. or OFFI. (officianâ), as "OF.RVFINI.," indicates the manufactory of some potter, or some place named in the inscription. The pieces bearing the inscriptions above given were all found in the neighbourhood of London. Occasionally the inscriptions are of a convivial character, as "Bibe, Amico de Meo !" (Drink, friend of mine !)

The potteries of the Upchurch marches were confined to a particular district of a few miles in extent. The ware is either of a bluish black or of a dark drab colour, the black being produced by firing in what is

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known as a "smother" kiln, i.e., the fire suffocated at the moment the contents had attained a heat sufficient to ensure uniformity of colour. The forms of this ware are extremely graceful and are found in great variety; the decoration consisting of bands of lines associated with circles, spots, dots, simple guilloches, etc.

The colour of Castor ware varies from a yellowish brown to a dark brown, and not seldom bluish black. It is thin and well potted, the shape of a refined character. The ornamentation consists of delicate scroll work associated with figures both animal and human, executed in an engobe of slip, hunting scenes being a favourite motif.

Two distinct kinds of ware are found in the Severn Valley, the one white, made of Broseley clay painted with strips of red and yellow and other simple devices, the other red, also made from the native clays, but of fine texture. There was also a considerable output of mortuary vessels, many having been found on the site of the ancient city of Uriconium.

In addition to the above, there were considerable potteries in the neighbourhood of the New Forest in Hampshire, kilns having been discovered in addition to large quantities of ware, many examples showing a purplish glaze with slight metallic lustre. Occasionally specimens are found marked by indentations more or less deep made by pressure of the thumb.

The amount of pottery produced during the Romano-British period must have been enormous. Among the more useful wares occur large bowls or basins having a flanged rim for holding, a suggestion that might well be adopted at the present day since the handling of

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large basins generally presents a difficulty. Examples have been found at Chesterfield, in Derbyshire, and at Headington, in Oxfordshire. There were also the tetinal or feeding bottles provided with a handle to be held by the nurse, and a spout to which doubtless some sort of soft teat was affixed. It is curious to note that some of these vessels were made to be held in the right hand and others in the left, i.e., the handles in alternate positions towards the spout, affording a change of posture for the infant.

The triplet vases were three cups joined together with a communication between, exactly on the principle of the fuddling cups of the Slip wares.

The Anglo-Saxon period will not occupy us long, as the Saxons were not a pot-producing people. For culinary purposes and the table, the vessels were made of wood (generally ash) or metal—the drinking cups mainly of horn, as constantly illustrated in their illuminated MSS. Pottery was, however, made for the mortuary—"built" wares of a rather dark clay, the ornaments being either incised lines, zig-zag or otherwise, with a series of simple devices, pressed or punched with a notched stick. In some examples the decoration consists of projecting knobs formed by pressing the clay from the inside of the vessel outwards.

Our knowledge of the fictile art of the mediæval period is derived from three sources.

I. Account books, inventories, and household expenses of great families. From these we obtain such items of information as are disclosed in the regulations for the household of Edward IV and the Earl of Northumberland (1512), viz., that in the instance of the former, the watch are supplied with ale in *new ashen*

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2. MEDIÆVAL TILE : TWO-HEADED EAGLE WITH SHIELD. From
Winchester Cathedral.

Sheldon Collection.

3. ANGLO-SAXON TWO-HANDLED JAR, c. 600. Dug up in
Parliament Street, Westminster.

Sheldon Collection.



BOSTON
PUBLIC
LIBRARY

cuppes, while "the men of worshippe in the halle are served in pottes"; in the latter, earthen pots are used at the table of the dependants, while *ledder potts* are for the "serving of Lyveries and meallys in my lord's hous." We have also the account of three hundred pitchers being provided for the feast given to the poor on the anniversary of the death of Queen Eleanor, wife of Edward I.

2. Illuminated MSS. from which we are enabled to gather some idea of the general shape, as well as in rare instances the character of decoration of the various vessels used at the table, and for cooking, washing, and other domestic purposes.

3. The comparatively few pieces themselves which are to be seen in the public museums and which alone supply us with definite information as to body, glaze, workmanship and decoration.

Notwithstanding the fact that at the end of the fifteenth century, and probably earlier, this country had acquired a reputation for her earthenware (an inventory of the goods of Florimond Robertet, who built his chateau of Bury in 1504, refers to the fine potteries, not only of France but of other countries, including England), the production from the Norman period to the days of Elizabeth must be said to be of a rough and homely character, the shapes often clumsy, the potting heavy and coarse, these being as a matter of fact entirely in keeping with the rush-covered floors which obtained even to the days of Elizabeth and later; the Queen's presence chamber being covered in this way. The tall Norman pitchers, swelling out at the body and again swelling at the head, covered or partially covered with a green or yellow glaze, are to be seen in the Guildhall Museum, which contains an

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excellent collection of these early wares mostly dug up in and around London.

By the thirteenth century the form of these vessels had slightly modified, becoming thicker in the neck, and though with less protuberance, more bulky in the body; by the fourteenth century it had attained the graceful contour of the leathern black jack! They were decorated in various ways: with notched strips and knobs of clay; with incised lines spiral or otherwise; with various relief forms and with painted bands. Occasionally, however, these jugs and pitchers attained a high degree of excellence, as, for example, the fine, fourteenth century jug in the British Museum B.40, with low reliefs of a dragon, a rampant lion, and eagles on a reddish brown ground. Also the much earlier example B.1, with reliefs of horsemen, hounds, and stag, somewhat reminiscent of the fine Roman cup in the same collection with a chariot race in slip.

The green glaze is ubiquitous; it is found constantly on jugs and other useful wares, on the puzzle jugs, which appear to have been made from an early period,—a thirteenth century example occurring in the British Museum—; on the ewers in the form of Knights on horseback, suggested doubtless by the metal ewers made as early as the twelfth century; on the money pots, christmas boxes or thrift pots, which are of various shapes, and like the covetous wretch in the "Mass of the Microcosme"* who exceeded in receiving but was very deficient in giving, restored nothing 'till they were broken!

This green glaze was the mediæval potter's stay so far as colour decoration was concerned, just as was the

* "Mass of the Microcosme, or a Morall Description of Man." H. Browne. 1642.

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cobalt blue of a later time when the potters had succeeded in producing a white body or a white covering for the body. Cobalt would have been no use on the red and buff bodies of the earlier periods made of the native clays which are never entirely free from the presence of iron, since it would simply tell as black. Green glaze, of which copper is the base, has been employed in its many variations since the days when Tubal Cain first taught men the use of metals.

There can be no possibility of doubt that these useful wares were also made by the great monastic establishments which from the twelfth century onwards produced the fine encaustic tiles, though their production of every-day vessels attained no level above the average. Just as the art of mural painting raised the character of the easel productions of the artists producing it, so the fictile art during this period becomes elevated only when it enters the service of architecture, and the level attained in this tile industry was a high one indeed!

Walled tile decoration was a development or expansion of the principle of mosaic. Thus we have incised stones first used in *conjunction with mosaic*, as in the tomb of William, son of Robert Count of Flanders, who died in 1109, discovered in the ruins of the church of St. Bertin at St. Omar.

We have next in order of decorative development those patterns consisting of a mosaic of separate pieces, differently coloured. Example: Rievaulx Abbey, Yorks.

Ornamented tiles, which were doubtless due to the difficulty and expense of obtaining the materials of the pavements of *Opus Alexandrinum* and *Opus Vermiculatum*, are of four kinds.

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1. Incised or impressed: in some instances the pattern is sunk, and in others the field, leaving the pattern in relief. Example: Castle Acre Priory, Norfolk.

2. Relief tiles, in which the subject is modelled in low relief; a mould or die is taken and the clay pressed into the mould. This system was abandoned early, owing to its unsuitability to pavements, but was revived in the later debased work. Examples: Reading, thirteenth and fourteenth centuries; North Berwick, thirteenth and fourteenth centuries; Tavistock, fifteenth century.

3. Inlaid or "encaustic." This is by far the largest class, being found the most suitable for decorative pavement work. The method of making was as follows: A wooden tray equal to the size of the tile required was filled with red clay and scraped level; the design was impressed by means of a wooden stamp cut in cameo or relief. The cavities thus obtained were filled with clay in a slip state, of a different colour to the ground, poured from a spouted vessel. In drying, the clay would sink, when the cavities would have to be refilled. It was necessary that the clays should be as far as possible of the same quality, so as to avoid different shrinking in firing, and consequent cracks. When dry the tile was scraped flat, coated with powdered lead ore, and fired, the glaze imparting a yellowish tone to the light parts and a richer tone to the red. Examples of these tiles occur in many of the existing churches of the mediæval period, the finest examples being those unearthed in 1853 on the site of Chertsey Abbey, Surrey. The character of this remarkable pavement, probably as fine as any in existence, may be gathered from the scattered fragments in the different museums.

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4. Tiles decorated on their flat surface with slip. These are unusual; two examples appear in the British Museum from Witham Church, Essex, and an interesting specimen also occurs in the Hanley Museum from Abbey Hulton, Staffordshire.

The devices on mediæval tiles range themselves under the five following heads :

1. Armorial; which explain themselves.

2. Pictorial; which include hunting scenes, sports, floral and animal devices.

3. Symbolical; those devoted to the elucidation or illustration of Christian theology—The Sacred monogram, the Lily as emblem of the Virgin, the fish, the different symbols of the Trinity.

4. Moral: these are usually illustrated by means of figure subjects, as in the instance of the subject on the Chapter House floor at Westminster of a King placing a ring on the finger of a beggar who proved to be St. John in disguise.

5. Educational; which mainly consisted of alphabets, serving at once an educational and decorative purpose.

As to the initial history of mediæval tiles, there is no precise data. It is probable that the art of encaustic pavement was not indigenous to this country, but was of foreign origin, most probably Norman.

It has been asserted that the manufacture of mediæval tiles was confined to the Monks of the Cistercian order, but this rests solely upon a mandate of 1210 recorded in Martini's "Thesaurus Anecdotorum," the monk referred to having apparently constructed pavements of a secular character: "Let the Abbot of Beaubec, who has for a long time allowed his monk to construct, for persons who do not belong to the order,

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pavements which exhibit levity and curiosity, be in slight penance for three days, the last in bread and water ; and let the monk be recalled before the feast of All Saints, and never again be lent, excepting to persons of our order, with whom, let him not presume to construct pavements which do not extend the dignity of the order."

This, however, can only be construed as evincing a determination on the part of the Cistercians to keep their knowledge and skill to themselves, it does not necessarily follow that they alone possessed the secret of encaustic tile making.

Ancient kilns have been found in Worcestershire, Staffordshire, and at Great Malvern, containing fifteenth-century tiles ; at Droitwich with fourteenth century tiles, and at Great Saredon, near Cannock, with those of the sixteenth century.

The productions of the monasteries would naturally include costrels or pilgrims' bottles ; those of the marbled variety form a class of ware found in most well-regulated collections. These are vessels for liquor to be carried and slung on the person ; they vary considerably in shape, and are provided either with small handles on either side of the neck, or loops at the sides through which a strap could pass. Some are barrel shaped (thus imitating the earlier leather costrels which were both barrel and bottle shaped), flat at one end and mammiform, i.e., in the form of a woman's breast. Jewitt contends that this breast-like form is an allusion to the use of the vessel, though the liquor would be "sucked" from the nozzle rather than this form which has no orifice.

The marbled costrels are usually pear shaped and four looped, the smaller examples having an elongated

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foot or stand with elongated neck. The marbling is in red, green, and orange, the process being the precursor of the agate and marbled wares of Astbury, Whieldon, and Wedgwood.

Interesting stove tiles in low relief, covered with green glaze, were made during the reign of Elizabeth; examples occur in the British Museum with the Tudor rose crowned, the initials "E.R." and above, the Royal arms with supporters.-

A similar design was employed for a hanging candle bracket made of buff ware with a yellow glaze. Specimens are to be seen in the British Museum, the Willett collection Brighton, and elsewhere.'

The butter pot industry brings us to a somewhat later date;—the pots were tall, cylindrical vessels made of coarse clay, in their appearance something of a cross between a chimney pot and an inflated bolster case! and were made to contain 14 lbs. of butter. We learn from Plot * that the butter of Uttoxeter (some 14 or 16 miles from the potteries) was so good that the London cheesemongers set up a factory here for these commodities. The trade was regulated by Act of Parliament to prevent the many abuses in the make of the pots and the false packing of the butter by "the little moorlandish cheats (than whom no people whatever are esteemed more subtle)." For this purpose a surveyor was kept the summer through, armed with an iron instrument called a "butter boare" which was thrust obliquely to the bottom of the pot by way of testing the amount and so avoiding the inconvenience of weighing. We have a record of five pots of butter sent from Uttoxeter to the garrison of Tutbury Castle, bought for the sum of 12s., which

* Dr. Robert Plot: "Natural History of Staffordshire." 1686

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would work out at 2*d.* per lb ! Half a century earlier, butter was retailed at as much as 7*d.* per pound, but this Stowe declares " was a judgment for their sins ! "

In addition to the various wares above enumerated and made during the period we have been considering, there were the condiment pots, with globular body and narrow necks ; chafing dishes made during the fifteenth century and probably earlier ; cisterns ; pipkins ; cooking pots ; and even frying pans ; and last, though by no means least, the watering pots, heavy cumbrous objects calculated to make " Mary, Mary " particularly " contrary " if she were condemned to water her marigolds with such vessels as these, and to manifest joy rather than grief when nothing remained in their interior ! *

PRICES.

	<i>£</i>	<i>s.</i>	<i>d.</i>
Stove Tile. Royal Arms, Crowned Tudor Rose and cypher of Queen Elizabeth. green glaze. 13in. 9½ in. Christie. February, 1911 . . .	13	13	0
„ „ Another similar. . . .	24	3	0

* The motto, " Plus ne m'est riens," " Nothing remaineth to me," and a representation of an earthen watering pot with water running from it, was adopted as a badge or cognizance by Valentia, Duchess of Orleans, at Blois, to manifest her grief for the death of her husband, Louis, brother to King Charles VI.

CHAPTER II

SLIP WARES

IF Robinson Crusoe had essayed to decorate the rough necessary pots that he made at the cost of so much labour and pains (it will be remembered that the process of glazing was, as it were, forced upon him by the accident of the fire melting the sand on which it was placed), the method adopted would undoubtedly have been slip, since this is at once the simplest and most primitive of all the ceramic processes, and has been used almost from the period of the making of the first pot.

Slip, already referred to in the preceding chapter, is simply clay reduced by the addition of water to the consistency of thick cream, and dropped, dotted, or trailed on the ware in the clay state, i.e., before it has been fired at all, from a spouted vessel somewhat resembling a small teapot, or it may be applied by means of a brush, or with any instrument, the matter simply resolving itself into one of mere convenience.

This constitutes the whole rationale of the true slip method, except that various accessory devices were employed, such as the use of sgraffito or grafiato, which consists of the cutting or incising of lines, etc., in the clay by means of a sharp pointed instrument, or the

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laying of a ground or engobe of a different coloured clay or slip from that of the body and cutting through to the ground, a process which was carried to great perfection by the Italians from the fifteenth century onwards.

The colouring of the slip was produced by the addition to the white slip of the various coloured bases or oxides : for example, oxide of iron will produce a red ; copper a green ; cobalt a blue. Manganese was freely used and produced a colour varying in its intensity from purple brown to substantially black, and with this the pleasant streaked or mottled effects forming such a feature of these wares were produced. There was also the process of combing or marbling by means of a toothed instrument, producing the effect of paper marbling.

The ware was afterwards coated with a fine glaze produced from silicate of lead. Galena, the ordinary ore of lead (sulphide of lead), obtained from the Derbyshire mines, was dusted in a pulverised state upon the unbaked ware through a coarse cloth or muslin bag, and a silicate formed by its reaction with the silica of the body during firing. The pieces were put in saggars (rough vessels made of common marl) to protect them from the flames and gases of the oven, and fired to the "tune" of 1250° Centigrade.

The slip method was employed by the Romans, it was in use during the mediæval period, and is in use at the present time. Most visitors to Switzerland will have noticed, and probably purchased, the various smaller objects—money boxes, egg cups, plates, etc.,—offered for sale at the various resorts, differing, so far as method is concerned, in no essential particular from the pieces we are about to consider. The period known

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as the English Slip Period, however, commenced in the second decade of the seventeenth century and ended with the last years of the eighteenth.

Slip was made at most places in England where pottery was produced, but more particularly at Wrotham in Kent, the earliest in point of date ; at different places within the metropolitan area ; in Staffordshire ; and at Tickenhall and Cockpit Hill in Derbyshire.

WROTHAM

Wrotham slip was in the first instance a development of the early method of stamping patterns on the ware, either on the clay or body itself, or in a different coloured clay from that of the body, and applied. There was also the method of pressing with a stick, the end of which was cut or notched to particular patterns.

The dated examples of the purely pressed pieces which were the precursors of the true slip method commence with 1612. The three-handled double-looped Tyg in the Mayer Museum, Liverpool, is inscribed "I.L. 1612." A similar Tyg, with the same initials but dated 1621, is in the Victoria and Albert Museum. This latter date occurs on a Tyg in the Glaisher collection, with the initials "T.I." Each of these pieces are in plain red or buff ware with geometrical stamped patternings. The fine Tyg in the last-named collection inscribed "G.R. 1654," a typical Wrotham piece, is practically identical in shape with the foregoing, and shews the slip development in drops or dots, and geometrical patterns over the body of the piece.

Certain Tygs are extant having stamped ornaments

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applied promiscuously over the surface, suggesting the effect of barnacles on a ship's bottom. Dr. Glaisher possesses a remarkable example, three-handled, treble-looped, with the inscription "T.B., I.B., 1632." This was found at Trimingham in Norfolk and may have been made there, though it is also possible that it was made at Wrotham. A similar one in the same collection is dated 1633.

The word WROTHAM appears on a number of pieces, although in no instance does the name of any potter appear at length, with the exception of a covered Tyg formerly in the Solon collection, inscribed "John Hugh. 1690," and a late example in the Glaisher collection inscribed "W.F.Kemgin 1739" shewing that production was continued at Wrotham to this last-named date.

Of the various initials found on this interesting and rare fabrique, "I.W." occurs in a number of instances—on a candlestick and a puzzle jug in the British Museum, dated 1656 and 1659 respectively, and also on a Tyg in the Victoria and Albert Museum.

"G.R." is found associated with the dates 1642, 1650, 1651: the same initials occurring on a puzzle Tyg in the British Museum, in conjunction with the initials "S.A.S." dated 1653.

The full name "Wrotham" occurs as early as 1656 on a jug in the Glaisher collection in conjunction with the initials "T.M., G.R., I.E." Dr. Glaisher, who has given much consideration to these wares, affirms that "I.E." occurs on every piece after 1675, which he is certain is Wrotham, and remarks that it is very curious to get it in 1656 and with the initials "G.R." We have these same initials "I.E." in a number of instances dated 1681, 1697, 1699, 1703, 1704, 1710, 1713, 1717,

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either by themselves, or in conjunction with other initials, as

E.C., W.E., B.B. B. W. and T.B.
M. M.E. W.S.

The date 1713, occurring on a posset pot in the Glaisher collection with "I.E. WROTHAM" is later than any piece bearing the name of the fabrique. On another piece in the same collection occurs "I.E. 1721." This, although not marked "Wrotham," is certainly by the same workman as the 1713 piece. It will therefore be seen that as the dates associated with these initials cover a period of sixty-five years it would be impossible for them all to refer to one and the same potter.

Other initials are :

S.	1645. Formerly in the collection
M.M.	of Mr. J. E. Hodgkin.
E.M.E	1649. Candlestick. V. & A. Museum.
B.E., M.H., G.R.	1651. Griffiths collection referred to by Mr. Hodgkin.
N.H.	1656. Collection of Miss Jull, referred to by Mr. Hodgkin.
EST. EBM. N.H.	1663, Four-handled Tyg. British Museum.
R.	
E.E.	1671. British Museum.

METROPOLITAN

It will not be difficult to account either for the extreme paucity of artistic invention, or the excessive plethora of moral precept displayed in the various

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4. WROTHAM TYG, 1659.
Glaisher Collection.
5. TOFT DISH. Diameter, 17 inches. Arms of the Cord-
wainers' Company.
Falkner Collection.



BOSTON
PUBLIC
LIBRARY

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examples of slip ware found in and around London, though doubtless it is somewhat singular that this sanctimony should apparently be confined to the metropolis, where one would expect to find less rather than more than elsewhere, and where also one would naturally look for a higher level of decorative accomplishment! The period of the metropolitan pieces was that of "Praise God Barebones," as the few dated examples shew, and the Puritanical attitude towards the fine Arts is notorious. Godliness was, as it were, "in the air," the mottoes on these singular pieces reflecting the prevailing sentiment. We are therefore exhorted to

FAST AND PRAY.

This a favourite inscription appearing on a cup in the British Museum, D.21, and repeated on a number of examples.

On a large red glazed jug decorated with yellow slip, found in Fenchurch Street and now in the Guildhall Museum, we have a repetition of this injunction in more insistent terms and with charming iterative, together with an exhortation to repentance and godly living:

FAST AND PRAY *AND PRAY*
AND PITY THE POOR AMEND THY
LIFE AND SENNE NO MORE 1656

On a portion of a vessel found in Princes Street, the inscription imperfect:

FEARE G(OD).

On a jug found in Lincoln's Inn:

FEARE GOD EVER.

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On an oviform jug ornamented with wavy lines and fleurs-de-lys, also found in London :

FEAR THE LORD THE GOD.

On a cup also ornamented with fleurs-de-lys, found in Moorgate :

HONOR THE LORD.

On a jug ornamented with zig-zags :

HELP LORD FOR GOOD AND GODLY MEN DO.

On another jug, also ornamented with zig-zags, associated with the oft quoted " When this you see remember me " we have the solemn injunction rendered still more impressive by the curious orthography :

OBEAY GODS WOURD.

On an oviform pot with bands of zig-zags, the motto recalling the custom of the introduction of the skeleton at Egyptian feasts :

REMEMBER THY END TRULY.

The Restoration brought about marked changes, not only in manners but also in the general mental outlook, this being reflected in the altered character of inscription on the slip production. In place of devoutness we now discover that wisdom lies in mirth, and that the philosophy of the Persian Omar, that " old Mahometan Blackguard," as Carlyle called him, is the only true one! On a drinking cup (undated) in the Guidhall Museum, found in Half Moon Street we are exhorted to :

BE MERY AND WIE (WISE).

This same motto, however, is found on a red glazed pot

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apparently of a much earlier date (figured in Hodgkin's "Early English Pottery") suggesting that this piece may have been made before the first Charles assumed the crown of martyrdom, and that the more devotional inscriptions are confined to the period of the Commonwealth.

The slip of the metropolitan pieces is thinner and the glaze darker than that of any other slip ware: as to the site of the various metropolitan potteries, if indeed there were more than one, which is extremely probable, or of the makers of these pieces, we have no knowledge whatever.

STAFFORDSHIRE

The general character of the Staffordshire pieces is dominated by the peculiar technique of Thomas Toft, who appears to be one of the earliest practitioners.

Of Toft's personality nothing whatever is known: we know, however, that a very extensive slip factory existed in the district where his works traditionally were, which is scarcely a lane, as described in so many books of reference, still less is it a village: these call up visions of rose-crowned hedges, and are redolent of the sweet odour of the hawthorn! there is nothing that could be described as "rural" about Tinkers-clough! It is simply a collection of "shordrucks" with groups of poor cottages dispersed here and there, flanked on the one side by a coal pit and on the other by Shelton Church, and bounded on the south by the Trent and Mersey Canal. One remembers the long sagger wall that stretched almost from Shelton to Etruria from which we as children forty years ago were accustomed to pick the rings, props, stilts, etc., used in the propping of the ware during firing, covered

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with the well-known treacle glaze. The garden walls of most of the cottages in this district were and are still built of disused saggars, and it was in one of these cottages that we were wont to apply our ears to the tiled floor to listen to the faint click, click, click, click, of the miners picking beneath! This fact, of the miners coming so near the surface that their operations could be distinctly heard, bears eloquent testimony to the extent that the coal measures were and are still worked. In this district, in the high road above referred to, it was at this period necessary for all houses having exposed sides to be propped by great beams to prevent them from falling. In this extraordinary district it was possible in the midst of a crowded thoroughfare for a man to suddenly throw up his arms with a cry and disappear into the bowels of the earth! the Mayor and Corporation attending directly afterwards for the purpose of reading the burial service at the gaping mouth of the disused pit shaft, which had been merely covered over instead of filled in.*

It must not be supposed that the picturesque dishes, tygs, posset pots, cradles, etc., which command such high prices at present formed the staple production of either the Tinkersclough or other factories. These were made for festal occasions—gifts at births, birthdays, weddings, and to be used on high days and holy-days. The bulk of Toft's production as well as that of the rest of the potters of this period would be the rough useful wares—jowls, steins, baking dishes and what not, sold as Plot states "to the poor cratemmen who carry them at their backs all over the country," † or

* This circumstance actually happened in the middle of Hanley some fifteen years ago.

† Dr. Robert Plot: "Natural History of Staffordshire." 1686.

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exposed for sale on the cobble stones of Burslem or Newcastle markets.

Some twenty-five to thirty signed dishes by Thomas Toft are known, in addition to the tyg in the York Museum inscribed Thomas Toft and Elizabeth Poot, and the jug in the possession of Mr. Dawson. The following list, though necessarily incomplete, may be of interest :

Royal Arms dish	Filep Heves, Elizabeth Heves, 1671	Chester Museum
„ „ „	Trellis border	Twyford collection
„ „ „	„ „	Andrade collection
„ „ „	„ „	Glaisher collection
Lion and Uni- corn		Victoria and Albert Museum
The Temptation	Tulip border	Glaisher collection
Mermaid	Trellis border	Victoria and Albert Museum
Lion rampant	„ „	„ „
Pelican in her Piety	„ „	British Museum
Charles II in the Oak	„ „	Lomax collection
„ „	„ „	Greg collection, Manchester
Charles II holding Sceptre	„ „	Bateman collection
Catherine of Bra- ganza	„ „	Greg collection, Manchester
Duke of York	„ „	Dublin Museum
Duke of York and Anne Hyde	„ „	Andrade collection

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Lion seated or half rampant	Trellis border	Dublin Museum
Large Fleur de Lys	„ „	Frank Falkner collection
„ „ „	„ „	Manor House collection, Chirbury
Cavalier drinking a toast	„ „	Formerly in Solon collection
Geometrical design	„ „	Frank Falkner collection
Busts of man and woman called Charles II and Catherine of Braganza	„ „	Formerly in Hodgkin collection
Heraldic dish	Arms of the Cordwainers Company	Frank Falkner collection
Cavalier holding a rose in each hand	Initials R. W. on either side of the head	Bodenham collection
Dish with Arms of Charles II	Referred to by Marryat as being in the collection of Lady Stafford	
Two-headed eagle	Referred to by Solon	

It will perhaps be unnecessary to draw attention to the universal rule, not only in pottery but in art generally, of an artistic personality stronger than the average initiating an artistic system and being at once imitated by all and sundry! This was the case with the red ware of the Elers; with the red lead glazed ware of Astbury; with Wedgwood's jasper; with Pratt's coloured relief ware, and to take individual

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instances, the Ralph Wood group of the "Vicar and Moses," the Enoch Wood bust of Wesley, and the "Walton" tree groups.

Almost all the decorative motifs of Thomas Tofts dishes have been repeated by other artists and generally signed by their names; the Mermaid dish appears in the Lomax collection with the signature "Ralph Simpson"; another is in the Glaisher collection. A replica of the fine dish representing Charles II in the Oak appears in the Glaisher collection with the name William Talor; another example belongs to Mr. Frank Falkner. A dish of the same subject with head only appears in the Lomax collection having the initials "T.T." (not one of Toft's dishes), with the name "John Osland" on the border. The "Pelican in her Piety" appears in several instances, bearing different names, including that of Ralph Simpson (Lomax collection). The half-rampant "lion" of Dublin was finely imitated by Ralph Simpson (Lomax collection), six female heads alternated with an ornamental device taking the place of the trellis border of the Toft dish. Ralph Simpson was certainly the ablest of Toft's followers.

The interesting James Toft dish of the two-headed eagle in the Lomax collection differs only in detail from the fine Margere Nash dish of the British Museum, the body of the eagle in the latter instance suggesting the pine-apple decoration of Italian damasks.

In many cases the various decorative accessories, always introduced in the "Toft" instances with judgment and skill, lose their meaning and significance: an example is the dish signed "George Taylor" (Glaisher collection), the subject commemorating the coronation of Charles II, being the replica of an unsigned

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dish in the same collection having a border composed of eighteen heads : the two cherubs supporting the crown become in the Taylor dish mere meaningless ornaments. Doubtless the original dish of this subject will one day come to light bearing the name of Thomas Toft, if indeed it is not already known ! The same may be said of the subject of the lady in the costume of the Tudors holding a rose in each hand. A dish of this subject occurs in the Lomax collection bearing the name of William Simpson ; another was formerly in the Hodgkin collection signed " William Wright 1709." Still another signed " Ralph Toft " is given in Hodgkin as being in the collection of General Pitt Rivers.

The extreme probability is that Toft signed all his dishes, which disclose a strength and virility seldom found in the work of his many imitators.

One imagines Toft to have been a man of substance, well satisfied with himself, and taking huge delight in the production of these quaint and amusing pieces, drinking his quart of ale at the " Jolly Potters " or " Quiet Woman " and smoking his long " Riggs " with the utmost complacency.* Solon produced a *pate-sur-pate* plaque representing Toft making a slip dish, and shewing the use of the pipette, the instrument by means of which the slip was applied to the ware. There is also an excellent pen drawing in " Staffordshire Pots and Potters " of Toft in his workshop, both of course wholly imaginary since there is absolutely no data to go upon.

It is certain that Toft's true place as ceramic artist (he was not a potter in the sense of Palissy or of Maestro Giorgio since he initiated no fresh ceramic

* Charles Riggs, of Newcastle-under-Lyme, was at this period making his famous " clays."

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system) has not yet been sufficiently realised much less defined ; his perception of the possibilities and limitations of his material was most admirable, as anyone may discover by making even a cursory trial in the use of the pipette, and this notwithstanding the fact that his technique was so uniformly simple : his understanding of the principles of decorative design was clear and considerable, remarkably so considering the fact that his associates, having little to teach him, his opportunities for instruction would be small ; he may well be said to have earned a foremost place in the annals of British Ceramics.

It will be observed that the single dated piece by Thomas Toft is of the year 1671. The story of the dish once seen in a cottage in Hanley by Solon's friend must now be dismissed as a fable, since the dish has never come to light. He would be fortunate indeed who discovered this dish, as it would establish a date as well as definitely associating Toft with Tinkersclough. Moreover the prices of these wares have ruled somewhat higher since the publication of the "Art of the Old English Potter"! It may however be taken that all the "Toft" dishes were produced during the period of Charles II, or rather, in no instance were they made before 1660, the date of the Restoration.

From the circumstance that dishes occur signed Ralph Toft dated 1676 and 1677, we must assume that the two Tofts were brothers, though it is possible that they were father and son. The dish representing a man brandishing a sword in each hand is a variation with poorer rendering of Thomas Toft's Cavalier drinking a toast, formerly in the Solon collection, though many of Ralph Toft's dishes display exceptional ability. The

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list of Staffordshire Slip potters whose names appear on their wares is as follows in the order of data :

Joseph King, C.W.	1664	Incised dish, British Museum
Thomas Toft	1671	Chester Museum
Ralph Toft	1676, 1677	British Museum
Ralph Turnor	1681	" "
Richard Meer	1682	" "
William Simpson	1685	
Richard Meir	1687	Frank Falkner collection
Ralph Simpson	undated	Lomax collection
John Taylor	1690	
Robart Shaw	1692	British Museum
James Johnson	1692	
William Chaterley	1696	British Museum
Ralph Taylor	1697	Collection of Mr. E. Sheldon
Job Heath	702	
William Taylor		Glaisher collection and British Museum
George Taylor		Glaisher collection
Joseph Glass	1703	" "
James Toft	1705	Lomax collection
John Wright	1705	Frank Falkner collection
John Wright	1707	British Museum
John Meir	1708	" "
William Wright	1709	Formerly in Hodgkin collection
William Ley	1715	Willett collection, Brighton
Joseph Mosson	1727	Glaisher collection

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Robbart Wood }
Robart Pool } given by Mr. Charles L. Lomax
George Ward }

The names William Sans, Thomas Sans, and William Rich are also given in various published lists, as well as T. Johnson and J. W. Ford. Mr. Charles J. Lomax, the well-known slip collector, has however taken considerable pains to identify the different slip potters and writes: "I am satisfied that there is no reliable evidence of Sans and Rich having produced Slip ware, at any rate I cannot find anyone who ever saw an example so signed. The careless manner in which some of the old writers on pottery have recorded what they believe to be facts causes no end of difficulty and loss of time in endeavouring to verify their statements."

Mr. Frank Falkner, who has given much attention to the subject of slip wares, has a theory with respect to the prominence of the lettering on these slip dishes, and thinks that the dishes may have been made and presented to the landlords as a kind of tribute—some recognition of the potter tenant appropriating in his craft something of the actual earth which had belonged to the squire, in contradistinction to the farming tenant who, feeding the land, relinquished it in *statu quo*.

The idea has considerable poetic charm, but it should be pointed out that the decorative value of lettering as opposed to, and in contrast with, ornament has always been recognised; moreover, it is extremely probable that the early potters were half farmers and half potters. Certainly so in some instances, both in this country and elsewhere. Mr. John Eyre speaks of one of these farmer-potters at Noron in France close to the

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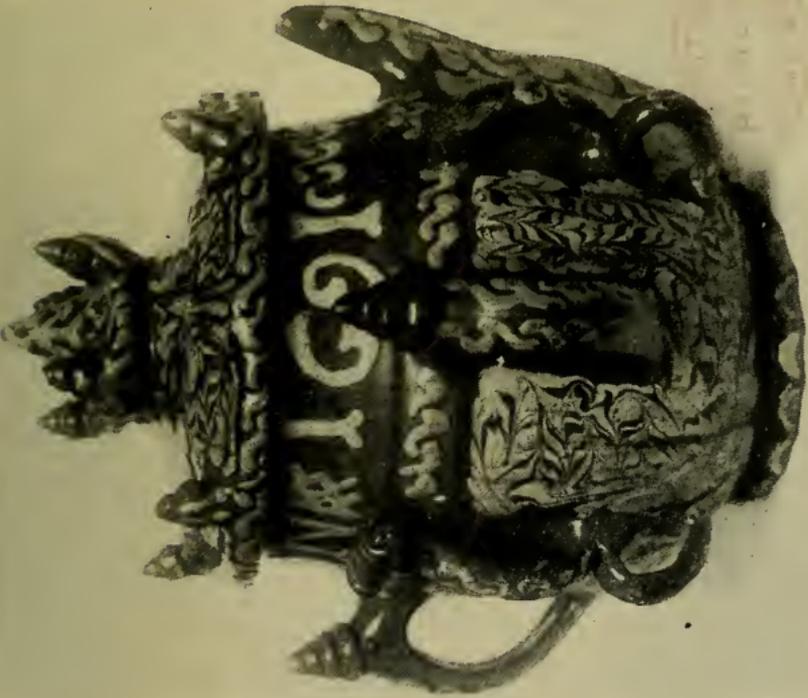
6. MOULDED SLIP DISH, ADAM AND EVE. Buff clay coated with yellow slip. Diameter, $17\frac{1}{2}$ inches.

"The sting of death is sin: and the strength of sin is the law."
("1st of Corinthians and the 56 vers.")

Falkner Collection.

7. COVERED TYG. "John Hugheson 1691," marbled.

Glaisher Collection.



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borders of Brittany, who was engaged in cultivating the land when unoccupied in the making of pots which were dried in the sun by the roadside. In the village of Graffham, near Petworth, until quite recently a potter made flower-pots, candlesticks and fancy articles and combined this occupation with pig-breeding. Also at Upper Hume, near Leek in Staffordshire, there is a small drying establishment for sewing silk; the workmen having small holdings upon which they keep two or three cows, and when work is slack they cultivate the land.

DERBYSHIRE

The Derbyshire production introduces us to an entirely different technique from what we have been considering; in this the dishes are pressed in moulds, the outlines of the patterns being raised and forming cloisons into which the coloured slips were poured. The rims of the dishes were notched, serving the double purpose of ornament, and of preventing them, being fired bottom upwards, from sticking to the "bats" or slabs on which they rested: it also protected the decorated side of the dishes from grit, of which a certain amount always falls in an oven as well as a kiln. As a matter of fact the "treating" of ware coming from the enamel kiln with fine sandpaper is a general practice; in the case of the oven, any falling grit would be incorporated with the glaze from the fact of "harder" firing.

That this method of "placing" in the oven was contrary to Staffordshire practice is proved by the fact of the glaze in the Derbyshire specimens all running from the centre of the dish to the rim, whereas in the Staffordshire pieces it all runs in one direction. More-

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over the fine "lion rampant" dish by Toft at South Kensington has badly warped on the side on which it rested, the glaze all running in the direction of the warp. This practice of "notching" and of placing, though the notching was not confined to Cockpit Hill, may have some bearing upon the much disputed question of the origin of these wares.

Examples of the method of cloisonné are to be found in the dishes in various collections inscribed "S.M." illustrating the adage "One burd in the hand is worth two in the bush." In these (see British Museum, D.38) a hand at the top grasps a bird, the "field" of the piece being foliated ornament, on either side of which is perched a bird, the inscription in the middle.

A similar type of dish is decorated with four lions passant alternated with fleurs-de-lys and bearing the initials "R.S." with a wyvern in the centre.

The Royal Arms is a favourite motif, and is found in several variations; an example is the dish in the Glaisher collection with a Tudor rose in the centre and the initials "R.H."

The most remarkable however, and decoratively the most accomplished, of this class of dishes is the one in the Frank Falkner collection with a representation of the Temptation, the tree foliation being similar in character to the British Museum dish D.39. A tablet at the foot of the tree is inscribed—"The stinge of death is sin: and the strength of sin is the lawe. 1st of Corinthians and the 56 vers."

Another distinct class of dishes is of octagonal form with ornamentations in relief. Examples are found in the Glaisher, Lomax and Falkner collections, with four pomegranates alternated with fleurs de lys,

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inscribed, in the one instance with "J.S." and in the other "F.S." These may safely lay claim to decorative qualities of a high order and are usually assigned to Cockpit Hill.

Potteries have existed at Tickenhall from a very early period as proved by the remains unearthed: in the middle of the seventeenth century it was a very extensive production. "Here," says Phylip Kinder ("Historie of Darbyshire," 1650), "are your best Fictilias made you, earthen vessels, pots and panchions, at Tycknall and carried all east England through."

The dates recorded on Derbyshire Slip are later than those of either Wrotham, Metropolitan or Staffordshire, and roughly speaking range from 1720 to the end of the century. In 1785 the buildings of the works at Cockpit Hill were sold by auction. Dr. Glaisher has a dish of a strutting cock dated 1784 which would make it, presuming it is of Cockpit Hill, and that production was continued until the buildings were sold (there was an earlier sale of wares in 1780), one of the latest pieces made at the works. A number of these same cocks are however extant and it is possible that many of these were made at Tickenhall or Staffordshire. In any case this particular dish exhibits a considerable decline on the score of artistic power.

With the graffiato specimens, made in all parts of the country, must be bracketed those examples of purely incised ware without the engobe covering of slip. This method, really a form of engraving, dates from the bone scratchings of prehistoric man and is the precursor of Graffiato in the scale of decorative development. An interesting and unique example, since it actually describes the maker as a potter, is the three-

1611 B

¹⁷ Ritcherd ⁷⁰ Murrells
Joseph Peppingel

1612

2

1695
E·E

1
FAST
AND PRAY

1659

When this V.C
Remember mee

3

4

GOD: SAVE: VS: ALL

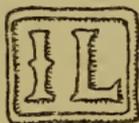
5

WROTHAM IE 1703

6

SM:EM

no the 22:1736



7

8

THREE MERY

Boys 1697

9

HERE IS THE GESTIOF THE BARLY KORNEI

GLADHAM I THE CILD IS BORN 1692 IC RK SK

10

1. Four-handed tyg (British Museum). 2. Incised three-handed jug (Glaisher collection). 3. Cup, brown glaze (British Museum). 4. Memorial tablet (British Museum). 5. Dish (Glaisher collection). 6. Tyg (Glaisher collection). 7. Triple cup (British Museum). 8. Four-handed tyg (British Museum). 9. Fuddling cup (Taunton Museum). 10. Goblet graffiato (Salisbury Museum).

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Another example of this incised work is the jug in the British Museum C.34, inscribed :

HERE YOU MAY SEE WHAT I REQUEST
OF HANST GENTLEMEN
MY BALY FILED OF THE BAST
I COM BUT NOW AND THEN. 1716.

The word "belly," if not the general orthography, absolutely locates the piece. In the Staffordshire vernacular it is pronounced "bally"; the spelling in the inscription is intended to be so pronounced.

A further development of the process of graffiato consists in cutting away portions of the upper surface, giving additional contrast between the ground and the ornament. We have an instance of this in the fine Harvest jug of doubtful provenance in the British Museum D.115, illustrating the more romantic side of harvesting. A youth and maid are standing with a heart-shaped panel between them inscribed "1708. It is cupids dart wounded my heart," with the further legend :

Lo i unto your house am sent as a token from a frind
When your harvest folks are dry then I will them attend.
1708.

An interesting class of graffiato dishes of somewhat earlier date than most of the Staffordshire pieces was made at Donyat near Illminster in Somerset, and at Crock Street, a hamlet of that town. Several of these have been sufficiently authenticated, as for example a dish commemorating the birth of a monstrosity in the shape of twin children joined together. In the "Life Progresses and Rebellion of James Duke of Monmouth, George Roberts 1844," we have a definite record of "that monstrous birth at Il-Bromers, a parish of

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Somerset . . . May 19, 1680. On May the 29th I saw them wel and likely to live." The dish, which is dated 1680, gives a somewhat bucolic presentation of the twins, with ornamental accessories.

Another dish is that in the Taunton Museum with serpentine border, the subject representing a lady and her two daughters (?) with thin waspish waists, quaint coiffures, and holding up their hands, dated 1685. This exhibits a high order indeed of decorative power and bears eloquent testimony to the fact that craftsmen of considerable artistic accomplishment were working here at this period.

That this production was continued over a considerable length of time is evidenced by the puzzle jug in the British Museum D.119, dated 1790, with the initials "T.M." and an inscription. This was given by William Edkins who supplies a note stating that it was "presented to me 7th August, 1890 by Edward Cunnington Esqr, of Evershot, Dorset, who informed me where it was made (at Donyat near Ilminster, Somerset) as he has known the pottery for *many* years past."

A still later example occurs in the Lomax collection of a puzzle jug with incised swan, cock and flowers, and a variation of the well-known motto "When this you see remember me," the inscription running:

When this you see pray think of mee. Mary horvord. 1813.
When this you See pray Think on me and Bear it in your
mind and
When the Bell for me Do toll I hope the Lord in Heven Will
Receave my Soll. 1813.

A characteristic of the Donyat pieces is the splashing of green glaze in addition to the brown and yellow glazing.

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The above by no means exhausts the list of objects executed in this interesting fabrique. There were the "owl" jugs which form a class in themselves; these were usually combed or marbled, the head forming both cover and cup. They were made from a comparatively early period and indeed continued to be made in salt glaze.

The list includes candlesticks, of which there were a variety, cruets, pigeon and bird calls, money boxes, lanterns, barbers' bowls, cradles, these last being made for presentation at births.

Fine examples of English slip are now quite beyond the reach of the collector of limited means, and prices are not likely to fall. The sum of £650 recently given by Lady Werner for a Toft dish which she generously presented to the British Museum, must be considered abnormal, since the piece was sold for the Red Cross.

A piece of advice that may be given to the would-be collector of slip is *beware of forgeries and imitations*. Of all classes of English ware slip is the easiest to fabricate. The man who once hoodwinked Solon, one of his own apprentices, whom we will call X since he is still in America possibly pursuing the same vocation, was an accomplished craftsman and not only made slip, but set up a salt glaze oven and produced salt-glazed wares. *En parenthesis*, Solon refers to Toft as being descended from an old Roman Catholic family. It is probable that he obtained this piece of information from this same apprentice, who was a Roman Catholic, an orphan, brought up under the care of the nuns at Stoke Convent, and as already hinted, a man whom Solon would be disposed to listen to. It is quite within the range of probability also that this was the "friend who once saw the Toft dish in a cottage in

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Hanley," and that the information was given to Solon with a definite object in view.

Dr. Glaisher has a forged tyg which he bought as a forgery: it is however certainly not by X since the forgery is obvious, the piece being poorer and generally smaller in character than the genuine article.

CHAPTER III

ENGLISH DELFT WARES

IT is a somewhat curious circumstance that a production of the Cassiterides or Tin Islands, founded on a process of which tin forms the principal part, should be deemed foreign to those islands : yet so it is. The so-called Delft wares are not indigenous to the soil of this country, being an imitation of an imitation, that is to say, English Delft is founded upon the technique of the Dutch potters who in turn received their method from that of Luca della Robbia and the Italian Maiolicists of the fifteenth and sixteenth centuries. Not that the Italians themselves actually originated or invented their technique : the device of covering a coloured body with a white stanniferous enamel arose from the circumstance of the inability of the potters to produce a white ware : it was practised by the Arabs and Persians, and was even used in Assyria and Babylon. It is a purely legitimate method which might be adopted at any period. The process is as follows :

The clay, which presents but little difference in its component parts in the three cases of Della Robbia, Majolica, and Delft, is thrown and turned in the ordinary way, and fired, producing an extremely porous substance which is dipped in a white glaze or enamel derived from binocide of tin, or stannic oxide, the proportion of tin being increased according to the

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degree of hardness required, this coating being thicker or thinner according to the porosity of the body. It is then painted with colours in their basic or pure state, i.e. underglaze colours, the painting necessitating great dexterity on the part of the artists by reason of the porosity of the enamel ground. It is afterwards glazed thinly and fired again. The result gives a charming quality essentially different from any other pottery process by reason of the peculiar fusion of the underglaze colours with the enamel.

With respect to the Delft production, M. Harvard, "Histoire de la Faience de Delft, 1878," states that no pottery was made there before the close of the sixteenth century. Recent researches have, however, shewn that as early as 1550 Dutch potters set up kilns at Leeuwarden and elsewhere, following Italian models in their artistic methods. There is no doubt that the earlier Delft period, which we may place roughly as between 1596 and 1650, betrayed a strong Italian influence, and that the Chinese character in the productions of the second period 1650-1710 was adopted in the first instance on account of the competition of Chinese porcelain imported into Holland by the Dutch East India Company (one of whose depôts was at Delft) which threatened the very existence of the Dutch fabrique.

The colour palette was the simple one of the Italians, viz. the cobalt blue, which was the staple colour, forming the groundwork or base of the decorative colour scheme, used alone in a large number of instances, especially in the middle period in imitation of the Chinese blue ware; an orange, varying in tint from reddish to yellow; one or two greens derived from a copper base; occasionally a red, and manganese.

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From 1710 the fabrication was frankly commercial, the wares being exported to all parts of the world, as many as thirty factories being in operation in Delft alone: moreover the Dutch potters themselves migrated to foreign countries, including England, on account of competition between themselves.

As early as 1676, letters patent were granted to one Ariens van Hamme, who had been encouraged by the British Ambassador at the Hague to settle here, for the "makeinge of tiles and porcelane [*sic*] and other earthenwares after the way practised in Holland."

For some years previous to this, however, a certain Edmund Warner had been exporting to Holland and also selling to the potters in London considerable quantities of English clay, as evinced in a case, tried in 1693 by the Barons of the Court of Exchequer, relating to the seizure by the Custom House officers of a parcel of potter's clay under the pretence that it was fuller's earth. It then transpired that the said Warner had been continuously exporting this clay for a period of above twenty years, evidence being given in Warner's behalf by five London potters, who swore they had done business with him, in some instances for above twenty-five years.

We have, then, evidence of Delft production in this country from a comparatively early period: as a matter of fact, dated examples are extant, apparently of English make, from as early as 1631.

There can be little doubt that Lambeth was the scene of the earliest production, which spread first to Bristol and then to Liverpool and Staffordshire. There was a later fabrication also at Wincanton in Somersetshire, the works being carried on by Nathaniel Ireson about 1730. Examples appear with the name "WIN-

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CANTO" on the back of the pieces, the date 1737. Another specimen bearing Ireson's name is dated 1748, this being a large jug in the Glaisher collection which we are privileged to illustrate. (Frontispiece).

The various classes of ware produced at Lambeth include mugs, dishes or platters, wine jugs, pill slabs, posset pots, and candlesticks. Figures of cats also from 6 to 8 in. in height appear in various collections.

The barrel-shaped mug decorated with an all-over pattern in blue, with border round the top inscribed "WILLIAM AND ELIZABETH BURGES. 24th AUGUST 1631," and under the handle 1632 is, up to the present, the earliest dated piece of English Delft ware known. A similar mug in the British Museum is inscribed "JOHN LEMAN 1634": another at South Kensington is marked "ANN CHAPMAN ANNO 1642." In the Mayer Museum, Liverpool, is still another with ships and landscape, and marked "JOHN WILLIAMSON 1645."

The subjects of the dishes are often of a scriptural character. A specimen in the British Museum, E.49, has in the centre a representation in polychrome of Jacob's dream, with the legend "GENESIS THE 28," and on the rim four oval panels representing the seasons with Italian arabesque of a decadent character between, inscribed "C.H. 1660." Another in the same collection has a rather elaborate presentation in polychrome of the Temptation, with a meander of fruit in the border.

Indifferent imitations of Palissy's fine dish *La Fècondité* were also made, with, on the border, the initials

C
I E

the date 1659, and the arms of the city of London and

WHIT

J643

1

Calvert & Martin

For Ever

1754

Sold by Webb

3

(1)

What is a
merry Man

(1736)

2

16 I S I 55

4

Anne Davie

1788

5

Margret

Latham 1744

7

S

IUIUBINUS

6

I S B

17 02

8

P

I R

1728

10

T.F. J757

C F

J758

9

Drink faire

Dont Sware

1728

11

1. Wine jar (in several collections). 2. "Merry Man" series (British Museum). 3. Election dish (British Museum). 4. Dish (British Museum). 5. Plate (Frank Freeth collection.) 6. Drug pot (British Museum). 7. Tankard (British Museum)- 8. Caudle pot (Mayer Museum, Liverpool). 9. Mugs. Thomas Fazackerley and Catherine Fazackerley (Mayer Museum, Liverpool). 10. Mug (Mayer Museum, Liverpool). 11. Bowl, incised inside (British Museum).

ENGLISH DELFT WARES

those of the Pewterers' Company. There can be no doubt that these dishes were made as marriage presents, the subject at that period being deemed a suitable one for such occasions.

The "Merry Man" series of ordinary sized dinner plates are usually assigned to Lambeth, and bear a rhyming verse, one line on each plate, surrounded by a simple border :

1. What is a Merry Man.
2. Let him do what he Can.
3. To Entertain his Guests.
4. With wine and Merry Jest.
5. But if his Wife do frown.
6. All merriment Goes Down.

Dates and initials occur much more frequently on English Delft ware than on any other native fabrique. The various wine vessels, which have been assigned to Lambeth, bear the name of the wine with the different dates, which cover a period between 1641 and 1663, as :

WHIT WINE	1641
WHIT	1656
SACK	1644
CLARET	1648

A wine jug destroyed at the Alexandra Palace fire bore the initials

P
A G
1639

apparently the earliest date recorded on this class of ware.

Posset pots, caudle pots and puzzle jugs would appear to be a peculiarly English production. Many of these were made at Lambeth. The two-handled posset pot in the British Museum, in its decoration, has many features in common with the mug already referred to,

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inscribed William and Elizabeth Burges, and is probably by the same hand.

Caudle pots often assume extremely attractive and fanciful shapes: covered examples are extant with serpent handles on both pot and cover, the three feet representing birds, the lid and cover surmounted by a crown and crowned swan: the painted floral decoration in blue and green, with the inscription

T
C. F. 1678.

It may be noted that a triangular arrangement of three initials generally represent those of husband and wife, the lower initials the christian name and the upper the surname.

A puzzle cup in the form of a goblet, with pierced rim and elaborate syphon in the centre, appears in the British Museum, E.13, painted in blue with the arms of the Drapers' Company and inscribed "I.W. 1764."

Candlesticks are of various forms; often enough they are provided with a tray in the middle of the stem to catch the drippings of the wax. A specimen occurs in the South Kensington collection painted on the foot with the Fishmongers' Arms and the initials "W.W.E. 1648."

The pill slabs were often painted with extreme elaboration and with considerable skill; an example in the British Museum, E.70, in the form of a shield is painted in blue with the arms of the Apothecaries' Company, with crest, mantling and supporters, and the motto "OPIFERQUE PER ORBEM DICOR," below is an oval cartouche bearing the arms of the City of London. Two other pieces also with the Apothecaries' Arms occur at South Kensington.

The figure of the domestic cat is a favourite motif in

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pottery : it was made in slip, in salt-glazed solid agate, which was especially suited to the representation of the tortoiseshell variety, and also in Delft ware. Of the last named process two instances occur in the Schreiber collection at South Kensington, with painted decoration. In the British Museum, E.II, is a mug in the form of a seated grymalkin, sponge marbled and painted in blue and yellow, with the initials

B
R E

and the date 1674 within a circle on the breast and repeated under the base.

Although it is generally not easy to differentiate between the productions of Lambeth, Bristol and Liverpool, yet there are certain characteristics belonging to each which afford us some guide as to identification. The enamel of Bristol is often thicker than either of the two other fabrications, and also slightly tinted, though the body itself is thinner, and the cobalt blue of a somewhat darker tone than that used at Lambeth. There are also differences in the character of the painted floral and other decorations : in the case of Bristol the touch is crisper, the character being nearer to that of oriental work. Moreover there were productions peculiar to Bristol, as that of the process known to the Italians as "Sopra Bianco" which consists of painting in opaque white enamel upon a blue or celadon ground, a style of work practised in France at Saint Amand-les-Eaux. Dinner plates are extant with borders of this character, the centres painted with flowers or landscapes in blue. These were produced about the middle of the eighteenth century.

There were also plates having a ground of powdered manganese and other tints with panels or medallions

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painted in blue. An instance is the well-known election plate with panel in the centre bearing the inscription "NUGENT ONLY. 1754," and on the rim "T.B. 1754." This may safely be assigned to Frank, who was a supporter of Nugent at the election of that year, as also the plate with "Calvert and Martin for Tukesbury 1754 Sold by Webb."

These Delft election pieces form a class. Possibly a few words of explanation will serve to make the meaning of these pieces more clear.

The General Election of 1759 followed upon the death of Henry Pelham, which marked the end of the Broad Bottom Administration, as well as a policy of peace at home and abroad, inaugurated by Sir Robert Walpole in 1721.

Robert Nugent, who was the candidate for Bristol, which returned two members, came out at the head of the poll, but was closely followed by the two other candidates, Beckford and Philips.

At Tewkesbury, Calvert and Martin were both elected, but were petitioned against in the November following. Mr. Freeth's explanation of the inscription on these pieces is that the plates were made at the time of the petition and were sold by a local dealer named Webb.

The Taunton election pieces refer to a bye-election, the member having died without having taken his seat. The candidates were Sir John Pole and Robert Maxwell, afterwards Earl of Farnham, who was returned.

The "Wenman and Dashwood" pieces refer to the Oxfordshire election. The candidates were as follows :

Lord Wenman	} Old Interest.
Sir James Dashwood	
Lord Parker	} New Interest.
Sir Edward Turner	

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Wenman and Dashwood had previously represented Oxfordshire and were again returned. References to this election occur also on Salt Glaze.

The Bristol Delft Plates with Wilkes and Liberty and a portrait of Wilkes refer to the Middlesex election of 1768.

The early history of the Bristol Delft Factory is, like many of the early factories, extremely obscure. The works were situated on Redcliffe Backs, and during the earlier years of the eighteenth century were in the occupation of Richard Frank, son of Thomas Frank, gallipot maker, whose marriage is recorded in 1697 and who was probably the founder of the works. Jewitt refers to a plate marked on the rim

B
S M
1703

as being the earliest example known.

As the death of Richard Frank occurred in 1785, it is not possible that he was in occupation much before 1730. His productions were plates, dishes, and tiles for fire-places and wall decorations.

One of the principal painters at Frank's works was Michael Edkins, who hailed from Birmingham, where he was apprenticed to a house painter. A plate presented by the Painter's grandson to the Jermyn Street Museum, now at South Kensington, is absolutely authenticated and bears on the back the initials

E
M B
1760

being those of Michael and Betty Edkins. The painted subject, however, a landscape with figures in the Chinese style, bears a strong resemblance in the

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8. BLUE DASH CHARGER. A.H.L. 1677.
Glaisher Collection.

9. BRISTOL COVERED POSSET POT, 1703.
Glaisher Collection.



STON
OBL
1867

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character of its work to a plate forming part of a dinner service made by Joseph Flower, who was also making Delft ware at Bristol at this period, first at No. 2 Quay and afterwards at Corn Street. This example is marked on the back

S
J F
1750

It is often extremely difficult to distinguish between the productions of these two potters Frank and Flower.

The really magnificent dish, presented by Dr. Glaisher to the Victoria and Albert Museum, records the taking of Chagre by Admiral Vernon in 1741 and gives a view of the river Chagre with Vernon's vessels, the Custom House, Castle, etc., with explosion taking place. The various features of the composition are lettered, with key explanation in a ribbon on the rim, as: "A. the Town of Chagre"; "B. Castle"; "C.C. The Custom House in Flames"; "D.D. Spanish Ships Sinking;" "E.E.E. Goods from ye Custom House;" "F.F. Bomb Ketches;" "G. Flag of Truce hung out by Spain." In the distance is "The Road from Porto Bello" and "The Road to Panama."

The various tile pictures include a set of twenty-four tiles painted in blue with a view of St. Mary Redcliffe Church, Bristol, and were doubtless produced by Frank at some time between 1738-50 the period of Bishop Butler's Episcopate, as the arms of the Bishop appear on one of the tiles. These are now at South Kensington. A still more important tile picture is that of seventy-two tiles painted with Hogarth's march to Finchley. Both these were probably painted by Edkins, who assisted in the painting of the bas reliefs of the altar

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piece of St. Mary Redcliffe and also assisted Hogarth in the fixing of his pictures in that altar piece. This latter picture is now in the possession of Dr. Glaisher.

About the middle of the century Frank took his son Thomas into partnership, and in 1777 removed his works to Water Lane, a factory which had been occupied by James Alsop, who made brown stonewares. Frank was succeeded by his son-in-law Joseph Ring in 1786, but apparently the business was disposed of some two years earlier, as an inventory of stock dated 1784 includes an item of £7 5s. for "delph ware." The Delft fabrique had by this time been superseded by the more serviceable cream wares of Wedgwood. Ring therefore engaged Anthony Hassel of Shelton as manager, and occupied himself from this period in the production of cream colour and other Staffordshire earthenwares.

During the early years of the eighteenth century, Delft ware was the principal article of trade in Liverpool. The three principal potteries were those of Alderman Shaw, Seth Pennington, to whom is attributed the various punch bowls extant, and Zachariah Barnes, who produced the well-known tiles printed by Sadler and Green.

Two plaques, a view of the west prospect of Great Crosby and one bearing the arms of the Merchant Taylors Company in Crosby Church, dated respectively 1716 and 1722, appear to be the earliest production of Shaw's pottery, which was situated on Shaw's Brow. Most of the dated examples, however, are of a later period.

Two mugs, a quart and a pint, painted in polychrome with flowers, bear the initials "T.F. 1757" and "C.F. 1758." These are believed to be the work of Thomas

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Fazakerly, one of the principal artists at Shaw's factory, the initials on the smaller jug referring to Catherine Fazakerly, his wife.

At this period, the shipping trade of Liverpool was rapidly increasing. It was the custom when a vessel was dispatched on a voyage to have a punch bowl made for the purpose of drinking success to the trip. These bowls, which were often large, some measuring 22 in. in diameter, bore painted representations of the vessel, generally in blue, with suitable inscriptions, as "success to the Monmouth 1750." This is in the Liverpool Museum. These examples, of which there are a number, an excellent specimen occurring at South Kensington, hail from Seth Pennington's Pottery, and are said to be the work of one John Robinson.

This very laudable custom of commissioning punch bowls for the purpose of drinking success to this or that, was apparently extended even to agriculture, though the proportions of the agricultural bowls were less ample than those of the shipping trade. A punch bowl appears in the British Museum E.146 with a pastoral landscape and vine border. The inscription: "Richard Wyatt, Appellsham. Prosperity to the Flock. May 30th 1754."

The important subject of transfer printing is dealt with in another part of this work: a brief description of the process may not be out of place here.

A metal plate is engraved, and a print taken in pot colours on thin tissue paper, which is turned face downwards on the ware and pressed or rubbed smartly with a soft pad. The paper is then removed, leaving an impression on the ware, which is then fired.

The credit of the application of this process to pottery has been claimed both by the Battersea Enamel

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Works and Liverpool, but all authorities agree that the practice commenced about the year 1750. The famous Liverpool Delft tiles made by Zachariah Barnes, and printed by Sadler & Green at their works in Harrington Street, were usually 5 in. square, and include a set of actors and actresses in character, the majority taken from the engravings in "Bell's British Theatre," issued 1776-78. A single figure usually appears on a cartouche or scroll, hung with trophies and emblems, with trellis background, the name of the actor or actress being given together with that of the character represented, as :

Mr. Garrick in the character of Abel Drugger.

Mrs. Cibber in the character of Monima.

A frame of twenty of these appears in the British Museum, E.166.

There were also a set of "Æsop's Fables" with slight scroll borders, the design well engraved and based probably on Francis Barlow's drawings. There were besides, a number of subjects fanciful and humorous taken from various sources—caricatures, or the broadsides so popular at the period, etc., etc.

The tiles were printed in either red or black: an example printed in red shows a Highland lad and lassie dancing and is marked "J. Sadler, Liverpool," others are marked "Liverpool," others "J. Sadler, Liverpl."

Certain dishes, well known to and appreciated by collectors, varying in size from 12 in. to 18 in. in diameter, painted freely and in some instances crudely in polychrome, have acquired the name of Blue Dash Chargers from the circumstance of their rims being decorated with a series of dashes or strokes in blue. The subjects of these dishes range themselves into

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two classes:—1. Subjects from scriptural history. An early specimen in the Victoria and Albert Museum, probably of Lambeth origin, is dated 1653, represents Christ with two disciples on the road to Emmaus. The Temptation was a popular subject and its repetition was evidently placed in the hands of persons possessing no sort of claim to artistic knowledge or power; its representation therefore rapidly degenerated into an absurd convention, the result bordering upon the grotesque.—2. Portraits of Royal Personages and other celebrities, including half lengths, full lengths, and equestrian. The dates of these range, roughly speaking, from 1650 to about 1720. Thus we have Charles II standing sceptre in hand beneath a colonnade dated 1668. Portraits of William and Mary, both seated and standing, the usual inscription being "W. M. R.": the dish at South Kensington with equestrian figures of King William is inscribed "K. W." The conqueror Marlborough, standing with his baton, encased in a suit of nondescript armour, a cloak over his shoulders with the scalloped edgings associated with the Reign of Richard II, the inscription "D. M." Also equestrian figures of The Duke of York, not he of "ten thousand men" fame, but the personage who afterwards became King James II.

These dishes, from the circumstance of the workmanship being of a bucolic, rough or coarse character, have been, rather loosely, assigned to Staffordshire, though why Staffordshire especially should be credited with coarse workmanship at this period is not very clear. That a certain proportion of Delft ware was made in Staffordshire is extremely probable from the Staffordshire man's partiality for the imitation of anything and everything that happened to be "going."

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We have record of a dish made by Thomas Heath, who was potting at Lane Delph (now Middle Fenton) in 1710, the description of which appears to answer to this ware ; we have the name Lane Delph, which would of itself suggest the production of Delft ware in this district ; we have the admirable jug by Adams of Greenfields in the Tunstall Museum ; we have record of Wedgwood's imitation of an eighteen-inch Oriental Delft " dish, and the amusing story given by Miss Meteyard of the warehouseman entrusted with the carrying of the precious piece home to the customer being " feasted and treated " for a whole week on account of his master's successful work ! The peculiar character of the graphic statement demanded by the Delft method is, however, foreign to the Staffordshire man, who is at home with his picturesque slip and sharply cut salt-glazed wares. On the whole, therefore, the balance of probability is against the circumstance of much Delft ware being produced in Staffordshire.

CHAPTER IV

JOHN DWIGHT AND STONEWARES

STONEWARE is composed of plastic clay with sand to prevent cracking. Its chief quality is its compactness and hardness, due partly to its high firing, which produces a state of semi-vitrification, and partly to the nature of the materials of which it is composed.

Although pottery answering to the description of stoneware has been made during all periods, it was not until the sixteenth century that the fabrique was perfected by the German and Flemish potters of that period.

Solon declares that stoneware, although the simplest in its constituent materials, ranks as one of the most perfect processes from the technical point of view, with the single exception that it lacks translucency.

This sense of completeness however, must be considered as partially dependent upon the character of the glazing, which was accomplished by means of common salt to which the body is specially suited, "After the partially vitrified body had received the complement of this peculiar glaze and not before," continues this author, "it ceases to be assimilated to terra-cotta and forms a special class of itself."

Salt glazing doubtless originated where stoneware

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was carried on with such success, the practice dating only from a comparatively recent period, although some authorities have declared that it was employed from as early as the twelfth century.

The method is as follows : common salt (chloride of sodium) is thrown or shovelled in the oven when the heat is at its highest, through apertures made for the purpose. In the old ovens a platform was erected upon which the men stood naked to the waist and swathed in wet cloths. At this high temperature the salt is volatilised, the ware being placed in saggars having perforations to allow the vapour of the sodium chloride to reach the ware, and the water vapour to re-act upon one another, forming, with the chlorine of the salt, hydrochloric acid, which escapes, the soda attacking the silica of the ware, forming a silicate of soda, in this way the ware becomes coated with a thin layer of soda-glass, which is deposited in fine granulations, the surface resembling the skin of an orange.

Fine Salt-glazed stonewares were made in the cities of the Rhineland and in the Low Countries from the beginning of the sixteenth century, the earliest apparently being of Raeren make, a specimen in the Cologne Museum being dated 1500.

The ware was exported in large quantities to this country. As early as 1534 the Pewterers Company obtained power to stamp work in the same way as the Goldsmiths and Silversmiths. Early German jugs are therefore found with English Pewter mounts and stamped inside the lid with the Crowned Tudor Rose.

In the Taunton Castle Museum occurs one of these Silver mounted jugs of the type made at Nassau with the chevron ornamentation heightened with blue and manganese, and "Wm : Shakspere 1602" scratched

JOHN DWIGHT AND STONEWARES

underneath the lid ! It is affirmed that this is probably the earliest, and certainly the clearest signature of the great world-poet known.

The well-known Bartman or masked jug was made in many varieties and forms a class of its own. It was not, however, a new device. Solon has shewn how the uncouth face of the Raeren stonewares developed an unbroken descent from the Roman terra cotta vessels and mediæval earthenwares. As a matter of fact this mask motif was common both to the Continent and to this country : the green glazed jug found during an excavation in Cateaton Street in 1841, and figured in Chaffers, has a head curled in the reverse fashion peculiar to the period of Edward II.

In an inventory of the Duke of Burgundy, dated 1467, a similar vessel is mentioned :

“ Ung hault goblet de terre, ouvré et chiqueté a ung visiago d'un heremite,” etc.

The mask of the earlier so-called Bellarmines recalled the Greek masks of Comedy and Tragedy, the mouth turned upwards or downwards in different examples. Later the beard lengthened,* the features gradually changed their character until they bore a fancied resemblance to the unpopular Cardinal whose able controversial writings had made him obnoxious to the Reformed Church of the Low Countries—“ Mug ” (the popular name of the vessel being doubtless the origin of the vulgar name for the human face) “ beard episcopal ” and belly, becoming objects of derision among the Protestants and the jest of every ale-house.

* “ The greatest sort they say
Are like stone pots with beards that do reach down to
their knees.”

Cartwright, in the “ Lady Errant.” 1651.

304:7703



1

Southwell for Ever G
J. & H. W. & M.
17-39

2

November 20 1726

3

Kishere Mortlake

4

Stephen Green,
Imperial Potteries,
Lambeth.

5

Stephen Green,
Lambeth.

6

OLDFIELD & CO.
CHESTERFIELD.

7

OLDFIELD & CO.
MAKERS.

8

ESTABLISHED

1826

J. OLDFIELD & CO.
CHESTERFIELD
WATER FILTER
MANUFACTURERS

WHOLESALE AND RETAIL
AND FOR

EXPORTATION.

11

J. BOURNE & SON,

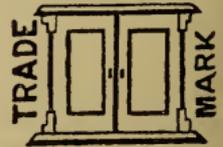
- PATENTEES,

DENBY POTTERY,

NEAR DERBY.

13

DENBY



CHEF WARE

15

JOSEPH THOMPSON

WOODEN BOX

POTTERY

DERBYSHIRE

9

J. THOMPSON.

10

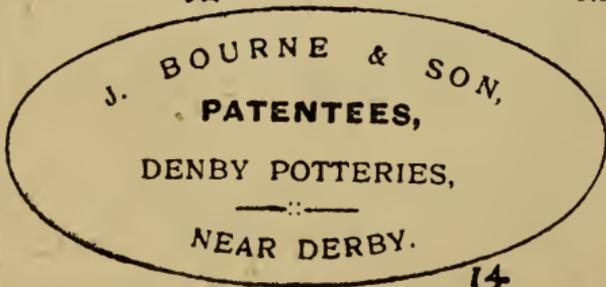
VITREOUS STONE BOTTLES

BOURNE & SON,
PATENTEES,

DENBY POTTERY,

NEAR DERBY.

12



14

JOHN DWIGHT AND STONEWARES

Ben Jonson's version, in "Gipsies Metamorphosed," of the origin of these vessels is at any rate amusing, and has the merit of being at least as reasonable as the association of this mask with the obnoxious Churchman: "The jug of Town ale that reconciled Justice Jug and his runaway daughter, who being pursued by her Father, met, and were for the time being turned into stone at Chester: he great with justice and she great with juggling, ever since preserved in picture upon the most stone jugs of the Kingdom."

It was a custom to bury these pots under the hearthstone in deference to an old superstition that the presence of a bottle under the hearth keeps away witches and the evil eye. Bellarmine was frequently buried as witch bottles, this being the era of *primo regis*, the celebrated statute against witchcraft, passed in the first year of King James I.

The jugs were made of various definite sizes. There was the gallonier, containing a gallon, a truly noble vessel! the pottle pot, two quarts; the pot, a quart; and the little pot, a pint. A character in the play of Epsom Wells exclaims, "Uds bud, my head begins to turn round; but let's to the house, 'tis dark! we'll have one Bellarmine there, and then, Bonus Nocius."

It is not probable that either these or other stone vessels were actually made in this country before the three closing decades of the seventeenth century, though we have record of the petition to Queen Elizabeth of one William Simpson, who complains that a certain Garnet Tynes, a foreigner living in Acon, held the monopoly of stone drinking pots made at Cologne. Simpson prays that this monopoly be transferred to him, and he will not only serve them as plentifully and sell them at as reasonable price as the other, but

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will, as far as in him lieth, "drawe the making of such like pottes into some decayed town within the realm, wherebie manie a hundred poore men may be sett a work."

In 1626 a patent was granted to Thomas Rous and Abraham Cullen, and later, in 1631, "to David Ramsey Esquier, one of the groomes of our pryvie chamber," in both instances the parties declaring that they had solved the mystery of the German stonewares: but it is probable that the petitions were merely "blinds" to cover the monopoly of importation, since there is no actual evidence of any such ware being made in this country before Dwight took out his patent in 1671, though Stow declares that as early as 1570 Jasper Andries and Jacob Jansen "had exercised the science in this realm."

Dwight's patent sets forth that "he had discovered the Misterie of the stoneware vulgarly called Cologne ware," and that "he designed to introduce a Manufacture of the said wares into our Kingdome of Englande where they have not hitherto been wrought or made."

In 1684 the patent was renewed, Dwight having represented that he was producing "White Gorges, Marbled Porcellane Vessels, Statues, and figures, and Fine stone Gorges and vessels never before made in England or elsewhere."

In consequence of certain persons having infringed his patent, Dwight was in 1693 compelled to proceed against them. In Chancery Proceedings (B & A before 1714. 156 & 107 Bridges) are preserved the pleadings of John Dwight and the sworn evidence of the defendants, John Chandler, David Elers, John Elers his brother, James Morley and Matthew Garner.

Dwight urged that Chandler, who had been in his

JOHN DWIGHT AND STONEWARES

employ and had acquired knowledge and skill as to his inventions, *had enabled the defendants to imitate his manufactures!* The result of the action we have been unable to trace.*

This effectually disposes of the theory, repeatedly put forward, that John Philip Elers obtained any information from Dwight as to the vein of clay at Bradwell, and goes far indeed to prove that he (Elers) was making salt-glazed stone wares at that place. As a matter of fact David Elers admitted the production of brown stoneware. See next Chapter.

In 1866 an important discovery was made in a walled-up chamber of the old Fulham works of a number of objects which were brought under the hammer and distributed amongst the principal museums. Of these, the magnificent bust of Prince Rupert, now in the British Museum, is one of the finest works of the kind in Europe. It is life size, wearing the collar and star of the Garter, of drab ware and heightened with touches of oil gilding.

In the same museum is a statuette of Meleager and a statuette of Mars in Roman dress, height 12 in. and 13 in. respectively, these are of brown ware imitating bronze.

In the Victoria and Albert Museum occurs the small recumbent figure of his daughter Lydia who died in 1673, an extremely tender and sensitive work, quite worthy of the master.

In 1869 Mr. and Lady Charlotte Schreiber visited the Fulham works and there discovered two notebooks in Dwight's handwriting with entries dated from 1689 to 1698 which include recipes for his various bodies, etc., and some of the few items of personal information that

* "Fulham, Old and New." Charles James Feret. 1900.

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10. DWIGHT BOWL, with impressed applied ornaments.
Glaiser Collection.
11. STONEWARE JUG, drab and brown, marked "Kishere."
Sheldon Collection.



POPULAR
ARTS

JOHN DWIGHT AND STONEWARES

we have of this truly great potter, from which we learn that he was a man of a somewhat secretive disposition.

1693. "In ye garret in a hole under ye fireplace
240 G * in a wooden box."

"In ye old Labouratory at the old house, in two holes under the fireplace on both sides ye ffurnace in 2 half pint Gor. couered, 460."

"Behind ye doore of the little parlor old house in a corner some mill'd money," etc., etc.

In the recipes, "a grey porcellane by salt," a "fine white porcellane cley to be burnt with salt, fit only for things of ornament," "a mouse coloured porcellane cley with white specks" and "a deep red porcellane or china cley" are referred to, showing that Dwight understood the word "porcelain" in a different sense to what we do at present.

A fine example of Dwight's mouse coloured body is the pear shaped jug in the British Museum F.14, in which black and white marbling is introduced in two bands, with stamped applied ornaments of figures and birds, thus showing that Dwight had completely mastered two processes, those of marbling and stamped relief work, which are usually assigned to a later date. A set of Dwight's brass stamps found on the site of the Fulham Pottery, including those used for this example, occurs in the British Museum.

Dwight died 1703, his relict six years later. The "mystery" of the finer stonewares was buried with him.

An extract from Dwight's will dated 13 January, 1702-3, proved 23rd October 1703 (P.C.C. 165. Degg) runs: "To my son Mr. Philip Dwight. D.D. £100 yearly for next three years. To my undutiful son

* Guineas.

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Mr. Samuel Dwight £5, desiring his mother, my executrix, according to her ability to confer on him what he may hereafter deserve when he shall return to his duty."

Nothing is definitely known as to the working of the Fulham factory immediately after the death of Dwight, but it is probable that his son Samuel did ultimately return to his duty and carried this on from the demise of his mother in 1709 until his death which occurred in 1737, when his widow Margaret Dwight continued the production of stonewares in partnership with Thomas Warland until 1746, in which year they became bankrupt. As a matter of fact Dwight in his will instructed his wife to carry on the works or sell it in her discretion in favour of his son Philip.

The productions of the Fulham Pottery after Dwight's death, though never rivalling those of the great potter, nevertheless possess exceptional interest. Jewitt refers to an historically interesting flip can belonging to "Robinson Crusoe," said to have been made for him about 1709 * and carefully preserved by his family, though whether it was made by Dwight himself or not is a question; it is incised :

" Alexander Selkirke. This is my one (own)
When you take me on bord of ship
Pray fill me full with punch or flipp
Fulham."

A large tankard of grey body the upper half-glazed brown appears in the Schrieber collection with bust of a Queen, flanked on either side by a Yeoman of the Guard; below, a pack of hounds and hare, signed

* " Robinson Crusoe " first appeared in 1719.

JOHN DWIGHT AND STONEWARES

Wm. Marsh, round the rim is the incised inscription :

“ On Banse downs a hair we found
That led us all a Smoaking Round.
1729.”

This is probably Fulham. In the British Museum F.35 is a similar piece with similar inscription but signed “ Abraham Harman att Lewis in Sussex 1724-5.”

There can be little doubt that Dwight's initiative produced a number of imitators in different parts of the country, working on similar lines. Shaw affirms that one Miles of Hanley made a brown stoneware about 1685. Moreover the little mug of grey body mottled brown on its upper half, which formed part of the Enoch Wood collection and now at South Kensington, is a proof that the Staffordshire production was of a very high class. This order of excellence was maintained during the latter half of the eighteenth century, as witness the fine jugs by William Adams and John Turner in the Burslem and Hanley Museums.

Among the persons that Dwight proceeded against in 1693 was James Morley, a Nottingham potter: it is probable therefore that stoneware was made at Nottingham at least as early as this date: the earliest dated Nottingham piece, however, is the two-handled loving cup with perforated bowl, the broad rim incised :

“ Samuel Watkinson & Sarah his Wife. 1700.
Mayor } of Nottingham.”
Mayoress }

These perforations or piercings are characteristic of Nottingham ware. A small jug in the Victoria and Albert Museum with pierced bowl and ribbed cylindrical neck is marked “ Nottn. 1703.”

A large christening bowl in the same collection, dark

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brown, with two incised bands is inscribed "November 20. 1726." Other characteristics of Nottingham stoneware are—a certain thinness of the ware, which is well potted, the glaze always thin and not mottled, the dark reddish brown of the body having a certain metallic look, due to high firing. Scratched inscription in cursive characters is also common. The latest dated piece of Nottingham stoneware is a jug made by Thomas Haig in 1772.

The Nottingham mugs are famous, and usually have a band with some floral device together with incised inscription. A good example is the one given by Jewitt,* with Rose, Shamrock and Thistle and three crowns, the inscription :

John	Nottingham
Johnson	Sept. ye 3
Schoolmaster	1762

the maker's name, as in many of these pieces appears on the bottom: Wm. Lockett, included in an exact list of the Burgesses and Freeholders of the town and county of Nottingham, who voted at the election for members of Parliament in 1774.

James Morley, already referred to in connection with Dwight, was one of the earliest makers of these mugs, and the production was continued by his successors. The names "Mug-house Yard" and "Mug-House Lane" take their origin from Morley's old factory, carried on by Charles Morley, one of the Sheriffs of Nottingham in 1737, and which, from the staple production, was known as the Mug-House.

It was from the Mug-House that many of the characteristic bear jugs were issued, those in which the head forms the cup, the body of the pieces being

* "Ceramic Art of Great Britain."

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sprinkled over with fragments of dry clay forming a roughened surface. The Staffordshire salt-glazed bear mugs were made in a similar manner and are often extremely amusing.

Derbyshire also was a centre for the making of stoneware. The Crich pieces were made from the commencement of the eighteenth century and probably earlier. Excavations have been made within recent date with results indicating that many pieces usually ascribed to Nottingham were made here. The dated examples range from 1717 to 1777. Stoneware has been made at Brampton for a couple of centuries, the bear jugs already referred to being made here also, and used in every alehouse in the Midlands. A feature of Brampton or "Chesterfield ware" is the puzzle jugs with various perforations, together with those large mugs with greyhound handles. Messrs Oldfield, Madin, Wright, Hewitt & Co., established "The Pottery" in 1810, and in 1838 John Oldfield was sole proprietor. The impressed marks on these later pieces are: "Oldfield & Co. makers," "Oldfield & Co. Chesterfield;" "J. Oldfield."

There are also the Welshpool and Payne Pottery, one of the largest in Brampton, Matthew Knowles & Son; The Walton Pottery, established by William Briddon, 1790; The Wheatbridge Pottery, J. Walton Wright; and The Alma Pottery, Samuel Lowe.

At Whittington, from whence Dick Whittington came, the great Revolution of 1688 was planned. Pottery has been made here since the middle of the seventeenth century, the brown stoneware productions being usually known by the generic term of "Chesterfield ware" or "Nottingham ware."

The Belper and Denby Potteries were carried on by

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12. NOTTINGHAM BEAR. Brown stoneware.
Glaisher Collection.

13. STATUETTE : LYDIA DWIGHT.
V. & A. Museum, S. Kensington.

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JOHN DWIGHT AND STONEWARES

Joseph Bourne, who also acquired the Codnor Park works. Amongst a number of miscellaneous productions are the various spirit flasks referring to the passing of the great Reform Bill of 1832. There are half-length representations of the different Reform leaders, as : "WILLIAM IV's REFORM CORDIAL," "BROUGHAM'S REFORM CORDIAL," LORD JOHN RUSSELL, with, on a scroll which he holds in his hand, "THE TRUE SPIRIT OF REFORM," There are also representations of Earl Grey, Sir Francis Burdett, and the Irish Patriot Daniel O'Connell. The mark is usually impressed at the bottom : "Belper & Denby, Bourne's Potteries, Derbyshire."

Variations of these spirit flasks occur in various collections. One moulded to the shape of a man seated on a barrel is impressed : "OLD TOM," the mark, "Oldfield & Co. Makers."

The two small stoneware inkstands well-known to collectors, of the heads of a man and woman, the projecting lower jaw forming the well for the ink, were probably imitated from similar Staffordshire pieces (earthenware) generally accepted as representations of the potter John Ridgway and his wife, the modelling of these being much superior to the stoneware pieces.

Examples occur in different collections marked "Joseph Thompson, Wooden Box Pottery, Derbyshire." These, of brown and buff stoneware, hail from the Harts-horne Potteries, a few miles from Burton-on-Trent, established in 1818 by Joseph Thompson.

Stonewares have been produced both at Lambeth and Vauxhall from a comparatively early date ; most of the examples occurring in collections, however, belong to the early part of the nineteenth century. We have pieces marked "Stephen Green, Imperial Potteries,

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Lambeth," and "Stephen Green, Lambeth." The jugs of various sizes with a well-modelled head of Nelson and impressed "NILE 1798," and "TRAFALGAR 1805" are among the early productions of Messrs. Doulton & Watts.

There was also a small manufactory of stoneware at Mortlake founded by Joseph Kishere, still in existence in 1811. Specimens in the Victoria and Albert Museum are impressed "Kishere Mortlake," "Kishere," and "Kishere's Pottery, Mortlake, Surrey," See Chap. XVIII.

CHAPTER V

ELERS AND ASTBURY WARES

THE little community of "moorelandish cheats" as Plot calls them, inhabiting the collection of straggling wooden huts known by the name of "Bozlem,"* making their coarse but picturesque wares described in an earlier chapter, must have been considerably disturbed by the advent of the two Germans or Dutchmen who had taken up their residence in the old Tudor Mansion at Dimsdale, some $2\frac{1}{2}$ miles distant, and had also occupied the premises at Bradwell little more than a mile away.

Who were these two mysterious foreigners, and what was the meaning of the clouds of unfamiliar smoke and vapour seen issuing from the gorge of Bradwell Wood?

The element of mystery and romance associated with the doings of the brothers Elers is doubtless to a great extent due to Simeon Shaw. The "tremendous volumes of smoke and flame cast forth from their salt glaze oven"; the "communication tube between the two places used to intimate the approach of persons supposed to be intruders"; the circumstance of the employment of "the most ignorant and stupid workmen to perform the laborious operations, keeping them under lock and key and strictly examining each prior to quitting the manufactory at night"; the "idiot who

* Dr. Plot's "History of Staffordshire" (1686).

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was employed to turn the potter's wheel," etc., etc.*

Doubtless there is a substratum of truth in these allegations: there certainly was in the case of the speaking tube, though it may have been used simply as a business convenience.

The Elers are first heard of in Fulham, where they were domiciled at the time of Dwight's action against them in 1693. Dwight complained that they, together with the three Wedgwoods, Aaron, Thomas, and Richard and others had corrupted his workman Chandler and other of his servants, "by promises of great rewards" and obtained the secrets of his manufacture. The Elers admitted that Chandler was at that time in their employ, for the making of "browne muggs and red theapotts" which they had made for the past three years, but denied that they interfered with him while he was still in the service of Dwight, which service he had quitted two years before they hired him.

David Elers said he had learned his potting business in Cologne, where he had resided for some years (both brothers had previously been silversmiths by trade), he denied that he had made any other pots except the above mentioned browne muggs and red theapotts, and furthermore asserted that the letters patent mentioned in the bill were void and contrary to law since several potters had made the manufactures mentioned in the patent at the time that it was granted to Dwight.†

* Dr. Simeon Shaw: "History of the Staffordshire Potteries." 1829.

† Our knowledge of Dwight and also of the brothers Elers has been considerably augmented by the publication in 1900 of a three volume work called "Fulham Old and New," by Charles James Feret, who spent considerable time and money in searching baptismal and other records. The attention of Professor Church was drawn to this work by Mr. William Burton. A search was made at the Record Office in reference to Dwight's action. The above statements are based upon a copy by Professor Church of "Chancery Proceedings. Before 1714. Bridges. 156-9." kindly lent to the present writer by Dr. Glaisher.

ELERS AND ASTBURY WARES

Subsequently the Elers, who were natives of Saxony, obtained knowledge by some means of a vein of fine red clay at Bradwell and migrated to Staffordshire. David Elers, during a portion at least of the period of the Staffordshire production was in charge of a depôt or warehouse in London at the Poultry.

The features of John Philip Elers are perpetuated for us in the medallion portrait issued by Wedgwood, modelled from a painting supplied by his son Paul, father of the wife of Richard Lovell Edgeworth.

He was the godson of the Elector of Mentz, after whom he was named, and grandson of the Admiral Elers who commanded the fleet at Hamburg and married a princess of the Royal House of Baden.

Wedgwood, writing in 1777 to his partner Bentley on the occasion of the production of this medallion (Paul Elers had made certain preposterous claims with reference to his father's influence on British ceramics), says: "The improvements Mr. Elers made in our manufactory were precisely these—Glazing our common clays with salt, which produced Pot d'Grey or stoneware, and this after they (the two brothers) had left the country was improved into white stoneware by using the white Pipe Clay instead of the common clay of this neighbourhood and mixing it with Flint Stones calcin'd and reduced by pounding into a fine powder. . . . The next improvement was the refining our common red clay by sifting and making it into tea and coffee ware in imitation of the Chinese Red Porcelain, by casting it in plaster moulds and turning it on the outside upon Lathes," etc.

It will be seen that Wedgwood regarded the practice of salt glazing as being the most important of the improvements instituted by the Elers, and it will be

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14. ELMERS COVERED TEA POY. Red unglazed ware with applied stamped ornaments. c. 1700. Height, $3\frac{1}{8}$ inches.

Sheldon Collection.

15. PORTOBELLO BOWL. Astbury's red-glazed ware. Applied designs in white of the taking of Portobello. c. 1739. Height, $2\frac{1}{4}$ inches.

Sheldon Collection.

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ELERS AND ASTBURY WARES

remembered that the action taken by Dwight against the Elers was for the infringement not only of his stoneware patent but also in respect of the red ware which Dwight made.

The question of the introduction of salt glazing into Staffordshire has been the subject of much controversy : it is probable, however, that as in the cases of many other innovations it was introduced simultaneously by various potters ; we have the record of a brown stoneware potter working in Hanley about 1685. The fact that the Elers made salt glaze is now absolutely certain : David Elers, in the Chancery proceedings previously referred to, admits the production of "brown muggs commonly called Cologne or stone ware." It is possible therefore that many of the earlier pieces of drab coloured salt-glazed ware with the small ornamental encrollments were due to John Philip Elers.

We have also, besides the statement of Shaw as to the excitement caused by the vapour of the salt-glaze ovens, the actual evidence of the communication pipes discovered during some alterations in the cellar of Bradwell House, now an inn, on the site of the old potworks. These were examined by Solon and others and were found to have traces of salt glaze upon them. They are of the highest interest, as determining the exact site of the Elers works ; and as being an early application of the principle of the modern telephone. There is no possible doubt as to their authenticity ; we visited Bradwell House some twelve months after the discovery for the purpose of making enquiries. Two workmen were sitting drinking in the tap-room. "Pipes," said they ! "Oh yes, wey saw 'em dug up." "In which direction did they run ?" said we. "Up

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th' gorge," was the reply, i.e., in the direction of Dimsdale Hall.

It may be added that this district has been carefully and repeatedly explored, without however discovering a single piece either of salt-glazed ware other than the pipes above referred to, or of the red ware associated with the Elers.

This last named substance is a fine unglazed stoneware extremely compact and hard, of a beautifully light red which Wedgwood made many attempts to rival, carefully finished on the lathe, and ornamented with delicate enc scrolled reliefs produced by the pressure of brass stamps, and avowedly made in more or less imitation of similar wares which China was at that period exporting with its tea.

There was nothing new either in the composition of the body or the method employed in its ornamentation. We have seen that Dwight had already produced this same red ware, though it is not possible to point to any existing specimens: we know also that the method of stamping from metal dies was practised by Dwight: our real indebtedness to the labours of John Philip Elers lies in his finely careful levigation of the clays and the skilful use of the lathe, by which means he was enabled to produce a more perfect, delicate and finished fabrique, and which in point of fact constituted a complete revolution of English potting methods.

The significance of this production was not lost upon the Burslem potters, who were many of them shrewd and able men. Shaw records the circumstance that Josiah Twyford was the first to gain admittance to the works at Bradwell, "Eventually," continues Shaw, "Mr. Astbury, by feigning idiocy, and obtaining

ELERS AND ASTBURY WARES

employment there, learned the secrets, and made red ware, being soon followed in this business by other potters." From the fact that Astbury was born in 1688 the period of his association with John Philip Elers would be during the last year of the latter's sojourn in Staffordshire.

Practically the only means we have of identifying any Elers pieces is in the fine quality and colour of the body, and the beauty, delicacy and finish of the workmanship. The various seal marks found on these pieces cannot be traced to any particular potter.

The little piggin and ladle in the Victoria and Albert Museum which formed part of the famous Enoch Wood collection is generally regarded as being by Elers.

Two teapots occur in the Hanley Museum, the one with leaf shaped panels and foliated ornamentation and the other globular shaped, with an "all over" pattern of figures and ornament, may reasonably be assigned to Elers.

Of the pieces occurring in the British Museum, the fine bag shaped cream jug G.2, with wavy rim and crabstock handle and floral ornament at the base may be accepted as a genuine Elers example, as also the mug G.3, with globular body and ribbed neck, ornamented with a branch of prunus and figures.

The Elers quitted Staffordshire in 1710 poorer in purse than when they came. Shaw maintains that the reason of their exodus was the annoying inquisitiveness of the Burslem potters; it is much more probable however that it was lack of commercial success. We learn from Miss Meteyard's "Life of Wedgwood" that J. P. Elers had afterwards been in distressed circumstances, was taken notice of by Lady Barrington, a whimsical good sort of woman, and by her set up in a

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glass and china shop in Dublin—was very successful in business, etc., etc. So, the improvements effected by Elers in the art of potting, the new order of things which he undoubtedly initiated and inspired, pretty nearly landed him in the bankruptcy court, whereas the retailing of glass and china in Dublin enabled him to send his son Paul to the Temple in London, “where he made great proficiency in his studies and became a first-rate Counsel.”

We cannot refrain from quoting the already well-known eulogy of Dr. Martin Lister, who in a letter published in 1693 referring to the soft red iron-ore or haematite of Lancashire, expresses himself in the following terms: “I have this to add, that this Clay Haematites is as good, if not better, than that which is bought from the East Indies. Witness the Tea pots now to be sold at the potters in the Poultry in Cheap-side, which not only for art, but for beautiful colour too, are far beyond any we have from China. These are made of the English Haematites in Staffordshire, as I take it, by two Dutch-men, incomparable artists.”

Astbury made good use of the knowledge which he gained at Bradwell. Upon his return to Fenton he made the red ware with the wavy engine turning which appears in a number of collections—he used this same red ware as a groundwork for his stamped white clay decorations, glazed with a fine lead glaze; his naturally quick perception would be further quickened by the sight of such perfect technique and consummate workmanship. His lead-glazed ware must be considered as a development and advance upon the red ware of Elers, since what it lost in delicacy it certainly gained in richness and colour quality.

The features of this ware, fine examples of which are

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the envy of connoisseurs, are a fine hard body of varying tone or hue of red, but occasionally fawn, yellow or buff, upon which stamped ornaments in white Devon clay are applied, sometimes touched with manganese, and coated with a rich lead glaze: these ornaments exhibiting a greater freedom of treatment and variety in their subject than those of Elers.

It may here be stated, and this is a technical matter not generally understood by collectors, that the colour or hue of the red terra-cotta body varies according to the hardness of firing: a "hard" firing producing a dark chocolate, an "easy" fire a light brick red; moreover, the fact of the piece being glazed deepens the colour, i.e. an "easy" fired glaze piece would be deeper in hue than an unglazed one.

Perhaps the finest example of this fabrique is the Portobello bowl in the British Museum, G.30, made in celebration of Admiral Vernon's victory in 1739, giving in relief two views of the fortifications of Portobello, with ships, a gun, two sailors and the inscription: "YE PRID OF SPAIN HUMBLD BY ADMIRAL VERNON HE TOOK PORTOBELLO WITH SIX SHIPS ONLY NOV YE 22 1739."

A smaller version of this bowl is here illustrated from the Sheldon collection. A comparison of this bowl with the great Dwight bowl figured in the preceding chapter will shew that whatever Astbury may have learned from Elers he learned far more from the greater potter. The method is precisely the same.

Besides bowls, the specimens most usually met with are tea and coffee pots and mugs, the ornaments being composed of coats of arms, crowns, shells, Tudor roses, and also portraits in profile of the Anglo-Saxon kings, the last named being extremely rare.

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The fine coffee pot in the British Museum, G.35, bears a device of a vase with growing vine, and has a white spout and handle. The reader will therefore perceive that this ware occupies a position midway between the red ware of Elers of which it was as already stated a direct development, and the variegated wares afterwards made by Whieldon and Wedgwood of which it was the precursor.

In addition to the above, Astbury made a number of small figures in similar clays, but usually employing two or more different clays in one piece for variety and colour contrast, glazed with the same lead glaze. These may be said to represent the beginnings of English pottery figure making (though isolated figures were made earlier in various materials) and are now seldom met with. They often represent figures playing various musical instruments; a set of fourteen such figures in the Willett collection at Brighton have been given the name of "Nebuchadnezzar's Band." Several of these, however, are in the Whieldon glazings. The most comprehensive collection of Astbury and Whieldon figures—the potters followed each other very closely—is in the possession of Captain Price of Buckingham. A sight of this collection is a revelation.

An example in the British Museum is the figure of a Grenadier, G.36, in the costume of the period immediately preceding Culloden which, if it is really by the elder and not by the younger Astbury, must be one of the last figures he made, since the costume settles the date. In this example the body is dark red with the details in white. This specimen has, however, been claimed for Liverpool (where Astbury was imitated) on the score of the bird appearing on the hat.

Dr. Sidebotham has a figure of a standing bag piper

ELERS AND ASTBURY WARES

in two clays splashed with brown, and a companion figure of a man playing a violin : also a seated cobbler with eyes and shoes of red clay, and a figure of a Merry Andrew in buff body with base and support of two different coloured clays. All these figures vary from perhaps 4 to 6 or 7 in. in height.

No marks are found on any of the elder Astbury's productions other than the seal marks already referred to in connection with Elers (the mark "ASTBURY" found on various pieces is believed to refer to the younger Astbury who potted later), but the character of this ware is so individual that it is well-nigh impossible for the collector to be mistaken.

Of the various seal marks found on the red wares of Elers, Astbury, and their followers, No. 1 occurs on an undecorated cylindrical teapot. British Museum, G.5.

2. A similar mark. Teapot. Sheldon collection.

3. Teapot decorated with birds, sprays and figures. B.M.G6.

4. Barrel-shaped cream jug, basket work on lip and handle. A cartouche with figure of a mandarin and floral spray. B.M.G11.

5. Cylindrical teapot, figure of Athene with sprays and scrolls. Wavy engine turned pattern on shoulders and above base.

6 and 7. Large and small teapot. Victoria and Albert Museum.

8. Milk jug with cover, engraved turned pattern, said to be that of Wedgwood, who is also believed to have adopted these seal marks on this class of ware.

The following marks together with No. 19 occur in the Glaisher collection :

9. Teapot, Elers style, late example.

10. Teapot, engine turned. Astbury.



1



2



3



4



5



6



7



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11



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14



15



16

ASTBURY

17



18



19



20



21



22



23



24



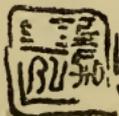
25



26



27



28



29



30

ELERS AND ASTBURY WARES

11. Milk jug, engine turned. Astbury.

12. Teapot, engine turned, lozenge-shaped areas. Astbury.

13. Plain teapot, late example. Post Wedgwood (?).

14. Small red ware teapot with coating of green enamel, decorated with Chinese pattern. Victoria and Albert Museum.

15. Large coffee pot, engine turned. Wedgwood (?).

Dr. Glaisher has four examples of red wavy engine turned ware, the turning differing only very slightly in the various pieces. 1. Milk jug with square Chinese mark No. 16. 2. Covered sugar box, unmarked. 3 and 4. A teapot and covered jug marked "Astbury."

In the Schreiber collection is a similar jug bearing mark No. 18.

19. Small milk jug. A typical Elers piece and probably by him. Glaisher collection.

20. Teapot. Sheldon collection.

21. Teapot. Sheldon collection.

22. Punch kettle. Sheldon collection.

23. Teapot. Sheldon collection.

24. Coffee pot. Sheldon collection.

25. Punch pot. ,, ,,

26. Punch pot. ,, ,,

27. Coffee pot. ,, ,,

28. Large punch pot, engine turned. Sidebotham collection.

29. Teapot with delicate applied figures and festoons. Sidebotham collection.

30. Small teapot, engine turned. Sidebotham collection.

CHAPTER VI

STAFFORDSHIRE SALT-GLAZED WARES

WE have seen that the method of salt glazing is a comparatively early one, and was largely practised in Germany and the Low Countries during the sixteenth and seventeenth centuries. It has been shown also that in this country John Dwight produced an exceptionally fine type of salt-glazed ware from the date of his first patent, 1671, and that he was quickly followed by other potters of the country. The white salt-glazed stoneware of Staffordshire, however, must be considered as an independent production, peculiarly English, owing nothing whatever in its character to foreign influence and possessing qualities so unique as to make it one of the most esteemed of British wares. If its initiation was due to Dutch influence, i.e. the brothers Elers, as seems probable, it very quickly assumed a purely native character in the hands of the Staffordshire men.

It began to be produced about 1690 or about the date that Dwight was proceeding against the Elers for the infringement of his patent of 1684, and continued until 1780, when it was finally superseded by Wedgwood's more serviceable cream ware.

The body is so fine, and so extremely hard as to almost resemble a porcelain. It was, according to Shaw, successively made of :

Brick earth and fine sand,

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Can marl and fine sand,
Grey coal measures clay and fine sand,
Grey clay and ground flint,

the last-mentioned improvement being attributed to Astbury in 1720.

The different developments of Staffordshire salt glaze are as follows :

1. Drab-coloured ware with applied ornaments in white Devon clay.
2. White ware with sharply cut ornamentations, the pieces pressed in moulds.
3. "Scratched blue."
4. Coloured enamelling.
5. Transfer printed, occasionally coloured by hand.
6. Cobalt blue glazing.

We shall obtain an idea of the identity of some of these early salt glaze potters from the Chancery proceedings above referred to in connection with Dwight. On the 15th December, 1693, an order was made that Aaron Wedgwood, Thomas Wedgwood, and Richard Wedgwood, be inserted as defendants to the plaintiffs (Dwight's) bill.

It is known that Dr. Thomas Wedgwood made salt-glazed wares. He appears in Wedgwood's list of potters working in 1710 as making brown stone, and Richard Wedgwood as making stone ware.

On the 19th May following the date above given, "an injunction was awarded against the said defendants, workmen, servants and agents for stay of their making and vending of wares complained of in the bill, until the court make other order to the contrary."

It is not likely that any of the Wedgwoods, though all were capable potters, were possessed of much artistic ability. For their ornamental motifs, there-

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fore, they would probably be dependent upon either borrowing from any sources to hand, or hiring such artistic ability as they could command. The inference is that the three Wedgwoods and also the Elers, amongst others, were responsible for many of the early drab-coloured pieces. The fine mug in the Hanley Museum with small impressed ornaments in the Elers' style and device of a bird holding a cup, is probably by the Elers, and is dated 1701, the earliest dated piece at present known. It is even possible that many of the pieces washed with white in the inside are of an earlier date than is generally supposed, since we know that Dwight was cognizant of the use of flint before Astbury.*

With the work of Astbury we are upon much surer ground: there is no question of Astbury's artistic capacity, and it is not difficult to trace his hand in the various pieces extant.

The approximate date of his improvement of the whiteness of the body is generally accepted as 1720. The first flint mill was erected at the Ivy House near Hanley in 1726, and this was also the year of Benson's first patent for the grinding of flint stones, Astbury being one of the first to take up this patent.

Ralph Shawe's patent of 1733 for a kind of graffiato ware with a lining of white, is not material to the present issue, since neither the method of decoration nor the inside lining was new. He was a litigious soul and tested the validity of his patent in a trial at Stafford in 1736. The Judge's advice to the potters is given in a conversation in the Burslem vernacular

* Note by Dwight dated 1698. "Calcin'd beaten & sifted flints with doe instead of white sand," etc.; this is given as a recipe for white stoneware.

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by Ward: "Goo whomm, potters, an mak wot soourts o' pots yo loiken."

The decoration of the earlier examples of the white salt-glazed wares of the fine period, i.e. 1720 to 1740, consist of "all over" patterns in low relief of figures, animals, buildings and various ornamental devices, generally panelled, one of the earliest specimens being the deeply interesting coffee pot of the British Museum, G.61. A similar pot is shown in Hogarth's "Rape of the Lock" published about 1717.

In the fine hexagonal coffee pot of the British Museum, G.60, with panels of a more or less grotesque character modelled on oriental lines, we shall discover the full development of this class of low relief production, as also in the well-known mug with an arrangement of Hogarth's "Midnight Modern Conversation," subsequently imitated by most of the potters. These may safely be assigned to Astbury whose known work has no affinity with the type of German filigree interlacements found on the earlier pieces, which is precisely the class of work characteristic of working silversmiths. The law of decorative development is absolute, and of the nature of an exact science, it is impossible for those who are able to follow it to be misled.

Astbury returned often to the subject of the taking of Portobello by Vernon. We find it on teapots, with a figure of the Admiral striding in front, as in the example in the Schreiber collection: also on a teapot in the form of a castellated structure, the six panels representing—a figure of Vernon labelled "V," a ship labelled "Burford" (Vernon's flagship), a house, a figure of an officer, a view of Portobello besieged, and a battlemented house probably intended to represent the castle. Moulds for these specimens exist in the different museums.

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16. "PEW" GROUP. White salt glaze with dark-brown colouring. Height, $6\frac{1}{2}$ inches.

Glaisher Collection.

17. 1. SALT GLAZE MUG. Ralph Shawe's patent, applied designs in white on brown-glazed body. Height, $4\frac{1}{2}$ inches.

Sheldon Collection.

18. 2. "SCRATCHED BLUE" MUG. "Enoch Booth 1742."

Glaisher Collection.



1



2

POST
POBL
LIBRA

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The remarkable sauce boat in the Church collection must also be assigned to Astbury. This represents the seven Champions of Christendom, with figures under each lip of Adam and Eve.

The different panels are labelled :

St ANTON	St ANDREW	St PATRIC	a harp in the
Y:I TY	SCO	T IREd	K 4 th compt.
St DAVID	St GeorgE	St DENIS	St: JAMES
WA LES		FR E	SP ANE

Another of these rare lettered pieces, in this instance a teapot, is in the collection of Dr. Sidebotham. The six panels are inscribed as follows :

1. Old Vice Roy of Kanton
2. Ambassadors of Lammas
3. Round Pepper
4. G·R·A·N·D · T·A·R·T·A·R·H·A·M · C·H·I·N·A·
5. China root
6. Young Vice Roy of Canton.

The sugar basin of the same set has six panels representing a tea party ; a drinking party ; a wild beast hunt ; the Royal Arms ; the Crucifixion ; the Temptation.

The two Ralph Woods, with their kinsman Aaron Wood the block cutter, played a prominent part in the production of Staffordshire salt-glazed wares. The moulds for teapot spouts, formerly in the possession of the late Mr. Louis H. Jahn, the able curator of the Hanley Museum, are of the highest interest as affording a means of identification of the various pieces. These are marked " R.W.," the mark of the elder Ralph Wood, and are dated 1748 and 1751.* There is also a block for a small cream jug in the Victoria and Albert Museum dated 1749. Many of the pieces with the

* Plaster of Paris moulds were introduced into the Potteries by Ralph Daniel of Cobridge, 1743-50.

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pecten shell motifs must be attributed to the Woods.

The character of Aaron Wood's work is to be seen in the large signed dish in the Wedgwood Institute, Burslem. The circumstance alone of his working under conditions of such secrecy, under lock and key and so forth, will of itself shew that he was not an artist in the sense either of his elder brother or of his son Enoch. (There are no secrets in fine Art!) His productions, most capable workman though he was, whose services were requisitioned by many of the leading potters, were of the more mechanical order, the various cartouched forms, enclosing trellis and other patternings, being characteristic and typical. He was born in 1718 and apprenticed to Dr. Thomas Wedgwood, junr., in 1731. He afterwards worked for Whieldon and others and finally set up in business for himself. A block for a spittoon in the British Museum, G.56, bears the signature "Aaron Wood."

An almost endless variety of shapes were made during the period of the salt-glazed production: these include camel teapots, house teapots, heart or lover's teapots, squirrel teapots, and the pecten shell appears on all manner of forms. All the potters made "salt glaze" during the period of its vogue, including Josiah Wedgwood. White salt-glazed teapots occur marked "Wedgwood," probably belonging to the period of his occupation of the Ivy House or Brick House works, Burslem.

The development of the salt-glazed process followed exactly the same lines as did the Bow and Chelsea porcelain at a somewhat later date, i.e. the earlier pieces were in the white alone. Colour was introduced first in blue alone, and afterwards in polychrome. In the case of salt glaze, the blue was dusted in a powdered

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state into incised markings (scratched blue), and as this production dates from about 1740, the incised Portobello teapot by Astbury must be considered as one of the earliest specimens.

The earliest dated example, however, is the mug in the Glaisher collection marked "Enoch Booth 1742," which has the additional interest of bearing a potter's full name. Booth was a potter of Tunstall who established a factory at Cliff Bank, and about 1750 commenced making "cream colour."

The fine two-handled scratched blue posset pot in the Hanley Museum is marked "M.B. 1748," and may be said to constitute one of the romances of collecting. We know for a fact that this piece was offered in Newcastle-under-Lyme for a matter of 18s. : if it came under the hammer at present it couldn't be secured for less than a hundred guineas. What Mr. Jahn actually paid for it we do not know, but it was some similar small sum to the one indicated.

It should here be stated that just as the early white salt-glazed figure pieces were touched with black and manganese, so a small flask occurs in the British Museum, G.50, with incised "I.M." and the date 1724, filled in with black. In other words, although the scratched blue pieces date only from 1742, the method was in operation as early as 1724.

Initials, dates and inscription naturally occur more frequently on "scratched blue" than on any other class of salt glaze. In Hodgkin's book we have :

1749
John Cope
Hear gous

We have also, among other instances, the entirely

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charming inscription of the convivial sort in Mr. Frank Freeth's collection :

Some times Strong Beer
Some times Small Beer
Some times Water Clear
Let me not be starved here

1761

The political principles of the original owner of the two-handled loving cup in the possession of Mr. Edward Sheldon would appear to be pretty broad, since she blesses both the reigning monarch and the Pretender ! On one side is incised " Elizabeth Cutt " and " P—e Charles for ever " : on the reverse " Eliz. Cutt " and " Down with the Rump " : and on the base, " God Bless Brave George our King and Send him Long to rain Amen. " The explanation however, is, that the cup was made for Elizabeth Cutt, who, to protect her body and estate from harm by the soldiers of Prince Charles, professed devotion to the Stuart cause, but, to ease her conscience and appease her own sense of loyalty, she had the prayer for King George incised on the base.

Coloured enamelling was first introduced as an enrichment to the modelled or raised portion of the ware and afterwards on the flat surface. It began to be produced about 1750, and was obviously adopted as a means of competing with the porcelain of the Bow, Chelsea, and other factories, at that period extremely popular. The designs of the purely painted specimens disclose a strong Chinese influence, the finest examples being attributed to the two Dutchmen who are said to have worked at Hot Lane about this period. A drum-shaped teapot in the Sheldon collection with chrysanthemum and leaves in polychrome after the Hizen manner, is marked on the base and

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lid "W.H." probably for Willem Horlogeus, one of the aforesaid Dutchmen.

Apart from mere artistry, one of the most interesting examples is a jug in Stoke Museum with, in front, a medallion portrait of a man holding a book inscribed: "J. Walter de Checkley. To every creature was a friend. 1768." On the base is a somewhat lengthy eulogium of the original of the portrait from his affectionate friend J. Middleton.

This is the Rev. J. Middleton, a master potter who is stated to have been at one time in partnership with the Baddeleys of Shelton who made the perforated salt-glazed baskets in white ware with applied sprays of flowers.

The various examples testifying to the extraordinary popularity of Frederick the Great should not be overlooked. Horace Walpole writes to his friend Mann in 1758: "All England kept his birthday: it has taken its place in our calendar next to Admiral Vernon's and my Lord Blakeney's, and the people, I believe, think that Prussia is part of *Old England*."

Bust portraits of Frederick appear on plates, generally in panel with a turquoise ground, with eagles and military trophies, and the legend: "THE KING OF PRUSSIA."

Occasionally we have three panels, inscribed respectively:

1. SUCCESS TO THE 2. KING OF PRUSSIA 3. AND HIS FORCES.

On a tankard in the British Museum, G.122, a similar painted portrait with floral sprays, etc., is inscribed: "Fred. Prussiae Rex."

Teapots with similar portraits and similar inscription appear in the collections of Dr. E. J. Sidebotham,

Edward Till
1767

¹
IM IH I:P
1724 1752 1755
₂ ₃ ₄

William: Ball
1747
₅

Mary Cowdal
of Frolsworth: 1750
₆

DH
1759
₇ nk

J Syme
1767
₈

AC
₉

1. Mould (formerly in Jahn collection, Hanley Museum). 2. Small flask (British Museum). 3. Mug (Schreiber collection). 4. Mug (British Museum). 5. Mug (Schreiber collection). 6. Two-handed cup (British Museum). 7. Bottle (Schreiber collection). 8. Large jug (Frank Freeth collection). 9. Pair of plates (Schreiber collection).

STAFFORDSHIRE SALT-GLAZED WARES

Mr. Edward Sheldon, the Manchester Corporation Art Gallery, and indeed in many others.

The process of transfer printing was applied to salt-glazed wares soon after its introduction on pottery about 1750, the colours being red, lilac, and black, often painted in polychrome by hand.

It can scarcely be said to be satisfactory, as the general effect was somewhat crude; moreover, it was largely produced during the latter part of the salt-glazed period when the character of the ware deteriorated.

An octagonal plate, with transfer printed river scene in lilac, appears in the British Museum, G.118. This may possibly be of Liverpool make, where salt glaze was also produced.

The rare pieces entirely covered with a fine rich cobalt blue glaze must be considered as a separate class, and were produced by William Littler of Longton about 1745-50. They are occasionally decorated in enamelled white or black, or with oil gilding. Specimens may be studied in the British and South Kensington Museums, and also appear in various collections.

Salt-glazed figures are also extremely rare. They follow the same development as the material itself, i.e. they were first in white, afterwards dusted with blue, and finally decorated with enamel colours. There were also during the earlier, possibly the earliest period, those archaic figures generally small, made in solid agate. For these, the homely domestic cat was a favourite motif, the markings of the tortoiseshell variety being easily produced by the method, known locally as "scrodelling" and consisting of beating out thin layers of clay of different colours, laying them alternately on top of each other, doubling them up or

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19. SALT-GLAZED PLATE, wavy edge, with moulded ornaments on rim, coloured. Enamelled in the centre with Chinese figure tied to a tree. c. 1750. Diameter, 8 inches.

Sheldon Collection.

20. WHITE SALT-GLAZED DISH, with raised ornament, perforated.

V. & A. Museum, S. Kensington.

BRITISH MUSEUM
LONDON



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rolling them, and cutting through crosswise with a wire, the pattern being shewn in a series of irregular curves. Dr. Glaisher has a perfect agate cat, and good specimens occur in the Falkner-Sidebotham and Schreiber collections. These examples measure from 4 to 5 in. and are generally in two colours.

Of figures in the white, a charming little strutting figure of a man in three-cornered hat with mask and domino, $4\frac{3}{4}$ in. in height, appears in Dr. Sidebotham's collection. This is probably a variation of some Chinese original.

In the same collection is the well-known "Spinario," a nude boy extracting a thorn from his foot, modelled from the antique. Also a little figure of a cock modelled with considerable spirit and sense of style, probably from a Chinese original.

The pair of hawks in the British Museum, G.46, are also after a Chinese model; the plinths, eyes and beaks are coloured a dark brown.

Of the famous "Pew" groups, two and sometimes three figures seated on a high-backed chair, some seven or eight examples are known, one being at Dresden. The earliest and undoubtedly the finest is in the British Museum; G.41, and may safely be assigned to Astbury since the peculiar convention adopted is precisely that of this distinguished potter; the rest of the pieces present differences in the character of the workmanship from the specimen first referred to. In most of these exceedingly rare pieces the various details are heightened and relieved with black.

The "Arbour" groups form a separate class, but have some affinity with the pew groups since they generally represent figures seated either in an arbour or under a tree. The little group in the Willett

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collection, Brighton, of two lovers seated beneath a spreading tree forming the background, is a well-known example. This specimen is entirely in white, and is about the same size as the pew groups, i.e. about 6 or 7 in. in height.

Dr. Glaisher's unique "Temptation" group must be considered separately from the foregoing. It is difficult to think of a Staffordshire potter of the early salt glaze period who could have produced a work of such naïve freshness in point of style. It could scarcely have been produced by Astbury; it is certainly not by the elder Ralph Wood. There remains only Whieldon; but whoever may have been the author, it must be classed as one of the most distinctive things in the whole range of pottery figure making, British or foreign.

A few figures important only for their rarity are extant with blue dustings. A very archaic example of a man in a wig occurs in the Hanley Museum. There are also small extinguishers representing a lady in bell-shaped skirt. These were made also in the white.

Of figures with coloured enamelling the two in Turkish costume in the Schreiber collection are among the best known.

The "owl" jugs form a class in themselves. These are a variation of an earlier type made during the "slip" period, and referred to in a former chapter. The head forms a handled cup. Dr. Sidebotham has a fine one. Dr. Glaisher has two also fine. In each of these examples there are applied notchings of strips of clay on the body and head, with, in Dr. Sidebotham's specimen, dots of black slip.

The Staffordshire "Bear" jugs and "Bear" fountains, like the Nottingham ones, are amusing and

CHAPTER VII

THOMAS WHIELDON AND VARIEGATED WARES

IF we imagine a man of mild and modest aspect, of quiet and unassuming manners, attired in the more sober middle-class costume of the mid-eighteenth century, we are able to visualise the outward appearance of Thomas Whieldon. Wedgwood, who in the first instance spoke of the equally modest and retiring Flaxman as "a most supreme Coxcomb," * always referred to his quondam partner in terms of respect.

Whieldon, the date of whose birth is not known, commenced business in a very small way in a little row of thatched cottages in Fenton Low, at some period previous to 1740, making amongst other things agate knife handles for the Sheffield cutlers and snuff boxes for the Birmingham hardware manufacturers.

In the first instance he was his own traveller, trudging on foot from town to town with his pack of samples on his back.

The few items of personal information we have of this distinguished potter are mainly derived from his association with the more pushful Wedgwood, and from the valuable pocket-book in Whieldon's handwriting unearthed by Jewitt, wherein we read of the annual

* Wedgwood to Bentley, Jan. 14, 1775, doubtless alluding to Flaxman's disappointed action in connection with the award of the Royal Academy Gold Medal to a man who proved a "nobody."

WHIELDON AND VARIEGATED WARES

“ hirings,” which generally took place at Martinmas, the beginning and end of the potter’s year, and the amusing bargains he made with his workpeople and apprentices, the gifts “ in kind ” of “ old cloaths,” new pairs of stockings, and clogs. How on April 9, 1749, he “ hired Siah Spode, to give him from this time to Martelmas next $\frac{2}{3}$, or $\frac{2}{6}$ if he deserves it ! ” etc., etc.

Besides Spode, Robert Garner and William Greatbach were numbered among Whieldon’s apprentices. The potter also employed intermittently Aaron Wood, the block cutter, who had served his apprenticeship to Dr. Thomas Wedgwood.

The productions of this period other than those above referred to were “ image toys and chimney ornaments, black-glazed tea and coffee pots, candlesticks, pickle-leaves, and tortoiseshell and melon table-plates with ornamented and scalloped edges.”

It was in 1753 or 1754, more probably the latter year, that Josiah Wedgwood, then a young man of twenty-four, finding his partnership with Harrison of Newcastle unsatisfactory, entered into partnership with Whieldon, who was considerably Wedgwood’s senior. One of the clauses of the agreement was to the effect that the younger potter should practise for their joint benefit certain processes which he had experimented in without the necessity of revealing the methods. This appears to refer chiefly to the well-known class of relief ware formed of leaves, glazed with a rich green glaze, examples of which are to be seen at South Kensington and elsewhere, and which had previously been made by Whieldon and others. Wedgwood materially improved the quality and richness of the glaze, which was composed of flint glass, red lead, white enamel and calcined copper.

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There can be no doubt that salt glaze was the mainstay of the firm during the greater period of the partnership ; indeed, we have a memorandum of Wedgwood to the effect that " white stone ware was the principal article of our manufacture, and the prices were now reduced so low (1759) that the potters could not afford to bestow much expense upon it."

It was inevitable that the partnership between two men of such totally different temperaments could not be of long duration. Whieldon's more conservative methods did not suit the younger potter, and on the other hand Wedgwood's enterprise was not to the taste of Whieldon. It was not that Whieldon was afraid of Wedgwood's more ambitious projects, as that he had his own ideas of what a potter should be. After the expiration of the stipulated period of five years, i.e. in 1759, the partnership was amicably dissolved and the two potters went their widely different ways.

" It would be interesting to discover," says Solon, " the share Wedgwood had in the production of Whieldon's more refined pieces. He spent much of his time in the first years of their partnership in preparing blocks and moulds : and it is not improbable that some of those delicate pickle trays, scalloped plates, perforated teapots of tortoiseshell, and agate ware, now so highly prized, are the work of his own hands."

" Whieldon ware " has become a generic term for all the different variegated wares which are known to have been made both before Whieldon's time, as in the case of Dr. Thomas Wedgwood who made a very good class of solid agate, and also by other potters during the period of Whieldon's activities.

Whieldon's productions may be classified under the following five heads :

WHIELDON AND VARIEGATED WARES

1. Black-glazed tea and coffee pots.
2. Agate wares.
3. Marbled, mottled and tortoiseshell wares.
4. Cauliflower, pineapple and maize pieces.
5. Image toys and chimney ornaments.

A black-glazed ware was made early, i.e. anterior to the Tudor period : a black body made of red clay and oxide of manganese is said to have been made by the Elers. This, however, was unglazed and is the precursor of the Egyptian black or black basaltes of Wedgwood. The interesting and well-designed black teapot with vine sprays in the Hanley Museum was presented by Enoch Wood, who knew it to be the work of Twyford. Black-glazed ware figures largely as a production in Wedgwood's list of potters working in 1710. Whieldon's own black ware is, however, extremely rare and is moreover very difficult of identification, though there can be no doubt that the attribution of the different black pieces, identical in form with tortoiseshell, and touched with oil gilding, usually assigned to Jackfield, mainly rests upon a black signed piece in the British Museum by a potter who obviously hails from "The Potteries" and who produced the piece in question at Coalport. The inscription "JoBe CorBel ColPt Bonk ShroPSer" is sufficiently convincing for any native of North Staffordshire !

The method of solid agate has been briefly described in a former chapter. There were two kinds, fine and broad veining. It will be remembered that thin laminæ of different coloured clays are placed alternately upon each other, doubled over and cut crosswise with a wire, the thinner the layers and the more doublings, the finer the pattern.

The teapot with couchant lion on lid in the Schreiber

THE EARTHENWARE COLLECTOR

collection is an excellent example of fine veining. Other specimens occur in the different museums of the potteries and in many private collections, though perfect examples are doubtless rare.

The best pieces were turned, as in those cases of embossed examples produced by pressing in the moulds the conformations of the veining were injured. Thus we see that in the cases of handles of even the best pieces, the veining is confused by pressing and squeezing during the making.

The process was not new ; we have seen that Dwight made a kind of agate ware, and as previously stated, it was largely and successfully made by Dr. Thomas Wedgwood as early as 1731, and by others. The surface agate produced by "combing" was, as we have also seen, extensively practised during the "slip" period.

We have, moreover, the record of a patent taken out in 1724 by Robert Redrich and Thomas Jones for "Staining, veining, spotting, clouding, damascening, or otherwise imitating the various kinds of marble, porphyry and other rich stones, tortoiseshell, etc., on wood, stone, or earthenware."

Whieldon's tortoiseshell ware was extremely rich and soft in its effects ; his double perforated teapots and octagonal plates are inimitable. A good example of a perforated teapot is illustrated from the Schreiber collection. The best plates, which are extremely rare, may be distinguished from the inferior ones by their flatness and breadth of rim. These are glazed with a combination of manganese, orange, copper green, and cobalt, the manganese largely predominating.

A magnificent collection of tortoiseshell and allied wares was unfortunately destroyed at the disastrous

WHIELDON AND VARIEGATED WARES

Alexandra Palace fire in 1873, including a pigeon house with birds impressed "A New Pavilion." A similar piece occurs, however, in the British Museum, H.2.

This tortoiseshell method was applied to all manner of objects, but chiefly to tea and coffee pots, sauce boats, jugs, tea poys, and plates, both on flat and relief surfaces, as well as to figures.

The cauliflower, pine apple and maize ware constituted an admirable convention, the green leaves contrasting most pleasantly with the cream-white flower in the first named, which was made in enormous quantities and in many sizes and shapes, and also with the orange fruit of the two last. The devices were applied mostly to tea and coffee pots and plates.

It has been asserted that Wedgwood initiated the cauliflower type. It was probably made both by Wedgwood and Whieldon, and was certainly imitated by all the potters.

The rare pieces of a clear orange-brown tint with applied foliage of pale yellow may safely be assigned to Whieldon, though this class of ware was doubtless initiated by Astbury.

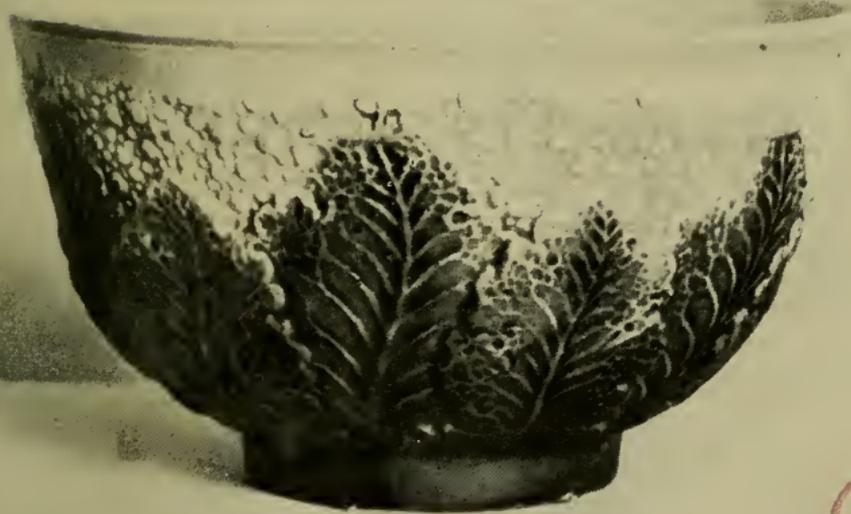
From a purely artistic standpoint Whieldon must be regarded as the most distinguished of all the Staffordshire potters, this distinction being more evidenced in the little figures or "image toys" (the phrase is his own) of which he made a number, though few have survived to us, and which, although they have never the sense of completeness of execution of the elder Ralph Wood's figures, nevertheless exhibit qualities of a far rarer kind.

Their most surprising quality is their extreme modernity, suggesting the tentative sketches of some of the more advanced artists of the impressionist school

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21. DOUBLE PERFORATED TEAPOT. Tortoiseshell glazing.
V. & A. Museum, S. Kensington.

22. CAULIFLOWER BASIN. Green glaze on leaves
V. & A. Museum, S. Kensington,



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WHIELDON AND VARIEGATED WARES

of to-day. The little Crucifixion plaque, for instance, in the Willett collection at Brighton, suggests in its modest way, something of the mingled dynamic force and naïveté of the work of the great Serbian sculptor Ivan Meštrović, though Meštrović can scarcely be cited as an impressionist.

In a very different vein the little arbour group in the same collection, of a man of fashion making love to a lady, might be the work of Pryde or Nicholson, but disclosing more power and suggestiveness than either of these able artists have at their command. Mr. Lomax has another of these arbour groups, of two actors, a man and a woman "declaiming."

Surely these things could not have been made in the general way of trade, far away as they are above the comprehension of the ordinary buyer, and there were no cultivated connoisseurs collecting Whieldon pieces at that period. Subjoined is a brief list of the more important of these "toys" occurring in the different collections :

Chinese Kylin or Dog Fo. Collection of Mr. George Stoner, a most impressive example of what Ruskin would call the noble grotesque.

Man and woman on horseback, the latter on a pillion. Willett collection, Brighton. H. $8\frac{1}{4}$ in.

Mounted soldier. Somewhat similar to the foregoing. Captain Price collection.

Plaque. Portrait of Sarah Malcolm, laundress, executed in 1733 for the murder of her mistress and two maids in the Temple Chambers. After a painting by Hogarth. H. $6\frac{1}{2}$ in. Willett collection, Brighton. Dr. Glaisher has a similar piece.

Figure of Quin as Falstaff. Collection of Frank Falkner.

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Figure of an elephant, splashed with black and manganese. H. $3\frac{3}{4}$ in. British Museum, H.28. A different and in some respects finer elephant, standing on tortoiseshell plinth, occurs in the Hanley Museum. H. 7 in.

Figure of a lioness on rocky tortoiseshell base. Hanley Museum. H. 7 in. A similar figure, equally good, with tail missing, occurs in the Glaisher collection.

Pair of buffaloes with Chinese figures on backs, freely splashed with manganese. H. $6\frac{3}{4}$ in. Schreiber collection.

Figure of Lao Tsze, the Chinese god of longevity, with his emblems of stork, deer, etc., a charming example of the melting quality of Whieldon's glazings. Schreiber collection.

The Spinario, a boy extracting a thorn from his foot, and companion figure in similar pose with large grotesque head, both freely splashed with manganese. Schreiber collection.

Figure of an actor in turban and flowing mantle, brown and green glazing. H. $5\frac{1}{2}$ in. Falkner-Sidebotham collection. A similar figure occurs in the Lomax collection.

Rhinoceros with man on its back, brown and blue glazings. H. 8 in. This subject occurs in several collections, notably in that of Captain Price.

Various figures of birds are extant, usually perched on tree bases. Two fine examples are to be seen in the Schreiber collection. An interesting specimen is in the Hanley Museum with conventionalised sprays on body.

Bust of the Duke of Cumberland. H. 7 in. Willett collection, Brighton.

Bust of Alexander Pope. H. $8\frac{1}{4}$ in. Willett collection, Brighton.

WHIELDON AND VARIEGATED WARES

Jug. A bear hugging a bulldog which forms the spout, the head of the bear forms the cup. This is a variation of the ordinary bear jug. H. 13 in. Willett collection, Brighton.

Three figures of gentlemen seated with punch bowl. H. 5 in. Willett collection, Brighton.

We have spoken of Whieldon as an impressionist potter in these small figure pieces above enumerated. This sense of impressionism was upon occasion applied to objects of a utilitarian character. It is interesting to compare the fine tea poy of the Glaisher collection (illustrated in "Staffordshire Pots and Potters," G. W. & F. A. Rhead) with the one in the possession of Mr. Frank Freeth decorated with a mask and flowers in high relief. Both pieces are perfect in their different ways, the former being intended for production in quantity. The latter, however, is essentially modern and impressionistic in its spirit, highly picturesque and even bizarre in character, and although from the projections of its relief it would be somewhat unsuitable for general use, it proves Whieldon to have been an artist far ahead of his contemporaries. It is difficult to fix a limit to what Whieldon could have done with the advantages of a proper artistic training or in a different environment. Be this as it may, it is impossible to over-estimate Whieldon's influence on the Staffordshire production; the standard that he set up for himself was high indeed, and he adhered to it to the last. He was a careful and provident person and is said to have buried his broken pieces in order to prevent their imitation by other potters. He amassed a considerable fortune, built for himself a handsome residence near Stoke, was High-Sheriff of the County in 1786, and died in 1798 at an advanced age.

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The prices obtained recently for Whieldon pieces, though high, are relatively low compared with some other potters. The following are given from the *Connoisseur's* useful quarterly publication, "Sale Prices."

	<i>£</i>	<i>s.</i>	<i>d.</i>
Toby jug. Mottled blue and brown. H. 10 $\frac{1}{4}$ in. Puttick & Simpson	25	4	0
Boy riding on bullock. H. 7 $\frac{3}{4}$ in. Feb. 4, 1914	84	0	0
Figure of actor with dagger. H. 5 $\frac{3}{4}$ in. Feb. 4, 1914. Puttick & Simpson	21	0	0
Figure Do. different model. H. 5 $\frac{1}{2}$ in. Puttick & Simpson	40	0	0
Toby jug—small, with pipe. H. 9 $\frac{1}{2}$ in. Feb. 4, 1914. Puttick & Simpson	60	18	0
Chinese Kylin. H. 9 in. June 18, 1913. Puttick & Simpson	10	10	0
Milk jug. Cauliflower. H. 5 $\frac{3}{4}$ in. March 6, 1914. Puttick & Simpson	4	7	6
Pair of hawks. H. 10 in. Dec. 5, 1912. Christie	25	4	0
Teapot and cover and cream jug and cover. Cauliflower. Christie	5	5	0
Teapot and cover of agate pecten shell shape. July 18, 1913. Christie	11	11	0
St. George and Dragon. H. 11 in. July 24, 1913. Christie.	12	12	0
Teapot and cover, brown splashed. June 22, 1914. Sotheby	2	0	0

CHAPTER VIII

WEDGWOOD

IN Josiah Wedgwood, who came of a race of potters, we are brought face to face with one of the most remarkable personalities of the eighteenth century, since by his superabundant energies he completely changed the spirit and direction of British Ceramic industry, inaugurating an entirely new system which was promptly followed by the whole of his contemporaries, as some think for good, as others for ill. Be this as it may, it is certain that the improvements which he effected in the art of potting were on the whole greater than those of any other individual potter.

The story of his life has been told so often that it will only be necessary here, indeed only possible, to recount the leading facts, which may be put in tabulated form as follows :

- 1730. Born July 12. The youngest of the thirteen children of Thomas and Mary Wedgwood.
- 1739. Father died, Josiah went to work at factory of his brother Thomas.
- 1741. Attacked by smallpox, the result of which permanently affected his right knee.
- 1744. November 11. Bound apprentice to his brother Thomas for a period of five years. Continued for a further two years as journeyman.

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- 1751-2. Entered partnership with John Harrison, a Newcastle tradesman. Started business at the factory of Thomas Alders, Cliff Bank, Stoke.
1754. Entered partnership with Thomas Whieldon at the same factory.
1759. Started business on his own account at the Ivy House Works, Burslem.
1761. Introduction of Cream Ware, and employment of the engine lathe.
1762. Potter to her Majesty.
1762. Occupation of the Brick House Works, Burslem.
1764. Marriage with his cousin Sarah Wedgwood.
1766. Production of Black Basaltes.
1768. Entered partnership with Thomas Bentley, a Liverpool merchant.
1769. Establishment of the village and works of Etruria.
- 1773-4. Production of service for the Empress of Russia, and introduction of the Jasper body.
1775. Opposition to Champion's patent, and commencement of Wedgwood's association with Flaxman.
- 1775-6. Experiments in "Rosso Antico."
1780. Death of Bentley.
1783. Elected Fellow of the Royal Society.
1785. Introduction of Jasper dip.
1787. Production of "Cane colour" or "Bamboo" ware.
1790. Production of the first fifty copies of the Portland vase, and partnership with his three sons John, Josiah, and Thomas, and his nephew Thomas Byerley.
1795. Death.

WEDGWOOD

The different classes of wares most identified with Wedgwood are the following :

1. Cream-coloured or Queen's ware.
2. Egyptian black or basaltes.
3. Red ware or "Rosso Antico."
4. White semi-porcelain.
5. Variegated wares.
6. Jasper.

Cream ware is one of the productions in which Wedgwood effected material improvements. The introduction of ground flint into the body is credited to John Astbury in 1720, together with the use of the white Devonshire clay ; the use of calcined flint had, however, been previously known to John Dwight.

In a note by Enoch Wood with reference to a dish made at Etruria by Wedgwood and Bentley he says : "Before flint was introduced they used a certain proportion of slip for the body in the glaze to prevent crazing, and to make it bear a stronger fire in the glaze oven." Wedgwood's final improvement in the body consisted in the introduction of growan or Cornwall stone.

Wedgwood's cream ware was excellent : it was extremely well potted, pleasant in colour, and coated with a soft rich glaze. On account of its being more serviceable, it gradually ran the old salt-glazed wares out of the market. It was imitated by nearly all the potters in the country, and very successfully imitated in some notable instances, as neither in the body, shape, nor decoration was Elijah Mayer's cream ware one whit inferior to Wedgwood's.

Cream ware was used for all kinds of articles—for figures, of which he made a quantity, for dinner and dessert services, and for all kinds of ornamental wares.

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It was decorated in a variety of ways—by hand-painted patterns delicately pencilled, by transfer printing—a carrier with pack horse conveyed a cargo of it each week to Liverpool for the purpose of being printed by Sadler & Green.—It was also decorated by lustre.

A list of the more important figures made in this material, mostly coloured in enamel, may not be out of place here.

- Pair of figures. Prudence and Fortitude. H. 21 in.
Milton. H. 18 $\frac{3}{4}$ in.
Shakespeare.
Vandyke.
Ceres and Juno.
Madonna and child. H. 14 in.
- Figure of a Lion. H. 9 $\frac{1}{4}$ in. Impressed "Wedgwood."
Charity, modelled by Mrs. Landre. Impressed "Wedgwood."
- Bust of Shakespeare. H. 10 $\frac{1}{2}$ in. Impressed "Wedgwood."
- Bust of Zingara modelled by Richard Parker. 1774.
H. 11 in.
- Venus with Cupid and Dolphin. Impressed "Wedgwood."
- Bust of Voltaire, from same mould as marked black basalt example.

Theodore Parker is recorded as having modelled in 1769 "The Sleeping Boy," "A Boy on a couch" and "Cupid reposing." Mrs. Landre charges in 1769 for four Scripture pieces: "Moses and the Serpents," "Joseph," "The Lord's Supper," "Six Friars," "A Magdalen," and "Christ and the Virgin." She also

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receives a fee for designing the series of Faith, Hope and Charity.

In the spring of 1773 the famous Russian service was commenced, an enormous undertaking! The pieces were to be enamelled with views of British scenery,



each piece bearing a different view. Wedgwood, who was a provident soul, with at least *one* eye to the main chance, saw possible difficulties, "suppose the Empress sho^d die when the service is nearly completed (!) as it will be a very expensive business it may not be amiss to mention something of the sort to the Consul"; and

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a few days later : " I think we sho^d have some assurance that no revolution in the North sho^d affect the validity of the Consul's order to us." The service was for use at the " Grenouillière " forming part of the palace of Tzarsko-Selo ; a child and frog were to be used on the under side as a mark, " the child was subsequently omitted and the frog alone appeared, painted green within a shield."

The providing of the requisite number of views also presented difficulties. " I wish you could send me a good Camera Obscura, not too cumbersome, that I could take to the Gentⁿ's seats here, as I find it will be in my power to pay some acceptable comp^t's in that way to some Gentⁿ in our neighbourhood." The service was enamelled at Chelsea, an average of twenty-eight enamellers being constantly employed. Books and prints were ransacked for subjects, artists, engravers and collectors of pictures were communicated with.

It was exhibited during June and July, 1774, at the show rooms in Greek Street, Soho (Portland House), and soon became the talk of the town. Mrs. Delany, writing on June 7th, says : " I am just returned from viewing the Wedgwood-ware that is to be sent to the Empress of Russia. It consists, I believe, of as many pieces as there are days in the year. . . . There are three rooms below and two above filled with it, laid out on tables, everything that can be wanted to serve a dinner. . . . I suppose it will come to a princely price." It is not precisely known how much the Empress paid for it. £3,000 has been stated.

A few duplicates of the Russian service were executed. Wedgwood suggests that the *fine painted* pieces condemned on account of blisters or other fault, should

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be divided between Mr. Baxter (the British Consul) and Etruria, "and we may paint more *without the Frog*, to be shown in Greek St." A small tea service without the frog was executed, of which a cup and saucer in the Mayer collection is an example.

The "Egyptian Black" made before Wedgwood's time was coarser in grain and less exquisitely potted than that of Wedgwood. It is supposed to have been made by the Elers, although no specimens exist that can be definitely assigned to these potters. It was black throughout, and formed of the native clay, ground ironstone, ochre, and oxide of manganese. Wedgwood employed it principally for busts, medallions, intaglios, vases, etc., and occasionally for articles of daily use, as tea services, flower or root pots, etc. To attempt to enumerate the different specimens produced by Wedgwood in this or other wares would be almost an endless task, but amongst the more important may be mentioned busts of Francis Bacon, Ben Jonson, Cato, Seneca, and Zeno, examples of which may be seen in the Victoria and Albert Museum. The beauty of surface of black basaltes was enhanced by careful polishing on the lapidary's wheel.

Black basaltes formed the body both for the rare bronze ware which was produced by dusting the ware with a metallic bronze powder and subjected to a low fire, and the "Etruscan" or "Encaustic" ware, for which Wedgwood took out his single patent in 1769. This patent was for "the purpose of ornamenting Earthen and Porcelaine Ware with an Encaustic Gold Bronze, together with a peculiar Species of Encaustic Painting in various colours, in imitation of the Antient Etruscan and Roman Earthenware." The patent was subsequently relinquished on account of the

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23. " PEGASUS " VASE, blue jasper, with subject of Apollo and the Muses, modelled by Flaxman. Height, 16 inches.

V. & A. Museum, South Kensington.



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imitations made by Humphrey Palmer of Hanley and others. It continued to be produced by the firm after Wedgwood's death, the principal painter being Aaron Steele, who was working between 1784 and 1845. It will be seen, however, that this kind of work offered no sort of value or interest from an artistic point of view; it possessed none of the qualities of Greek vase paintings, and was a poor imitation at best.

The red ware or "Rosso Antico" made by Wedgwood was an imitation of the red "porcelain" made in perfection by the Elers. Some of Wedgwood's earliest medallions and bas-reliefs were of this body, and it was also used in conjunction with black, as red reliefs on a black ground or *vice versa*. Wedgwood subsequently abandoned the red ware as impracticable. "I wish you to fix upon one of the *Bronze like* colours for heads for the cheap cabinets, as we shall never be able to make the 'Rosso Antico' otherwise than to put you in mind of a *red* Pot Teapot." *

White semi-porcelain is a fine stoneware; it has a smooth wax-like surface, and is of a pale straw colour or greyish hue. It was used for some of the medallions and plaques, and also earlier for the plinths of marble and variegated vases.

Variegated wares were a continuance of, and in some instances an improvement on the wares produced by Wedgwood during his partnership with Whieldon. They were of two kinds, one in which the marbling, mottling, etc., was on the surface of the ware, but underneath the glaze, and in the other solid; a continuance, in fact, of the solid agate of an earlier time.

Jasper is the material that Wedgwood may be said to have originated, with which his name is most

* Wedgwood to Bentley, March 3, 1776.

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commonly associated, and in which he has been imitated in almost every civilised country in the world. It is a crystalline body in which sulphate of barytes forms the largest individual part. A modern formula is as follows :

Sulphate of Barytes	48
China Clay	16
Dorset Clay	24
Flint	10
Gypsum	2

It was coloured by the addition of various oxides, cobalt forming the colouring matter for the blue. It began to be produced about 1775 and in the first instance the body was coloured throughout (this being known as solid jasper). Later a means was found for applying the colour on the surface of the ware instead of mixing it with the body : this was called jasper dip, and may be said to be an instance in which necessity is the mother of invention. It was due to the increased price of cobalt, which had risen to 36s. per lb. Wedgwood refers to the high price of cobalt in a letter to Bentley in April, 1777, in which he announces the success of his new ground. It must not, however, be assumed that the solid jasper was abandoned from this period, as Wedgwood continued to make it as well as the jasper dip, although of course to a less extent, occasionally the "solid" and the "dip" were associated, the coating and the body being of different colours. Wedgwood experienced at first some difficulty in preventing the colouring matter of the body from staining the white reliefs, especially in the thinner parts. This was eventually overcome. The colours most frequently employed were blue in various shades,

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sage green, olive green, lilac, pink, yellow, and black. There was also a white body principally employed for cameos, which Wedgwood was particularly proud of. "The most exquisite things I ever saw. Pray examine the texture, the surface, and the workmanship with yr glass, and then if you can find in yr heart to sell them, set what prices upon them you please, but it will be really a sin and a shame to part with them for 15s. a pair."

Jasper was employed for almost every conceivable object; vases, flower pots, plaques, and portrait medallions, cameos, intaglios, tea and coffee services, etc. All kinds of trinkets were also made, as ear-rings, lockets, bracelets, snuff boxes, smelling bottles, opera glasses. The plaques were used for insertion in chimney pieces, book-cases, chairs, writing tables, etc., the larger ones being used for framing.

Vases with bas reliefs began to be produced about 1781: their finest period being from 1786 to the death of Wedgwood in 1795.

Wedgwood began his experiments in connection with the copy of the Portland vase in 1785, but it was not completed until 1790. The first issue was intended to be fifty, at the price of fifty guineas each; it is not known how many were actually made. Miss Meteyard gives a list of fifteen known copies, together with the names of their owners.

A second issue was made at the beginning of the nineteenth century, and a number of copies have since been made in various sizes and colours. A fine example once belonging to Charles Darwin, Wedgwood's kinsman, is at South Kensington. The modellers employed on the work were Hackwood, Webber and William Wood.

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The "Pegasus" vase was considered by Wedgwood himself to be one of his masterpieces. The subject represents the Apotheosis of Homer. This was produced in blue (example in the British Museum presented by Wedgwood) and also in black (Tweedmouth and Sanderson collections). Another vase with "Pegasus" cover, has Flaxman's reliefs of Apollo and the Muses: an example is in the Victoria and Albert Museum. This subject was also repeated on vases of different shapes.

Wedgwood, in spite of every precaution, failed to prevent the secret of the jasper body from leaking out. It was due to the treachery of a workman who found the particulars in a pocket book dropped by the great potter. Immediately the secret became known imitation began to be made by nearly all the potters in the district—Palmer in the first instance, in conjunction with his partner Neale, the Adamses, Turner, Elijah Mayer, Wilson (afterwards partner with Neale), Birch, Lockett, and others.

The chief artists who either worked for "Wedgwood" or whose designs Wedgwood employed were as follows:

Angelini. Rome	.	.	.	1787
Bacon, John	.	.	.	1770
Barret, George	.	.	.	
Beauclerk, Lady Diana	.	.	.	1780-1787
Coward, John	.	.	.	1768-1772
Dalmazzone, Angelo. Rome	.	.	.	1787-1795
Davaere, John. Rome	.	.	.	1788-1794
Flaxman, John	.	.	.	1775-1795
Fratoddi. Rome	.	.	.	1787
Hackwood, William	.	.	.	1770
Landre, Mrs.	.	.	.	1769-1774

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Lochéé, J. Charles	1787
Mangiarotti. Rome	1787
Manzolini. Rome	1787
Pacetti. Rome	1787
Parker, Theodore	1769
Pichler, Antonio	c.1773
Pingo, T.	1769
Reynolds, Sir Joshua	
Roubiliac, L. F.	
Smith, Joachim	1773-1775
Stephan, P. P.	1774
Stubbs, George	
Tassie, James	1766-1773
Tebo	1775
Templeton, Lady	1783
Webber, Henry	1782
Wilcox, Mrs.	1769-1776.

Angelini modelled under Dalmazzoni in Rome, and executed the subjects of "Apollo and the Muse Erato," "Pluto carrying off Proserpine," "The fable of Meleager," "The Apotheosis of a young Prince," two Fauns, two Bacchantes, a Silenus, a Victory, a Mercury, and several dancing figures.*

The subjects modelled by Bacon are not positively known, but in the Mayer MSS. is a receipt for £9 15s. for modelling done. Miss Meteyard quotes from a memorandum of June 6, 1770, to the effect that Mrs. Landre occasionally modelled a naiad or a sea nymph, but when the candelabra were to be on a large scale the genius of Bacon was appealed to.

George Barret was the well-known landscape painter, afterwards Royal Academician, and probably did little

* Mayer MSS.

THE EARTHENWARE COLLECTOR

for Wedgwood except supply one or two views for the Russian Service.*

Lady Di Beauclerk designed a number of things including two jardinieres with reliefs of Bacchanalian boys under festoons of drapery and skins. She was the daughter of the third Duke of Marlborough.

John Coward assumed the head of the modelling department in 1769 at a salary of £200 per annum. He was the modeller of the Somnus or Sleeping Boy, executed in black basaltes, "one of the largest and finest models ever executed for Wedgwood & Bentley." † It was a copy from an antique original in the collection of the Grand Duke at Florence.

Dalmazoni was an extremely capable artist and worked for Wedgwood from 1787 to the potter's death. He was the head of the little Wedgwood colony in Rome, and worked independently of Flaxman. He employed Pacetti, Angelini, Manzolini, Fratoddi, and Mangiarotti.

Davaere worked in Rome in Flaxman's studio, under a yearly salary. Here he modelled the large Borghese vase and pedestal, the latter quite an admirable work. He came to England a little before Wedgwood's death and ultimately succeeded Webber at the ornamental works. ‡

Flaxman's association with Wedgwood began in 1775 in a very modest way. His first bill for modelling is preserved. He continued to work for Wedgwood intermittently until the potter's death and afterwards for the firm. Flaxman was the sculptor (most fittingly chosen) who executed the monument to Wedgwood in Stoke Church.

Flaxman's models were so numerous that anything

* Mayer. † Meteyard. ‡ Ibid.

like a complete list is out of the question here: the frieze of Blind Man's Buff may, however, be mentioned, since it is one of those works in which we have more of the sculptor's own individuality. It is certainly one of the most artistic things Wedgwood ever produced and occurs on a flower pot in the Victoria and Albert Museum.

"Diana visiting Endymion" was modelled by Flaxman in Rome about 1787: the plaque appears in the Tweedmouth Collection and is the only one existing.

The Muses watering Pegasus in Helicon is an excellent instance of Flaxman's work on a small scale; it occurs on a pomade box in the Tweedmouth collection, and is the only piece of its kind known.

About 1785 Flaxman was working on the chessmen. He charges for his time at this period at the rate of a guinea a day: "Dec. 1st 1784. Three days employed in drawing bas reliefs, vases, chessmen, etc., £3 3s."; and again: "March 8th, 1785, a drawing of chessmen, £6 6s."

Fratoddi and Mangiorotti were cameo engravers, and as above stated were working in Rome under Dalmazzoni.

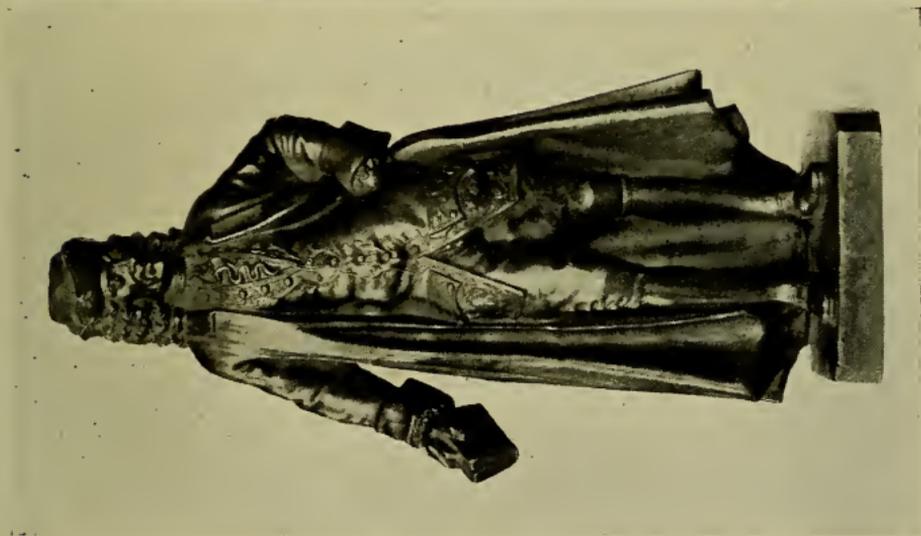
Hackwood was Wedgwood's general handy-man, and modelled, besides a number of portraits, a great quantity of miscellaneous work. He was one of the few of Wedgwood's artists who were allowed to sign their works. The medallion portraits of Garrick & Wedgwood (British Museum I. 81 and I. 91) are signed Wm. Hackwood and W.M. respectively.

Miss Meteyard quotes a bill from Mary Landre to Bentley dated Jan 21st, 1769, in which among other items the following appear: "History of Apolow £1 1s."

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24. CREAM-WARE FIGURE OF "FORTITUDE," coloured in enamel,
marbled base. Height, 21 inches.
V. & A. Museum, S. Kensington.

25. STATUETTE OF VOLTAIRE, black basalt.
V. & A. Museum, S. Kensington.



WEDGWOOD

“ The Drunken Sylenus, 5s.” “ The Lord’s Supper and Compai, £2 2s.” “ Six Fryers and a Magdalen at a shilling each.”

Loché usually modelled on a small scale : he was at Stowe copying gems in 1787 and also in the following year.

Pacetti was an Italian artist of considerable power and one of the more important of Wedgwood’s modellers. His works include :

Priam begging the body of Hector	. 1788
The Sacrifice of Iphigenia	. . c.1789
The Simulacrum of Hygeia	. . .
Endymion sleeping on the rock Latmos	c.1790
Marcus Aurelius making his son Commodus Caesar.	

Apotheosis of Faustina.

The Nine Muses.

Pacetti also probably modelled the relief of the Birth of Achilles, which has been assigned to Flaxman, but which, however, is not worthy of so great an artist.

Miss Meteyard gives a bill from Theodore Parker dated September and October, 1769, in which twelve items appear, mostly statuettes, for which Wedgwood pays £3 3s.

Pichler was a gem engraver. A cameo in the British Museum of a “ Conquered Province ” is signed ΠΙΧΛΕΡ.

Pingo was an Italian, who modelled in 1769 the representations of the battles of Plassey and Pondicherey.*

Sir Joshua Reynolds did practically nothing, except one or two portraits. He furnished a sort of certificate of merit for the Portland Vase when that work was

* Mayer MSS., quoted by Miss Meteyard.

THE EARTHENWARE COLLECTOR

exhibited in London. One or two of his subjects were reproduced by Wedgwood, as "The Infant Academy."

Roubiliac died in 1762. Wedgwood apparently called upon his widow, and obtained from her a sketch book, which doubtless proved serviceable for small ornamental and other details. Reproductions were made of some of his well-known works.

Joachim Smith was a modeller in wax, of Berners Street, Oxford Street, employed by Wedgwood in making portraits of the "nobility and gentry," which were produced first in the ordinary white biscuit ware, and, from 1773 in the white terra cotta body: Wedgwood declaring to Bentley in 1774 his ability to supply 10,000 heads of the same colour, texture, etc., etc.

P. P. Stephan modelled for Wedgwood about 1774. Miss Meteyard quotes an interesting letter from Wedgwood of this year referring to two wax models by Stephan, "Hope," and a "Conquered Province," in which the potter displays considerable artistic discrimination. He finds that Stephan is wanting in the appreciation of the ideal. "The character of the Faces are those of common mortals *of the lower class*," etc.

George Stubbs was the well-known animal painter. He executed the large family portrait group for Wedgwood. The potter had experimented a good deal in the way of earthenware tablets or slabs for Stubbs to paint upon in enamel colours, the size of which ultimately reached 36 in. \times 24 in. Wedgwood instructed Bentley to write to Stubbs intimating his willingness to take payment for these in paintings.

Tassie, described by Miss Meteyard as "one of the most remarkable artistic characters of the eighteenth century" was a capable gem engraver who executed a number of portraits in wax and vitreous paste, many

WEDGWOOD

of which were reproduced by Wedgwood. Originally a stonemason, born in the neighbourhood of Glasgow, he repaired first to Dublin and afterwards in 1766 to London, where "a number of the eminent personages of the time sat to him." "The majority of the cameos and intaglios comprised in Wedgwood's first catalogue, published in 1773 were derived from moulds furnished by Tassie."

Tebo was an able modeller who worked not only for Wedgwood but for other factories. Certain Bristol China figures bear the impressed mark "To," believed to be the signature of this artist. The marks "T.B.O." and "T.T.B.O." found on some Wedgwood pieces have been mistaken by some writers for the mark of this modeller. They are, however, factory marks for the information of workers and employer, and simply mean "Top of Biscuit Oven," and "Tip Top of Biscuit Oven."*

Lady Templeton contributed designs for a number of smaller articles, as ear-rings, buckles, and the Opera Glass used by Queen Charlotte.

Webber was the head of Wedgwood's "ornamental department" at Etruria, recommended to him by Sir Wm. Chambers and Sir Joshua Reynolds, and received a salary of £252 per annum, afterwards increased, a large sum compared with Flaxman's "shilling for mending a Wax Medall and making a Mould from it." † He modelled a number of miscellaneous subjects, including a "Triumph of Mars"; a "boy leaning on his quiver"; a "Cupid drawing his dart"; a "Hebe"; an "Apollo and Daphne"; a "Sacrifice to Hymen"; "the Muse Erato singing the hunting

* Church : "Josiah Wedgwood, Master Potter." London, 1903.

† See Flaxman's first Bill to Wedgwood, January 15, 1775.

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song to Diana," the wax model of which appears in the series belonging to Lord Tweedmouth, etc., etc. In 1788 he went to Rome and worked in the Capitoline Museum. In the following year he accompanied Wedgwood's eldest son in a tour through Italy. He worked on the copy of the Portland Vase.

Mrs. Wilcox was a wife who was "a better hand" than her husband! who was a china painter of Worcester and had "served his time" at Christian's works at Liverpool. Mrs. Wilcox was employed for a considerable time on the painted "Etruscan" ware between 1769-1776. She acted as overlooker to the women painters who worked at Chelsea on the Russian Service.

There is no precise data as to the period when Wedgwood began to mark his wares; the Ivy House productions bear no marks. The word "WEDGWOOD" in lower case letters placed irregularly occurs on a Queen's ware teapot supposed to have been made at Burslem. The word

W E D G W O O D
WEDGWOOD

in caps, two sizes, and Wedgwood in lower case letters were used up to the date of his partnership with Bentley.

A circular stamp



in caps without en-

closing rings is known only on a set of three vases painted in imitation of natural stone, gilt serpent and scroll handles.*

* Rathbone, F.: "Old Wedgwood." 1894.

WEDGWOOD

The same lettering, placed on a wafer or bat of clay, was affixed inside the plinths of basalt vases and occasionally on the pedestals and busts of large figures.

The circular stamp "WEDGWOOD & BENTLEY. ETRURIA" in caps with enclosing rings was made to fit round the screw of basalt, granite, and Etruscan vases, never on jasper.*

The marks "Wedgwood and Bentley" in caps (two sizes) and in lower case letters (two sizes) occur on busts, granite and basalt vases, figures, medallions, plaques, and cameos, usually accompanied by a number corresponding to that in Wedgwood's published catalogue.

The initials "W. & B" accompanied by a number, occur on very small intaglios.

The mark  in an oval is rare, only

occurring on chocolate and white seal intaglios, usually portraits. Punctuation only occurs on this and the three circular marks given.

The word "WEDGWOOD" in caps three sizes and also in lower case letters three sizes were employed chiefly during the period following the death of Bentley, while the last three were continued after Wedgwood's death.

The above marks must not be confused with the mark "WEDGWOOD & CO" occurring on pottery made at Ferrybridge, Yorks, between 1796 and 1800. This also applies to the marks "WEDGEWOOD" and "W.S. & Co's WEDGEWOOD" referring to a

* Rathbone, F.: "Old Wedgwood." 1894.

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pottery established in 1826 at Stockton on Tees, by Messrs. William Smith & Co., against whom the Wedgwoods of Etruria obtained an injunction restraining them from the use of the name WEDGWOOD or WEDGEWOOD.

The following is a list of prices obtained during the last half of the nineteenth century for copies of the Portland Vase, given in "Josiah Wedgwood. A. H. Church. F.R.S."

	£	s.	d.
1849. Tulk collection copy	20	0	0
1856. Samuel Rogers' copy	52	10	0
1872. Purnell collection copy	173	0	0
1890. Cornelius Cox collection copy	199	10	0
1892. W. Durning Holt collection copy	215	5	0
1902. J. L. Propert collection copy	399	0	0

The chief collections dispersed during the past thirty-five years are the following :

De la Rue, 1866 ; Marryat, 1867 ; Barlow, 1869 ; Carruthers, 1870 ; Bohn, 1875 ; Sibson, 1877 ; Shadford-Walker, 1885 ; Braxton Hicks, 1887 ; J. Bowker, 1888 ; Cornelius Cox, 1890 ; Bolckow, 1891 ; J. Anderson Rose, 1891 ; W. Edkins, 1891 ; W. Durning Holt, 1892 ; G. H. Vize, 1892 ; Braxton Hicks, 1895 ; Madame de Falbe, 1900 ; W. Bartlett, 1901 ; W. J. Stuart, 1901 ; Watterson, 1901 ; Apsley Pellatt, 1901 ; Willoughby Loudoun, 1902 ; and J. L. Propert, 1902.*

The large vase of black and white jasper dip, "Apotheosis of Homer," now in the Tweedmouth collection, brought in 1877 no less a sum than £735.

* Church : " Josiah Wedgwood."

WEDGWOOD

RECENT SALE PRICES.

£ s. d.

Wedgwood & Bentley :

Oval. Ganymede feeding Eagle. 6¼
 × 5¼. marked. Christie, June,
 1906 40 19 0

Wedgwood :

Busts. Minerva and Mercury, black
 basalts. 18 in. Christie, Novem-
 ber, 1906 16 16 0

Jasper vase. blue. Venus and Cupid.
 Serpent handles. Christie. Feb-
 ruary, 1908 33 12 0

Wedgwood & Bentley :

Blue Jasper Plaques, pair. Hercules
 and Nemean Lion, and Calydonian
 Boar. 7¾ × 5¼. Christie. February,
 1913 32 11 0

Vase, Granite. Classical figure in
 relief. 11 in. marked. Sotheby,
 January, 1913 4 12 6

Wedgwood :

Vase and cover. Black basalt. Apollo
 and other figures in white. Medusa
 mask. Serpent handles. 26 in.
 Sotheby, February, 1913 30 9 0

Candelabra, pair. Cut glass branches
 on Wedgwood blue jasper pedestals,
 ormolu plinths chased with foliage
 and lions, masks, etc. 30 in. Christie,
 June, 1914 78 15 0

THE WOOD FAMILY

the circumstance that all the known examples marked "R. Wood" are in the underglaze method, i.e., the colouring is applied before the object is glazed, while many of the "Ra. Wood" pieces are coloured in the enamel method, in which a glassy flux is added to the colour bases to enable them to fuse with the glaze at a comparatively low temperature. Another difference is that the younger potter adopted the practice of adding a factory number. Mr. Frank Falkner, in his extremely valuable book "The Wood Family of Burslem," gives a fairly complete list of such numbered pieces.

The pieces marked "R. Wood" include the following :

Hudibras on horseback. H. 11½ in.

"With basket hilt that would hold broth
And serve for fight and dinner both."

This is a really impressive piece of modelling which would do honour to any country; glazed with manganese, orange and brown.

The Vicar and Moses. H. 9½ in. The parson is asleep in the pulpit, the clerk praying in the pew below, an excellent piece of true humour. The British Museum specimen is marked "R. Wood Burslem." The same mould was used by the younger Ralph Wood, coloured both under and over glaze, and marked "Ra Wood Burslem," with the factory number 62. The piece enjoyed great popularity. It was afterwards imitated by many potters with inferior modelling and colouring.

Old Age. H. 9 in. An old man with crutch and stick. The smaller salt-glaze figure in the British

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26. RALPH WOOD FIGURE OF DIOGENES LOOKING FOR AN HONEST MAN. Coloured glazings. Height, 12 inches. The only example known.

Collection of Mrs. Baddley Wood.



BIBLI
LIBRA

THE WOOD FAMILY

Museum is probably an earlier version by the same potter. This was afterwards imitated by Walton, who worked during the first three decades of the nineteenth century.

Pair of figures. Haymakers. H. $7\frac{1}{2}$ in. Young man with scythe, and girl with a barrel, the former impressed "R. Wood."

Charity. H. $7\frac{3}{4}$ in. A woman with two children. Uncoloured with the exception of the scarfs round the waists of the figures.

The following unmarked pieces may reasonably be ascribed to the elder potter :

Van Tromp drawing his sword. H. 10 in. Imitated from the figure of Hudibras, evidently by R. Wood.

Group. "Roman Charity." H. $7\frac{1}{2}$ in. A woman with two children offering a cup of water to a man seated beside her. An impressive sketch group in the Falkner-Sidebotham collection.

Diogenes with lantern looking for an honest man. H. 12 in. The plinth only is coloured. Collection of Mrs. Wood of Henley Hall, apparently the only one recorded. Illustrated.

Two groups, each of a man and woman. "Flute player" and "bird cage." Heights, $9\frac{1}{2}$ in. and $10\frac{1}{2}$ in. respectively. These have all the characteristics of the elder potter's modelling.

Toby Philpot Jug. British Museum, H. 78. H. $9\frac{1}{2}$ in. Obviously by Ralph Wood, senr., and probably the original of a type that was afterwards imitated by all the potters.

Alderman Beckford. Willett collection, Brighton. H. $11\frac{1}{2}$ in. An excellent figure modelled from the statue in the Guildhall. Beckford was Lord Mayor of London 1763 and 1770. If this be really by the elder

THE EARTHENWARE COLLECTOR

potter it must be one of his latest works. Only two examples are known. This figure has been attributed to Wedgwood, i.e. Wedgwood paid some one to model it (see Church, "English Earthenware"). It is more probably, however, by Whieldon.

In Ralph Wood, junr., we deal with an artistic personality of less power and distinction than his father, though his powers were still considerable. The marked pieces in each instance impressed "Ra Wood Burslem" include :

Mould No.

9. Lost sheep, figure of a shepherd. H. 9 in. This is found in coloured glazes, enamel and cream colour.
10. Lost piece, figure of a woman holding broom with coin in left hand. H. $8\frac{3}{4}$ in. Companion figure to last named. This is also found in under and over glaze and in the white.
23. St. George and the Dragon. H. 11 in. An indifferent group, produced in under and over glaze colours. This was afterwards imitated by Enoch Wood.
Jupiter. H. $10\frac{1}{2}$ in. Coloured glazings.
36. Sportsman. H. 8 in. Coloured glazings.
51. Toby Jug. H. 10 in. Coloured glazings, based on his father's model.
55. Satyr head jug, with terminal figure on handle. H. $8\frac{1}{2}$ in. Coloured glaze and enamel.
62. Vicar and Moses. H. $9\frac{1}{2}$ in. Coloured glaze and enamel. Made from his father's mould as already stated.
80. Bust of Handel. H. 9 in. Enamel, and cream colour.

THE WOOD FAMILY

Mould No.

81. Bust of Milton. H. 9 in. Enamel, and cream colour. These two form a pair.
83. An Obelisk. Granite colour vase on top. H. 14 in. Enamel.
89. Youth and Bird cage. H. 11 in. Coloured glazings, enamel and cream colour.
103. Hercules. H. 18 in. Enamel.
137. Sir Isaac Newton. H. $12\frac{1}{4}$ in. Enamel.
Chaucer. H. $12\frac{3}{4}$ in. Enamel. These two excellent figures form a pair. Both appear in the Willett collection, Brighton.

Diana with Dog. H. $8\frac{1}{2}$ in. Coloured glazings.

Amongst the unmarked pieces the following may be referred to :

Benjamin Franklin. H. 13 in. An excellent full length, enamel colouring. Willett collection, Brighton.

In the same collection is the capital seated figure of John Wilkes, one of the most characteristic figures produced in Staffordshire. Enamel colouring.

The handsome Falstaff jug in the collection of Captain Price may safely be assigned to Ralph Wood, junr. Illustrated.

Mr. Falkner gives an invoice of figures supplied by Ralph Wood to Josiah Wedgwood in 1783 which shows that Wedgwood did not disdain to rely upon a rival potter for a supply of figures to meet the public demand on those occasions when he was occupied with the production of jasper and other wares. The prices quoted are calculated to excite the envy of the modern collector, as :

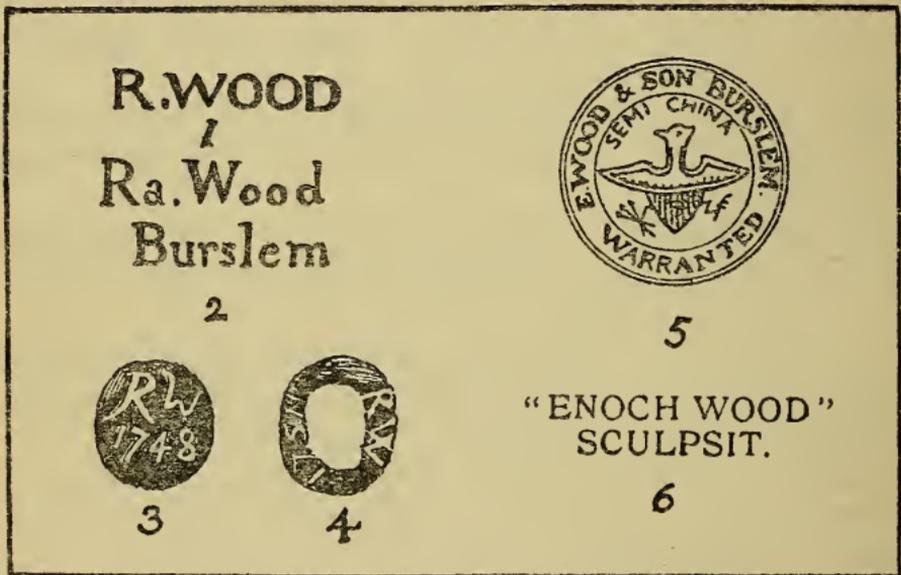
12 George and Dragons at 2s. apiece.

6 Venuses with purple lining at 15*d*.

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- 12 Apollons at 10*d.*
- 12 Apollons gilt. The gilding cost an extra 5*d.* each.
- 12 Men with lost sheep at 9*d.* Shepherds to match.
- 12 Sailors' lasses.

There were also a dozen each of stags, spotted white and black. Hinds, ditto. Goats, sheep, and rams at similar rates. Also a pair of the Neptune and Venus,



gilt at 3*s.* 6*d.*, together with six dozen small figures at eighteen pence the dozen.

A 10 per cent. discount was allowed on the above prices, Wedgwood paying for the cask.

Wood's production included "Dolphin" flower holders and various vases, glazed green and other colours. A letter exists from Ralph Wood to Thomas Wedgwood (partner of Josiah) dated 19 Oct. 1784, asking for settlement of acct. for flower pots:

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“his necessities obliged him, otherwise he wouldn't have asked so soon.”

Of Aaron Wood, we have his son's written voucher for the fact that he was never heard to swear, chew tobacco, take snuff, whistle or sing in his life, and still was considered the most lively, pleasant and merriest man in the country.*

Whistling, it is true, under any circumstances, is an abomination, but one finds it impossible to forego the enquiry, in the words of a distinguished Welshman of the present day, why shouldn't he sing? Possibly he had no voice.

Mr. Falkner, in the book we have freely quoted, would appear to suggest by the arrangement of his illustrations that Aaron Wood was responsible for the modelling of the remarkable salt-glazed pew group of Dr. Sidebotham's collection. It is quite likely this may be so, since, although it is amazingly skilful in certain directions, the character of its work proves equally that while its author possessed no figure knowledge, he nevertheless had an abundance of humour. Moreover, its “touch” suggests tentative efforts at the human figure in ornamental pieces undoubtedly by Aaron Wood, as for example in the mask feet of the soup tureen illustrated.

This modeller is doubtless responsible for many of the pecten shell motifs which were varied to an amazing degree, though doubtless they were also produced by his far abler brother.

The “pecten shell” was particularly suited to the method of block or mould cutting, since its embossments could be accomplished by a single stroke of the cutting gouge. Its lines, also, concealed the seams of the

* “The Wood Family of Burslem.” Frank Falkner.

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27. SALT GLAZE SOUP TUREEN AND COVER, modelled by Aaron Wood.

Falkner Collection.

28. CANE-WARE PLAQUE OF ABELARD. An early work by Enoch Wood. Inscribed "Abelard. Enoch Wood Sculpsit."

Falkner Collection.



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sections of the mould, always the great trouble of the potter. Plaster moulds were introduced from Paris by Ralph Daniel of Cobridge about 1750.

Enoch Wood evinced artistic capabilities at a very early age. The plaque in the British Museum, H.45, with a shield of arms and floral decoration bears a painted inscription on the back to the effect that "These Arms were modell'd by Enoch Wood A.D. 1771. being then in the 12th year of his age. Signed William Wood." This would be accounted early even for the present era of infant prodigies.

The jasper plaque "Descent from the Cross" based on Rubens' great work at Antwerp was modelled at the age of eighteen, i.e. in 1777, a most creditable piece of work for so young a man.

John Wesley, on the occasion of his second and last visit to the Staffordshire Potteries in 1781, gave sittings to Wood, who was then twenty-two years of age, for a bust, from which many replicas were made, and of which a large number of imitations were made by the various potters of the district. Much might be said on the subject of Wesley busts, the number of different specimens produced running into hundreds, so great was the popularity of this preacher in the Potteries and so extended his influence.

The bust of Whitfield was made as a companion to the Wesley, and is inscribed on a tablet at the back :

"The Revd George Whitfield,
Died Sept. 30th 1770, aged 56
Enoch Wood : Sculp. Burslem."

A larger bust of Whitfield, lustred to imitate bronze, appears in the Hanley Museum, and is considered one of the most admirable pieces of potting that Wood ever produced.

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This bronze imitation appears to have been a favourite process with Wood. The well-known Triton candlestick produced by Wedgwood was imitated by Wood in bronze lustre. Another of these imitation bronze pieces is the group of the Virgin and child, also a direct copy of one of Wedgwood's cream ware figures. Examples of both the Wedgwood and the Wood figures appear in the Victoria and Albert Museum.

Of marked figures by Enoch Wood the following may be referred to :

Large figure of "Eloquence," or St. Paul Preaching at Athens. H. 22 in. Enamel colouring. "E. Wood."

Jasper medallion of Abelard, half length, with companion plaque of Heloise. H. $6\frac{3}{4}$ in. "Enoch Wood Sculpsit." Illustrated.

Seated lion. H. $3\frac{1}{2}$ in. "Enoch Wood Sculpsit." Made both in jasper, glazed earthenware, and china.

Large group of Bacchus and Ariadne, imitated from the group produced by Wedgwood, which was modelled from the well-known work of the French sculptor Houdon, and which, although a copy, must be considered as a veritable triumph of the potter's art: the difficulties attendant upon the production of a work of this size (it measures nearly 30 in.) being alone considerable. Wood's group, which if our memory does not fail us, was somewhat smaller than Wedgwood's, is found both marked and unmarked.

Jug, with raised figures on a blue ground, glazed, a most brazen copy of Flaxman's beautiful design of Blind Man's Buff, shewing that the potters had no scruples regarding the appropriation of each other's property.

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A large number of jasper medallions exist, marked "Enoch Wood Sculpsit."

In 1790 Enoch Wood entered into partnership with James Caldwell, and the mark of the firm from this time until 1818 became "Wood & Caldwell" or "Wood & Caldwell, Burslem."

The marked pieces include :

Figure of Quin as Falstaff, after the Derby model. H. $8\frac{1}{2}$ in. Quin had died a quarter of a century previously, but the fame of his representation of this character still survived, at any rate the character provided a good motif for a statuette, the piece being extremely popular. Impressed "Wood & Caldwell."

Figure of Britannia with trident, the shield, helmet, and breastplate silver-lustred. H. $8\frac{1}{2}$ in. "Wood & Caldwell Burslem."

Bust of Wellington, lettered in front "Wellington." H. $12\frac{1}{2}$ in. "Wood & Caldwell."

Group. St. George and the Dragon, coloured, with silver-lustred shield, imitated from Ralph Wood's group already referred to. H. 8 in. "Wood & Caldwell Burslem."

Bust of Emperor of Russia, on marbled pedestal. H. $11\frac{3}{4}$ in. Inscribed on circular tablet at back :

ALEXANDER AET. 35.
MOSCOW BURNT
EUROPE
PRESERVED
1812.

Impressed "Wood & Caldwell Burslem, Staffordshire."

The bronzed "triton" candlesticks, and group of virgin and child already referred to, are impressed "Wood & Caldwell." A similar model of the former

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was made at the Derby—Chelsea works, produced in colour.

The partnership was dissolved in 1818, from which date the firm became "Enoch Wood & Sons." Wood was at this time the most considerable potter in Staffordshire, and was styled the "Father of the Potteries." His works at Burslem may be termed palatial, occupying an extensive area of ground. He was an indefatigable collector of old Staffordshire wares and formed a large and valuable collection. Ward, in his "History of Stoke-on-Trent," says: "Enoch Wood collected the early and later specimens of the fictile art, from the rude butter pot of Charles II's time to the highly adorned vase of modern days."

In 1835 the collection was dispersed, two-thirds of which were divided between the museums of London, Edinburgh and Dublin. The rest were sold to the King of Saxony and are now at Dresden.

Enoch Wood was the first of the Staffordshire potters to make use of bone in earthenware. He refers to this fact in a letter of September 26th, 1826: "I was the first person that made use of bone in earthenware, when in my apprenticeship at Mr. Palmer's, at Hanley Green."

It is somewhat difficult to realise that this man, who died at so comparatively late a date as 1840, was alive when George II still occupied the throne, and was a grown man of over thirty during the events that led up to the French Revolution.

The following recent prices are given from the *Connoisseur* Sale prices. The amount obtained for the first mentioned item is high, especially as it is unmarked, but it must be remembered that it is an exceedingly fine specimen, marked in every inch, as Ruskin said of the unsigned Velasquez.

THE WOOD FAMILY

	<i>£</i>	<i>s.</i>	<i>d.</i>
Ralph Wood, senr. :			
Toby jug. Inscribed "It is all out, Then fill him agian." H. $9\frac{1}{2}$ in. Feb. 4, 1914. Puttick & Simpson	162	15	0
The Vicar and Moses. H. $9\frac{3}{4}$ in. Puttick & Simpson	25	4	0
Pair of Groups. Shepherds and Shep- herdesses. H. $10\frac{1}{2}$ in. Feb. 4, 1914. Puttick & Simpson	33	12	0
Pair. Shepherd and Shepherdess. H. $8\frac{3}{4}$ in. Puttick & Simpson	45	3	0
Ralph Wood, junr. :			
Neptune and Venus, pair. H. $10\frac{3}{4}$ in. Feb. 4, 1914. Puttick & Simpson	21	0	0
Rodney mask cup. Blue and white. H. $4\frac{1}{4}$ in. March 6, 1914. Puttick & Simpson	4	15	0
St. George and Dragon. H. $11\frac{1}{2}$ in. July 4, 1914. Puttick & Simpson	10	5	0
Enoch Wood :			
Bust of Wesley. H. 10 in. April 3, 1914. Puttick & Simpson.	3	15	0

CHAPTER X

CONTEMPORARIES AND FOLLOWERS OF WEDGWOOD

OF the crowd of potters that followed Wedgwood's lead and more or less adopted his business and technical methods, the four William Adamses are among the most important. The Adams family is one of the oldest of the potting families of Staffordshire, tracing their ancestry to the reign of Edward I. It was John Adams who built the "Brick House" works at Burslem in 1657 afterwards occupied by Josiah Wedgwood.

The four William Adamses may be given in chronological order as follows :

William Adams of Greengates	1745-1805
William Adams of Brick House and Co- bridge Hall	1748-1831
William Adams of Stoke	1772-1829
William Adams of Greenfields	1798-1865

The first three were cousins, the last two father and son.

Adams of Greengates, friend and pupil of Josiah Wedgwood, commenced business at Tunstall in 1789 making black basaltes, jasper, stoneware and cream colour,* but he appears to have worked a small pottery in Burslem from about 1780.

* The statement by Miss Meteyard ("Life of Wedgwood") that Adams removed to Tunstall after Wedgwood's death is obviously an error.

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The jasper of William Adams was of a certain violet tone, preferred by some collectors to that of Wedgwood; it was made both "solid" and "dip." An excellent example is the fine jug in the South Kensington collection with panels of the seasons.

The Adams stoneware was excellent; a beautiful jug occurs in the Hanley Museum with relief portraits of Admirals. He was an expert modeller, but also employed a talented Swiss, one Joseph Monglott, who executed a number of reliefs. Another fine jug in the Burslem Museum is decorated with a relief of the death of Silenus. Jugs also occur with Bacchanalian dances, hunting scenes, etc. A characteristic of these jugs is the engine-turned border on the necks, usually coloured a dark brown. A further characteristic peculiar to Adams is a certain drooping border of grasses, etc., on the shoulders of the pieces.

Adams made a large quantity of blue-printed wares, and amassed a considerable fortune by them.

His wares are stamped "Adams" or "Adams & Co.," but many pieces bear no mark.

Benjamin Adams, son and successor of William Adams of Greengates, was also an able potter and produced a good deal of blue-printed ware as well as jasper. An exceedingly fine cream stoneware jug in the South Kensington collection has reliefs of painting, sculpture and music, the neck coloured brown, and is marked "B. Adams" The works were eventually sold to Mr. Meir, but have since been carried on by another branch of the Adams family.

The successors of William Adams, who make all the different kinds of ware produced by their predecessor, use a mark referring to the earliest establishment of the Adams works as "ADAMS. ESTB^d 1657. TUN-

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29. SAUCE TUREEN AND COVER. Cream-ware with enamelled decoration. Elijah Mayer.
V. & A. Museum, S. Kensington.
30. TURNER CUP AND SAUCER. Buff ware, decorated in blue enamel marked "Turner."
Collection of Mr. H. Stuart Page.



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STALL. ENGLAND." And upon stoneware the words "Imperial Stone ware" are added.

All four Adamsons made transfer-printed wares, which will be noticed more particularly in another chapter : reference may, however, be made here to a peculiar class of sponged ware made by Adams of Greenfields, examples of which appear in the Tunstall Museum, in which the ground is produced by colour applied by means of a sponge, and a curious conventional bird painted with the brush.

John Turner of Green Dock is really earlier in date than any of the Adamsons. We learn from Shaw that about 1756 R. Bankes and John Turner made white stonewares at Stoke on the spot part of the premises of Josiah Spode, and that he removed to Lane End in 1762.

A curious and interesting teapot is extant of buff earthenware with a low relief subject outlined in rich blue of "Lord Trentham and his French dolls," marked on base "M. Degg. Mar. 1762," and inside the lid "M. D. Uttoxeter," impressed at bottom, "Turner." This must necessarily be one of the first pieces that Turner made after he set up for himself. Trentham Hall, the Staffordshire seat of the Gowers, is contiguous to Lane End (Longton), the subject of the jug being some unknown reference to the above mentioned member of the family.

Turner's jasper varied in colour, occasionally approaching a peacock blue, which in some instances is pleasant, as in a teacup at South Kensington with girl reading; in others it is decidedly unpleasant : again, it sometimes inclines to a dull grey.

One of his most characteristic vases occurs in the British Museum, K.19, with two medallions of "Diana

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in her car ” and “ Cupids and goat,” with Greek fret above and guilloche below, impressed “ Turner.”

In the same collection are three cameos, stamped in each instance “ Turner,” with subjects of “ Britannia,” “ Neptune ” and a “ Sacrifice to Æsculapius.”

The Greek fret border often occurs—on a basaltes vase, for example, in the Burslem Museum with a frieze of Cupids and goat.

About 1780, says Shaw, he discovered a vein of fine clay on the land of Green Dock from which he obtained his supplies for the excellent stoneware that he produced, one of the best examples being the large jug at South Kensington of Britannia succouring a slave, impressed “ Turner.”

Mr. Frank Freeth has two charming teapots with medallion subjects in relief on chocolate background, together with a third with classic reliefs and border in chocolate. The first-mentioned style of teapot was imitated at Castleford, Leeds.

Turner died in 1786 and was succeeded by his two sons John and William, who continued the manufacture of the wares initiated by their father.

Elijah Mayer was one of the most distinguished potters of the eighteenth century, but very little is known of him. He occupied a works in High Street, Hanley, and made black basaltes quite equal to Wedgwood, drab stoneware and cane colour, together with a cream ware which also equalled Wedgwood's both as to potting and decoration. His wares are not always marked, but “ E. Mayer ” appears impressed on a number of pieces, notably on a basaltes teapot in the British Museum, K.29, with a frieze of Classical subjects.

As already stated in a previous chapter, the first

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Josiah Spode served his apprenticeship to Whieldon. Little is known of his early career or productions except that he was married, and the second Josiah Spode born, before the father was out of his apprenticeship, i.e. in 1754, before he had attained the age of twenty-one, and while he was still in receipt of the munificent sum of 7s. 6d. weekly!

Upon the completion of his apprenticeship he started a small factory at Stoke and made cream ware and "blue printed."

In 1770 he occupied the works at Stoke vacated by Banks & Turner and produced white stonewares, jasper and cane ware, though his principal manufacture was cream wares on Wedgwood's lines.

His jaspers were sometimes good, sometimes indifferent: his stonewares occasionally excellent. Many of the jugs with sporting and hunting subjects, peculiarly English in their character, are due to Spode. Of his buff stonewares, a teapot, sugar box, and cream jug, glazed inside, the ornament of an Adams * character enamelled with blue lines, formerly in the possession of Mr. G. W. Rhead, senr., is equal to anything that Wedgwood ever did of the kind.

A cream ware dish with scalloped sides and wavy edge, the border painted in black with a vine motif, occurs in the British Museum, stamped "Spode."

Spode was one of the most considerable potters of Staffordshire: his work will be further dealt with under transfer-printed wares. He died in 1797 and was succeeded by his son the second Josiah.

John Davenport first entered into partnership with Wolfe of Stoke, which partnership lasted but six years,

* The brothers Adam, architects, not to be confused with the Adamsons, potters.

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when Davenport set up for himself at Longport, on the premises formerly occupied by John Brindley, brother of the famous engineer. He made all kinds of ware, including china, and after 1801, glass, the earthenware including figures, stoneware, vases, Toby jugs, and various ornamental articles.

After 1805 he made what he called an "ironstone china" which was decorated in various ways. He was member of Parliament for Stoke-on-Trent for many years; he died in 1848 and left a prosperous business to his two sons Henry and William.

The marks are: "Stone china" within a circular ribbon with "Davenport Longport, Staffordshire"; "Indian Stone China," the letters arranged in a circle; "Davenport" with an anchor; The Royal Crown, with "Davenport Longport, Staffordshire," this after 1806 when he was patronised by George IV; "Davenport Stone China" on tablets with the anchor set at an angle. "Davenport" in Caps with symmetrical anchor, and "Davenport" on a ribbon with an anchor beneath.

Job Ridgway founded the Cauldron Place factory between Stoke and Hanley in the latter years of the eighteenth century, which was after 1814 continued by his two sons John and William. Between this date and 1858 all classes of wares were made of excellent quality, including a large quantity of "blue printed."

A cylindrical mug of white stoneware with hunting scene in relief stamped "J. Ridgway" occurs in the British Museum, R.16.

The firm employed and still employ a number of marks as "I. RIDGWAY." "RIDGWAY & SONS." "I. RIDGWAY" on a ribbon with a beehive underneath, and various marks referring to particular

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patterns, occasionally with the name of the firm added, and after 1850, when Royal Patronage was extended to the firm, the Royal Crown or the Royal Arms were used with various other devices.

In 1859 John Ridgway retired from the business and the style of the firm was changed to "Brown-Westhead Moore & Co." Mr. Brown-Westhead died in 1882 and Messrs. W. B. & F. T. Moore succeeded. It ultimately became a limited liability company, under the style of "Cauldon, Limited."

None of the above-mentioned potters can be said to be mere imitators of Wedgwood and none pirated his productions though they worked on the same lines. A complete list of imitators of Wedgwood would be tantamount to a complete directory of Staffordshire and other potters working between 1770 and 1820! Among these, however, may be mentioned the following:

Birch, who made Jasper and Egyptian black. The name Edmund John Birch occurs on a map of potters in 1802. Specimens are extant bearing the impressed mark "Birch" and also the initials "E. J. B." A teapot of black basalt in the British Museum, K,31, with a frieze of the Muses, Liberty, Peace and the "Bourbonnais Shepherd" is stamped "Birch." There is also an excellent cream jug with classical figures in black basalt in the Schreiber collection.

Samuel Hollins of Shelton became one of the partners of the New Hall China Works, trading under the style of Hollins, Warburton & Co. Pieces appear of red or maroon stoneware marked "S. Hollins."

T. & J. Lockett were white stoneware potters of Burslem in 1786. Messrs. J. & G. Lockett were potting at Lane End in 1802. In 1829 the firm was J. Lockett & Sons.

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The three potters Palmer, Neale and Wilson are closely associated, and unscrupulously pirated Wedgwood's productions, although in the case of the pother of 1770 in regard to Wedgwood's "Etruscan" patent, when the latter consulted his solicitor, Palmer had clearly as much right as Wedgwood to the production, since both Wedgwood's and Palmer's subjects were taken from the same work of Sir William Hamilton. Black vases had been made for some time previously by a number of potters, and the painting itself was a ridiculous travesty of the beautiful ancient Etruscan ware. Wedgwood perceived this—"such arguments," said he, "may have their weight with a jury"!* Eventually a compromise was effected, each party sharing in the patent, and dividing the costs.

Humphrey Palmer occupied the Church Works, Hanley, from about 1760, making the various classes of wares that Wedgwood produced and occasionally employing Voyez. The name "H. Palmer Hanley" occurs within a circle, in imitation of one of Wedgwood's marks. The word "Palmer" occurs and also "H.P."

He entered into partnership with J. Neale in 1776 when the style of the firm became Neale & Co. A number of basaltes and jasper pieces appear marked "NEALE." "NEALE & CO" and occasionally, chiefly on basaltes, "I. NEALE. HANLEY" within a circle. Some of these things were good—a jasper kettle in the Hanley Museum decorated with a floral band being quite admirable—others indifferent.

The cream ware figures, Toby jugs, etc., of Neale & Co. demand notice, since they appear in a number

* Wedgwood to Bentley—undated, but referable to the spring of 1771.

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of collections and are moreover of uncommon merit. Among these may be mentioned :

Diana, holding bow, with sheaf of arrows slung over her back. H. 5 in. Impressed "Neale & Co."

Autumn, a girl holding a bouquet of flowers, on square plinth impressed "Autumn." H. $5\frac{1}{2}$ in.

Flora. H. $12\frac{1}{2}$ in.

Hygeia. H. 9 in.

Toby jug, imitated from the Ralph Wood model. H. $10\frac{1}{4}$ in. Impressed "Neale & Co."

An example of the well-known group of the parson and clerk returning home after a drunken bout is impressed "Neale & Co." This was also produced by other potters.

Palmer and Neale married daughters of Thomas Heath of Lane Delph. The third daughter became the wife of the potter Pratt.

In 1786 R. Wilson entered into partnership with Neale, the firm becoming Neale & Wilson. Subsequently, however, Neale retired and the business was carried on by Wilson alone.

Wilson varied Wedgwood's method of the superimposition of different bodies,—black figures on buff, red figures on black, etc.

This device was imitated by Shore & Goulding who ran a small factory at Isleworth between 1760 and 1820. A very indifferent copy of Wedgwood's copy of the Portland vase appears in the Schreiber collection of cane-coloured body with the figures in red, impressed "S. & G."

The Portland vase, i.e. Wedgwood's copy, was also copied both by Neale and Wilson; a large example by the latter of grey body with cream-coloured figures

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appears in the above-named collection impressed "Wilson."

The French modeller John Voyez must be noticed in this connection. In March, 1768, Wedgwood writes to Bentley: "I have hired a modeller for three years, the best I am told in London, he serv'd his time with a silversmith, has work'd several years at a China Work, has been two or three years carving in wood and marble for Mr. Adams the famous Architect, is a perfect Master of the Antique stile in ornaments, vases &c. &c. & works with equal facility in clay, wax, wood or stone."

Wedgwood advances him £20, pays his expenses to Staffordshire by coach and provides a house for him. Voyez acknowledges Wedgwood's "exceeding genteel behaviour" in a letter to Cox, Wedgwood's clerk, gives him instructions as to the sending of his furniture by waggon including a pair of black stocking breeches for which Wedgwood is to pay, and winds up by saying, "if it suits you to send me a stone bottle of Good Porter and Charge it as above you cannot oblige me more, for I am just dead for want of it."

In the spring of the following year he is arraigned at the Stafford Assizes for some offence not stated, sentenced to three months' imprisonment and to be whipped with a "cat-o-nine-tails."

During his imprisonment the partners discuss their probable line of action with respect to Voyez. Wedgwood, while expressing his intention of having "nothing further to do with him on any acct." is evidently impressed with the strides his rivals are making in the matter of vases: reasons very soundly that as he has got the start of his competitors in this particular, much the most profitable he ever launched into, "'tis a pity

ADAMS

ADAMS
TUNSTALL

E. Mayer

ADAMS & CO.

ADAMS,
*Old Mark used
for Jasper,
1780-1805.*

E. MAYER.

Adams & Co.

E. MAYER & SON.

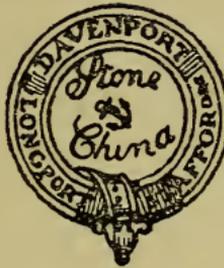
TURNER

Abbott.Potter

SPODE



DAVENPORT
LONGPORT
STAFFORDSHIRE



Stone. China



Stone China



PALMER

H.P.



C
WILSON



NEALE.

NEALE & CO

NEALE & CO

Neale & Wilson.



I RIDGWAY

RIDGWAY & SONS.

SHOLLINS

Miles Mason
M. Mason.

MILES

BIRCH

M. MASON.
MILES MASON



MASON



J.VOYEZ

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to lose it so soon, prices might be lowered by competition and as many buyers are not qualified to discern nice differences in forms and ornaments if the imitations are tolerable the demand from us might be diminished." "What then," continues he, "do our competitors stand most in need of to enable them to rival us the most effectually? Some person to instruct them to compose good forms, and ornament them with tolerable propriety. V—— can do this much more effectually than all the potters in the County put together, and without much Personal labour, as the ornaments may be bo^t or model'd by others." Wedgwood therefore pays him his full wages of 36s. per week for his unexpired term of two years in order to prevent him taking service elsewhere, Voyez employing the time in working both for himself and for Palmer of Hanley, and according to Miss Meteyard, whose bias would naturally be in favour of her hero, industriously spreading reports that Wedgwood was bankrupt and had run away from his creditors.

The earlier work of Voyez was of the pseudo-classical order which Wedgwood himself was producing and which was fashionable at the period. An example is the vase in black basalt in the British Museum, K.11. with a frieze of Venus and cupid in Vulcan's "Smithy" signed

Voyez
1769.
Sculpt

and marked

"MADE BY H. PALMER
HANLEY STAFFORDS. E."

Another vase executed in the same year appears in the

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Holbourne Museum, Bath, with a really fine relief of Prometheus attacked by the vulture, the signature " J. Voyez Sculpebat, 1769," and on the plinth " H. Palmer. Hanley. Staffordshire."

Wedgwood's fears of the successful competition of his rivals, especially Palmer and Voyez, would appear to be well grounded since in the matter of the application of relief medallions to black basaltes they are here actually in front of him.

Not the least important of Voyez' activities was the production of cameo and intaglio seals on which he forged Wedgwood and Bentley's name. These he sold after the manner of a " cheap jack " from a vehicle at the various towns, and by the help of handbills scattered among the crowd, sometimes disposed of as much as £10 worth a day. His catalogue of seals now in the Old Library, Union Street, Birmingham, was issued in 1773.

From this date to 1788 we hear practically nothing of him when he suddenly changes his style from the classical to the more purely naturalistic. The " Fair Hebe " jug produced in the latter year is the best known of his productions, and finds a place in most collections having any pretensions to completeness. This shows on the obverse two rustics seated by the trunk of a tree, the youth offering a bird's nest to the girl. Above them is a scroll stamped " FAIR HEBE " and on the reverse is a standing sportsman with cup, a dog at his side, and a bottle between his feet stamped " R.G." indicating King George, whose health is about to be drunk. Behind the figure on a scroll is inscribed " A Bumper ! A Bumper ! " and on some specimens this legend is altered to " God save the King."

Many poorer imitations of this jug were made, so

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31. ADAMS STAND, blue jasper, with classical figures of a Sacrifice, etc.

V. & A. Museum, S. Kensington.

32. 1. PILGRIM BOTTLE-SHAPED VASE, with scenes in relief from Shakespeare. Coloured glazes. *c.* 1760. Signed "J. Voyez." Height, 6½ inches.

Sheldon Collection.

33. 2. SATYR MASK JUG. Coloured glazings, made by Ralph Wood and modelled by Voyez.

V. & A. Museum, S. Kensington.



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that it behoves the collector to be careful in making his purchases.

The "Bacchus" jug is a characteristic example of the work of Voyez. It is extremely bizarre, bordering on the grotesque. A figure of Bacchus seated on a barrel holds a cornucopia from which springs a dolphin forming the lip or spout. On the reverse stands a satyr with goblet and an owl by his side, the handle being formed of a sea lion. The sense of connection between these several artistic motifs is not very clear, nor is the jug very satisfactory as an object of utility.

An oblong panel in the British Museum, K.8, has a vase in the centre with terminal female figures on either side holding up a festoon. This is stamped "J. Voyez" and belongs to his earlier period, i.e. about 1773.

An excellent vase mottled with brown in the same collection with Acanthus leaves at foot, two grotesque marks on the body and vine clusters at the bases of the handles, is marked "Voyez and Hales fecit." Voyez entered into partnership with T. Hales of Cobridge, who was working about 1785.

There can be no doubt that Voyez is responsible for many of the satyr mask cups and jugs extant, though some of the best, doubtless, were modelled by the Woods. These continued to be made at a later period, of inferior workmanship.

Captain Price is of opinion that many pieces usually ascribed to the elder Ralph Wood, as for example "The Hudibras on horseback" and "Van Tromp drawing his sword," were modelled by Voyez though made by Wood. If this theory be correct we must also credit Voyez with the modelling of such pieces as "Diogenes looking for an honest man" and "The Peasant at Prayer," as

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well as other pieces. It is certain that the full measure of Voyez' activities has not up to the present been determined.

Mr. Frank Freeth has several pairs of spill holders formed of tree trunks with rustic figures and animals ; these, though unmarked, would appear to have been produced by Voyez during his later period.

Figures and groups showing considerable merit appear marked Lakin & Poole, who were in business at Hanley between 1770 and 1794. On their invoice heading they specify among a long list of articles, "Figures in great variety."

The best known group shows Marat in the act of falling to the ground, stabbed, with Charlotte Corday standing dagger in hand. The marbled base is inscribed : "The Assassination of Marat by Charlotte Cordé, of Ca'en in Normandy 1793." The piece is impressed underneath the base "Lakin & Poole." A number of pieces also occur marked "Lakin."

Although Mason may scarcely be considered as an imitator or follower of Wedgwood, and was moreover of a somewhat later date, it will be convenient to consider him here.

In 1813 Charles James Mason (afterwards C. J. Mason & Co.) took out a patent for a body which he called "Ironstone China" now much sought after by many collectors. It consisted in using the scoria or slag of ironstone pounded and ground in water, with flint, Cornwall stone, and clay, together with oxide of cobalt. This formed a substance extremely hard and durable which was used for such things as bedstead posts, large punch bowls, cisterns, etc., as well as ordinary wares.

The initials "G.M." in the earlier style of the firm

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refer to George Miles Mason (father of Charles James) who was potting in the latter half of the eighteenth century. The Masons have been erroneously described as potting at Leek. This mistake arises from the fact that George Miles Mason, brother of Charles James, resided at Wetley Rocks, on the edge of the Leek Moorlands, where his distinguished son George Mason, A.R.A., obtained his material for his idyllic pictures.

The firm produced the ordinary classes of useful wares as dinner services, jugs, teapots, vases, etc. A large vase, Chinese in shape and style of decoration with a pagoda forming the knob of the cover, appears in the Hanley Museum.

In the British Museum, R. 22, is a plate of white ware blue printed, stamped "Masons Cambrian Argil," referring to the body being of Welsh clay.

Jugs of octagonal shape, dinner services, vases, bowls, decorated with blue or polychrome constantly appear in the sale-room, and realise fair prices, owing to the interest evinced in this class of ware. In 1851 the patent, plant and entire business were sold to Francis Morley and removed to Hanley, and were afterwards acquired by Messrs. George L. Ashworth & Brothers. The works are still carried on under this style, making the old patterns and using Mason's original moulds, although Mr. Goddard came into possession some few years ago.

Miles Mason used a square Chinese mark with the name in caps. After 1813, "Mason's Cambrian Argil" either in one line or underneath a crown is found on pieces printed in blue. "Mason's Patent Ironstone China" also appears impressed in caps, or with crown and scroll. "M. Mason" and "Miles Mason" also appear, but it must be remembered that

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34. JUG AND PLATTER. Mason's "Ironstone China."
Collection of Mrs. Comyns Lewer.

35. TEAPOT AND ORNAMENTAL VASES. Mason's "Ironstone
China."
Collection of Mrs. Comyns Lewer.



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the present firm make use of these same marks. The words "Fenton Stone works. C.J.M. & Co" appear on some pieces.

The following prices are given from the *Connoisseur* "Sale Prices":

	<i>£</i>	<i>s.</i>	<i>d.</i>
Adams. Blue jasper jug with figure of seasons. Sotheby. Nov., 1908	6	5	0
Vases and covers, pair, with centre vase, blue and white jasper, figures of seasons. H. 9 in. and 9 $\frac{3}{4}$ in. Marked "Adams." Sotheby. June 22, 1914	13	10	0
Turner. Teapot and cover, blue jasper. Impressed "Turner." Sotheby. Nov., 1908	2	6	0
Coffee pot and cover, jasper. Impressed "Turner." Sotheby. Nov., 1908	4	0	0
E. Mayer. Four plaques of cupids in relief. Impressed "E. Mayer. 1784." Sotheby. Nov., 1905	1	18	0
Palmer. Vase and cover, medallion with figure subject in relief. Ram's head handles, wreaths and borders, gilt, on mottled ground marked "H. Palmer. Hanley." Puttick & Simpson. Nov., 1908	3	10	0
Neale. Vase and cover, similar decorations on mottled grey-blue ground, marked "Neale." Puttick & Simpson. Nov., 1908	4	10	0
Voyez. "Fair Hebe" jug, stamped "J. Voyez. 1788." H. 9 $\frac{3}{4}$ in. Puttick & Simpson. Feb. 4, 1914	23	0	0

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	£	s.	d.
Lakin & Poole. Mask mug, marked "Lakin & Poole," and four shell dishes.			
Sotheby. June, 1906	1	6	0
Mason's Ironstone. Dinner service. 197 pieces, decorated in colours. Christie.			
March, 1906	53	11	0
Dinner service. 101 pieces, painted in colours in the Chinese taste. Puttick & Simpson. March, 1913			
	13	10	0

CHAPTER XI

PRATT WARE

CERTAIN jugs, of slightly cream-tinted earthenware, glazed with a bluish glaze, bearing relief ornamentation of sporting subjects or those connected with the sea, and coloured in the underglaze method, have for some time past been known to collectors under the more or less vague term of "Pratt jugs." The specimens are invariably unmarked, and up to a quite recent date no sufficiently definite information as to their authorship was available. As a consequence, pieces appearing at intervals in the different sale-rooms command comparatively low prices, and thus afford a field for the collector of limited means, especially as these rates are certain to increase. As a matter of fact this potter is not nearly appreciated as much as he deserves to be, inasmuch as he may be said to be the one Staffordshire potter whose work bears any affinity to that of the great Italian maiolicists, and this in so far that the modelling is vigorous and full of character, and the colour palette the same simple restricted one of the Italians, viz., a cobalt blue, a green of fine quality, a rich orange and a brown.

It must be remembered that these pieces suffer in reproduction by photography; the work, although based upon form and relief, is conceived from a colour standpoint, the effect therefore in translation often appears ruder and coarser than it really is, the colour

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value being necessarily somewhat lost or distorted.

A jug found in various collections is impressed at the bottom with the word "PRATT" in capitals. It enables us to identify with tolerable certainty the various classes of this interesting ware, which may be placed under five different heads, viz. :

1. Incidents connected with the sea, of which a typical specimen is the marked jug above referred to, the subject being the "Farewell" and the "Return." On the obverse is a sailor bidding adieu to his sweetheart in a field, his ship in the distance, and on the reverse he is coming ashore and hastening to meet her. This same subject appears also on other jugs (unmarked) with varying borders and accessories. More often, these sea subjects consist of portraits of naval and military heroes, made in celebration of the different victories won during the period of this production, i.e. 1780 to about 1820.

Thus we have the "Nelson and Berry" jug, with busts of the two naval commanders, their ships between, inscribed on the neck "Admiral Nelson," "Captain Berry." Of this jug several variations are extant by less important potters, the modelling coarser and the colouring ruder than the originals. A specimen exists with Captain Hardy substituted for Captain Berry. H. 6 in.

The Duncan jug refers to the defeat of the Dutch Admiral De Winter off Camperdown in 1797, and bears a bust portrait of Duncan whose name is stamped on his sash, with, on the reverse, two gleaners in a field. H. 5½ in.

The Jervis jug, referring to the victory over the Spanish Fleet off Cape St. Vincent in 1797, with portrait of the Admiral holding a trumpet, inscribed "Lord Jarvis." H. 7¼ in.

PRATT WARE

The Cumberland jug, with equestrian figure of the Duke on the one side and a representation of Hercules slaying the Hydra on the other. "Billy the Butcher" had died as early as 1765. H. 6 in.

The Wellington and Hill jug, shewing half-length portraits of Lord Wellington and General Hill on either side, with flags. H. 6 in.

Wellington was again honoured on a jug with equestrian portrait of the Duke with drawn sword, and a military trophy with drum inscribed "G.R.," this is a somewhat later production, probably made in celebration of the victory of Waterloo. H. 5 in.

The Farmer and Fox jug, one of the best of the Pratt jugs representing on one side a farmer pursuing a fox which is running away with a goose, and on the reverse the farmer's wife letting loose the dogs. H. 5 in.

The Miser and Spendthrift jug, with half-length figures in panels of a man with a bag of money and a man with bottle; underneath the lip is a bust marked "Shakespear the Poet." H. $7\frac{1}{2}$ in.

The Parson and Clerk jug, having on the one side the representation of a Parson in black with churchwarden pipe, and his clerk in red coat and yellow breeches, on the reverse a drunken peasant seated before a table. H. 8 in.

The Debtor and Creditor jug, with medallion heads of Debtor on the one side and Creditor on the other, decorated with bands of silver lustre. H. 5 in.

The Sportsman jug, with figures of three sportsmen with guns, dogs and hares. H. $5\frac{1}{4}$ in.

The above by no means exhausts the list of similar productions by Pratt. A characteristic of these jugs is the zig-zag or pointed borders top and bottom, and acanthus leaf decoration.

THE EARTHENWARE COLLECTOR

36. SMALL FLASK WITH EQUESTRIAN FIGURE OF THE DUKE OF CUMBERLAND. Relief coloured.

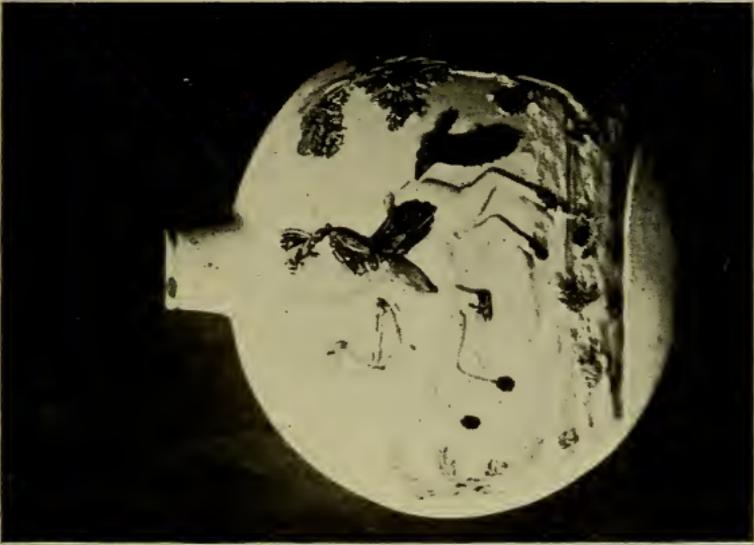
V. & A. Museum, S. Kensington.

37. JUG "NELSON AND BERRY." Raised decoration, coloured under-glaze.

V. & A. Museum, S. Kensington.

38. TEA POY WITH CARICATURE COSTUME FIGURES. Relief coloured.

V. & A. Museum, S. Kensington.



PRATT WARE

2. Caricatures of the extravagant head-dresses of the period of 1775 and later. These usually appear on small flasks, tea poy, etc., and are also in relief, coloured. They are sufficiently numerous to form a class.

3. Purely ornamental pieces painted on the flat surface of the ware, the character of the ornament resembling Rouen ware.

4. Figures, of which Pratt made a number, and which although unmarked, may be readily identified from the similarity in the character of the modelling to well authenticated examples, and particularly from the peculiar quality of their colouring. A typical example is the amusing "Umbrella Courtship," in the Willett collection, Brighton, representing a youth kissing a girl under an umbrella.

Under the head of figures we must include the excellent jug in the Willett collection in the form of a sailor seated on a chest inscribed :

"Hollo, Brother Briton
Whoever thou be,
Sit down on
That chest of
Hard Dollars by me,
And drink a health
To all sealors Bold."

In the same collection is a pipe, representing a man astride a barrel, shewing the same rich under-glaze colouring characteristic of this potter.

There were also a number of portrait plaques, mostly oval, also in relief, coloured with ornamental borders. An example is the portrait of Lord Howe, probably commemorating the victory of the Channel Fleet off Brest in 1794.

One of the most successful pieces of Pratt ware is the

THE EARTHENWARE COLLECTOR

mug of "Midnight Conversation" in the Hanley Museum. It is a reproduction of the well-known salt glaze specimen, but the quality of colouring and general effect is so fine as to make it quite unique.

The fine fruit dish in the South Kensington collection has, on either side of a growing vine, a shepherd with crook and a spotted dog, and a girl gathering fruit, the sentimental interest being imparted by a winged figure of Cupid in a neighbouring tree accompanied by a dove; the subject is repeated on the opposite side, and in the centre are sheep and lambs and shepherds' crooks. The piece is Arcadian in its naïve simplicity.

Pratt made all kinds of ware and also employed transfer printing. In the Victoria and Albert Museum is a spirit flask with an excellently modelled figure of Nelson in relief, coloured on an ornamental ground of blue transfer, marked "D.R." on the bottom in blue, doubtless the initials of the recipient of the piece.

It must be remembered that we have been speaking of the Felix Pratt, probably the third, who was working from about 1780 to about 1820. His work may be identified by the peculiar blue tinge of the glaze in which there is a little more than the ordinary pinch of zaffre, the style of the modelling of the pieces, and above all the extremely fine quality of the colouring. He was largely imitated by other potters and especially at Liverpool (Herculaneum) and Sunderland; from this circumstance a number of Pratt jugs have been known as Sunderland jugs. These imitations were, however, always inferior to Pratt's own work, the difference being noticed on comparison of the pieces.

The Pratt firm continued the under-glaze tradition throughout the whole of the nineteenth century, but mainly in transfer printed subjects (under-glaze) after

PRATT WARE

the early Victorian painters—Wilkie, Mulready, Landseer—initiated by the father of the present Messrs. Pratt, b. 1813, d. 1894, for which he was awarded a medal at the 1851 Exhibition.

We interviewed the representative of the Pratt firm at Fenton some few years ago, and although little is known of the earlier Pratts, the family possessing no records beyond the grandfather of the present members of the firm, we elicited two or three interesting items of information, as : 1. There have been six generations of Pratts, potters. A Felix Pratt, presumably the first, married one of the three daughters of Thomas Heath, who was potting at Lane Delph (now Middle Fenton) in 1710. The two other daughters became the wives of the potters Palmer and Neale. The present factory was built on the site of that occupied by Thomas Heath. 2. The Felix Pratt of the pieces under review considered himself a better potter than was Josiah Wedgwood. 3. That this potter was an excellent colour maker : an important piece of information, since there can be no doubt that colour is the most valuable quality in these pieces, and the chief quality by which they may be recognised from the many inferior pieces which are constantly coming into the market.

It is very difficult to recognise Pratt's pieces from the descriptions in sale catalogues, as they are mostly unmarked. A specimen of the "Sailor seated on a chest," however, was put up at Christies, April 17, 1917, and brought the comparatively low sum of £4 4s.6d.

CHAPTER XII

TRANSFER PRINTED WARES

THE process of Transfer printing may be said to bear the same relation to painted wares as did the type-printed book to the earlier written manuscript, and for a precisely similar reason—the advantages of a more extended output.

It would serve no purpose to institute any sort of comparison between hand work and printed work any more than between the printed and the written book, the qualities sought after being so different. Given a well-considered design a printed piece may be a very interesting and attractive thing indeed. In point of fact, the storiation or subject matter of transfer printed wares is full of interest, and like the earlier printed fan, which was in some sense the newspaper of the period, forms an interesting commentary upon, or record of current events.

This truly vast subject of transfer printed wares offers an excellent opportunity for the collector of more modest means to indulge his fancy. He may go for the whole subject, or he may specialise in its various branches as: Liverpool black printed; Leeds red, black, and purple; the Staffordshire pale or deep blue; the willow pattern; masonic jugs and plates; the railway pieces, etc.

TRANSFER PRINTED WARES

PROCESS

The application of the process of printing to the material of pottery is so simple that the only surprising thing is that it was not practised earlier, especially as during the eighteenth century the art of engraving attained a high level of excellence.

A metal plate, usually copper (steel being harder and less liable to wear would be better though expensive), is engraved in the usual way: somewhat deeper than for ordinary printing since the action of the fire reduces the strength of the colours. A print is taken on damped tissue paper in pot colours by means of an ordinary plate printing press: for this purpose the colour is rubbed into the lines of the warmed plate, the superfluous pigment being scraped off the plate with a palette knife, and the surface wiped clean with a pad or "boss."

The print or "transfer" is then adjusted to the ware and carefully rubbed down with flannel by women who are called "Transferrers," the piece afterwards immersed in water, which removes the paper, leaving the print unharmed as the pigment is mixed with oil. The piece is then fired over or under glaze as the case may be.

It may be well to explain briefly the difference between the two processes of engraving and etching. The former consists of the *cutting* or *gouging* of lines in a metal plate by means of a triangular-pointed instrument called a burin, held in the palm of the hand and *pushed*. Etching consists in the *eating-in* or *biting-in* of lines on a metal plate by means of some corrosive acid. For this, the plate is coated with a ground of specially prepared wax capable of resisting the action of acid: the pattern or picture is drawn on the wax ground with a needle or other sharp-pointed instrument

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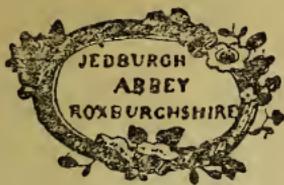
and immersed in an acid bath, the acid attacking the drawn lines and eating downwards into the plate.

Both processes have their own advantages—the engraved line is cleaner and more clearly cut, the etched line is freer. Most engravings, however, are done on an etched groundwork, i.e. the outlining and in many cases much more is etched first and the work finished with the graver.

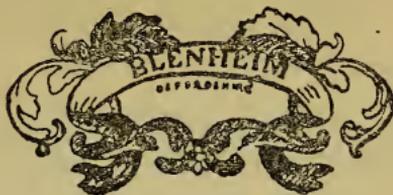
Etching has been, and is still employed by itself : in fact etching has been preferred during recent years, being a more rapid process. The present writer executed some years ago for Messrs. Wedgwood a number of portraits of celebrities, including Queen Victoria (for the Jubilee), Disraeli, Longfellow. A jug with portrait of the last named was produced for the American market, a copy being presented to the distinguished poet a little time before his death. These "Longfellow" jugs on the rare occasions that they appear, fetch fairly high prices from the circumstance of the issue being confined to America.

The developments of transfer printing, broadly speaking, followed the lines of the development of the art of engraving generally. It will be obvious that the more delicate effects of engraving could not be obtained by a method involving a second transfer, to say nothing of the more or less rough-and-ready method of printing compared with the delicacy involved in the printing of an etching or even an engraving. The process of stipple engraving was introduced into this country by the engraver Ryland about 1760.

The method known as "bat" printing was in use at Worcester some twelve or fourteen years later than the above date. The potters found that by employing a "bat" of gelatine or soft glue instead of paper, and



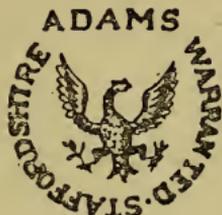
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4



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6

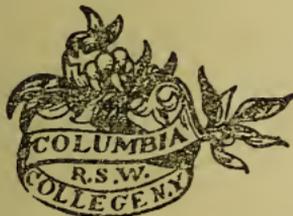


TURNER

7



8



9



10



11

MEIGH

12



CLEWS

Warranted Staffordshire

13

HARLEY

14

HARLEY

16

S Daniel

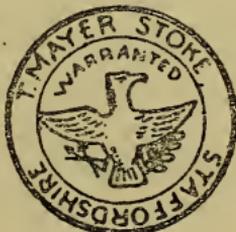
Stoke

15

Shorthose & Co

CC

18



19

ROGERS

17



20

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by priming the engraved plate with oil, leaving the oil only in the engraved work, and pressing the "bat" on the plate, an exact facsimile of the engraved work *in oil* could be transferred to the ware and dusted over with colour in a powdered state by means of a piece of cotton wool.

Mr. C. F. Binns ("Story of the Potter") states that the process was not a commercial success, and has never been worked upon a large scale, though we well remember the bat printing "shop" at Mintons in the early "seventies," and it is certain that a good deal was produced by the Minton firm at that period.

Bat printing as already stated was employed early at Worcester: a bat printer from these works named William Davis was working for Adams of Cobridge about 1777. It was also employed at Baddeleys, Shelton; Worthingtons, Hanley; Copelands; at Herculaneum; and by Zachariah Barnes at Liverpool.

Aquatint as a transfer process never obtained much vogue. The engraved method was introduced into England about 1773. Peter Pever Burdett, an engraver, offered his services to Frederick the Great, "to lay the results of certain chemical experiments at His Majesty's feet." The offer, though refused by Frederick, was accepted by Wedgwood, who produced some pieces in this method. Burdett worked also at Liverpool.

The more recent process of German Lithographic transfers printed in polychrome in Germany and sent over here by the hundreds of gross to be clapped on the ware does not come within our scope.

HISTORY

It is a somewhat curious circumstance that the idea

TRANSFER PRINTED WARES

of printing upon pottery should have been first suggested by Chinese copies by hand of European engravings. The pieces of so-called "Jesuit China" were produced during the sixteenth, seventeenth and eighteenth centuries. These were imitated both at Bow and Chelsea.

The honour of the invention of Transfer Printing has been claimed by the Battersea enamel works, the Worcester works, and by Messrs. Sadler & Green at Liverpool. A comparison of dates would seem to point to the former as being the first to introduce this method. "I shall send you, too," writes Horace Walpole to Bentley on September 18th, 1755, "a trifling snuff box, only as a sample of the new manufacture of Battersea which is done from Copper plates." Two similar snuff boxes exist bearing the dates 1754 and 1753.

We have the account of the idea occurring to Sadler at Liverpool as early as 1749 from seeing some children sticking paper prints upon broken pieces of earthenware. We have a letter of M. Roquet, writing at the end of 1754 or the beginning of 1755, alluding to Chelsea porcelain: ". . . not far from hence they have lately erected another manufacture, where they print some of their work in brooches by a kind of stamp. . . . The subject you want to stamp or imprint must first be engraved on a copper plate," etc.

The order of production of the earliest pieces of transfer printing appears to be as follows:

Certain Chelsea plates. Probably printed at Battersea before 1750.

Battersea watch back of a tea party engraved by Hancock who had served his time at Battersea under Ravenet. 1750-6.

THE EARTHENWARE COLLECTOR

The Liverpool Delft tiles—Affidavit sworn by Sadler & Green, August 2nd, 1756, in which they declared they had printed twelve hundred tiles in six hours and had been upwards of seven years in working out the process.

The Worcester porcelain mug. Portrait of Frederick the Great, dated 1757.

MAKERS AND THEIR PRODUCTIONS

It is sufficiently clear that the Liverpool Delft tiles already referred to in an earlier chapter were the earliest instances of transfer printing on *earthenware*. These comprise a series of fancy subjects taken from various sources, as "The Ladies Amusement," a book of designs by Pillement and others; "Antique Caricatures," many signed "J. Sadler, Liverpool"; a series of Æsop's fables, a further series of figures of actors and actresses in character, taken mostly from "Bells British Theatre." The partnership between Sadler and Green terminated at some period between 1769 and 1774. Sadler died in 1789 and Green abandoned the business some ten years later.

A fairly comprehensive set of Liverpool printed cream wares appears in the Schreiber collection, the subjects extremely varied, the pieces including almost all classes of ware.

We have the jug of "courtship and matrimony" with two heads doubled to convey a different impression, the one way all smiles, the other all frowns, the inscription:

"When two fond fools together meet
Each look gives joy each kiss so sweet
But wed, how cold and cross they'll be
Turn upside down and then you'll see," etc.

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A handsome jug records "the first attack of the Bastille Taken by storm after a conflict of three hours by the Citizens of Paris. July 14th 1789"; on the reverse, "Storming the Second Draw-Bridge at the Bastille."

Wesley teapots and jugs were common and appear in many variations, with a portrait of the preacher and a motto, as, "Let your conversation be as becometh the Gospel of Christ."

Various sporting jugs appear: a large jug in this collection gives a cock-fight on the one side and a representation of a fighting cock on the other.

Wedgwood, as may be readily imagined, was one of the first potters to perceive the almost unlimited possibilities of this process. A consignment of ware was sent weekly by carrier from Staffordshire to Liverpool for the purpose of being printed by Sadler & Green. These early pieces are rare. A curious teapot appears with the subject of "The Miller's Maid grinding old men young again," and the verses of a ballad beginning:

"Come, old, decrepid, lame or blind,
Into my Mill to take a grind."

Wedgwood continued to send his wares to Liverpool, and although Sadler & Green printed for many potters beside Wedgwood, including Leeds, the process soon spread to Staffordshire.

The humour of the Staffordshire pieces was of a somewhat broader character than elsewhere. A favourite subject was the "Tythe Pig" taken from a contemporary broadside, of which several pottery versions are extant, mostly mugs. A variation of the subject, printed in black and roughly coloured by hand,

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39. LIVERPOOL MUG. Transfer printed.
Collection of Mr. H. Stuart Page.
40. MUG. Transfer printed and coloured. Humphreys and
Mendoza fighting at Odiham in Hampshire on Wednesday
Jany 9th, 1788. J. Aynsley, Lane End.
V. & A. Museum, S. Kensington.



HUMBREYS and MENDOZA, Managers of
 the Theatre in Hampshire on Wednesdays
 Decr 9 1788

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TRANSFER PRINTED WARES

is on a mug at South Kensington with "The Tythe in kind or the Sow's Revenge." The parson, with "tything tables" sticking out of his pocket, is attacked by the sow, the farmer and his family looking on with unconcealed glee, the parson exclaims :

"The fattest pig it is my due
Oh! save me from the wicked sow."

The various "Arms" jugs are well known; they were made for the members of the great guilds, as well as the lesser ones, many being produced at Liverpool by Richard Abbey while with Sadler & Green. The "Farmer's Arms" gives on the one side the arms, with a dairymaid and mower for supporters, and the motto "In God is our trust." The example at South Kensington is signed "T. Fletcher, Shelton," and as is usual with these jugs, the initials of the recipient, in this instance "J.P." There were also among others the "Weaver's Arms," "Wave truth with trust"; the "Joiner's Arms," "Join truth with trust"; the "Baker's Arms," "Praise God for all"; the last named signed "S. Daniel, Stoke."

A charming mug appears in the above-named collection of "The General Toast," representing five gentlemen seated at a table, the verses of "Here's to the maiden," etc., occupying the rest of the mug, signed "Aynsley."

J. Aynsley of Lane End was a most interesting potter, and appears to have been his own engraver as most of his productions are signed with his name.

A mug in the Schreiber collection records the prize fight between Humphreys and Mendoza in 1788 with the names of the various personages represented on a ribbon. Signed "J. Aynsley." Illustrated.

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It appears to have been Aynsley's practice to present to his apprentices on leaving the works, pieces bearing moral lessons for their guidance through life, thus imitating a far greater man, Hogarth, who had fans printed with the "Rake's Progress," etc., given as solemn warnings to his domestics.

A plate appears in the British Museum, H.36, representing a lady under an open pair of compasses. The inscription "FEAR GOD KEEP WITHIN COMPASS AND YOU WILL BE SURE TO AVOID MANY TROUBLES WHICH OTHERS ENDURE," etc. Round this appear four scenes—lady with cards, woman drinking, etc., and the legend: "Attend unto this simple fact. As thro' this Life you rove, That virtuous and prudent ways Will gain esteem and love. Lane End."

Masonic jugs and mugs are numerous, and bear the usual emblems, etc. The reader will scarcely expect a Mason to divulge the secrets of his craft, consequently any detailed explanation of these devices is precluded, though,

" The World is in pain
Our secret to gain
But still let them wonder and gaze on
For they ne'er can devise
The word nor the sign
Of a free & accepted mason ! "

This being the sort of doggerel that appears on these pieces, together with the "Mason's arms," differing in almost every instance, being fanciful designs by the artist who employs the various recognised emblems to make up a design suiting his own fancy. The real Mason's arms also appears. The pieces were made at all potting centres—Staffordshire, Liverpool, Leeds,

TRANSFER PRINTED WARES

Sunderland, Newcastle, etc. The best examples are in transfer printing alone, though occasionally this method is associated with lusted decoration.

The Railway pieces form a class in themselves; they were mostly jugs and mugs, together with a few plates and other articles, and illustrate the beginnings of steam locomotion in the "twenties."

A plate is extant shewing the early type of steam engine, inscribed round the picture in German, "Steam coach from London to Bristol. A present for my dear boy," this obviously made for the German market. We have pieces made in celebration of the opening of the Liverpool and Manchester Railway, shewing Stephenson's famous "Rocket," the date 1830. They are often enough printed in black, and occasionally coloured by hand. Dr. Glaisher possesses a number of different examples, two of which are here illustrated.

In 1780 Thomas Minton engraved his famous "Willow-pattern" for Thomas Turner of Caughley, certainly the most popular design ever applied to pottery.

A beautiful story has been evolved from this composition, of the love of a daughter of a Chinese mandarin for her father's secretary, and the punishment by imprisonment of the daughter by her father who had intended her for an old but wealthy suitor: of the escape of the lovers to the "cottage by the sea" where the life-honeymoon was to be spent, the burning of the cottage by the disappointed suitor and the transformation of the lovers by the Immortal Gods into the two doves which are seen flying in the air in several versions of the design.

Unfortunately for this pretty fable the design given as the original in the pattern book of Coalport has only

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41. RAILWAY JUG. Black transfer printed, showing the
"Rocket."

Glaiser Collection.

42. RAILWAY JUG. Black transfer printed. Entrance to
Liverpool and Manchester Railway.

Glaiser Collection.



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TRANSFER PRINTED WARES

two figures on the bridge, no flying doves, no "apple" tree (this being the quaint name given to the conventionalised Cedar appearing in the more "orthodox" version), but bears the initials "T.T." for Thomas Turner!

So much for pure fiction as opposed to cold fact! It is sufficient obvious to any practical designer that Minton evolved and arranged his design from several Chinese originals, on a convention of his own which was quite admirable, observing the well-recognised and all-important principle of even distribution.

The piece proving an immediate success, Minton afterwards engraved several different versions for other potters, improving on his original by introducing from other Chinese originals the "apple" tree, the doves, and other features which supplied the much-needed note of contrast.

The pattern was imitated and produced by nearly all the potters: it has been printed in all manner of colours, but mostly in blue, and even at the present time many quite cultivated people rightly prefer this old favourite for the decoration of their dressers. Indeed in some cases it excites an enthusiasm which may almost be said to be alarming. We have the account of the American gentleman who built a country place that he called "the Willows" and stocked it with no less than three thousand pieces of "willow pattern," some of which in peculiar shapes he caused to be made in England. Not content even with this, the carpets, wall papers, bed spreads, furniture covering, and draperies were all made to the same design.* Surely a case of riding a hobby-horse to death!

The period above indicated marks the beginning of that enormous trade in "blue printed" with America

* "The Old China Book." N. Hudson Moore.

THE EARTHENWARE COLLECTOR

and elsewhere. Adams of Cobridge had as early as 1775 introduced transfer printing in Staffordshire. John Turner of Green Dock was the first to print in under-glaze blue, followed about 1784 by Josiah Spode with his willow pattern engraved by Minton, and three years later Adams of Greengates commenced the under-glaze blue method.

The principal makers of "blue printed" were the following :

John Turner	1776-1786	} Pale Blue Printed. English and American views. Columbus views, other subjects in great variety, marks "Adams," "Adams & Co.," "B. Adams."
Adams of Stoke	1775-1829	
Adams of Greengates	1787-1805	
Adams of Stoke	1804-1840	
Benjamin Adams	1809-1822	
Adams & Sons, successors to William & Benjamin Adams	1830-1840	English and American views. Columbus views. Various marks referring to the different patterns.
Enoch Wood & Sons	1818-1846	English views, American and French views, "Celtic China" mark. "E. Wood & Sons. Burslem." in circles.
Andrew Stevenson	1810-1818	English and American views, dark blue, marked "A Stevenson warranted. Staffordshire," with crown in a circle.

TRANSFER PRINTED WARES

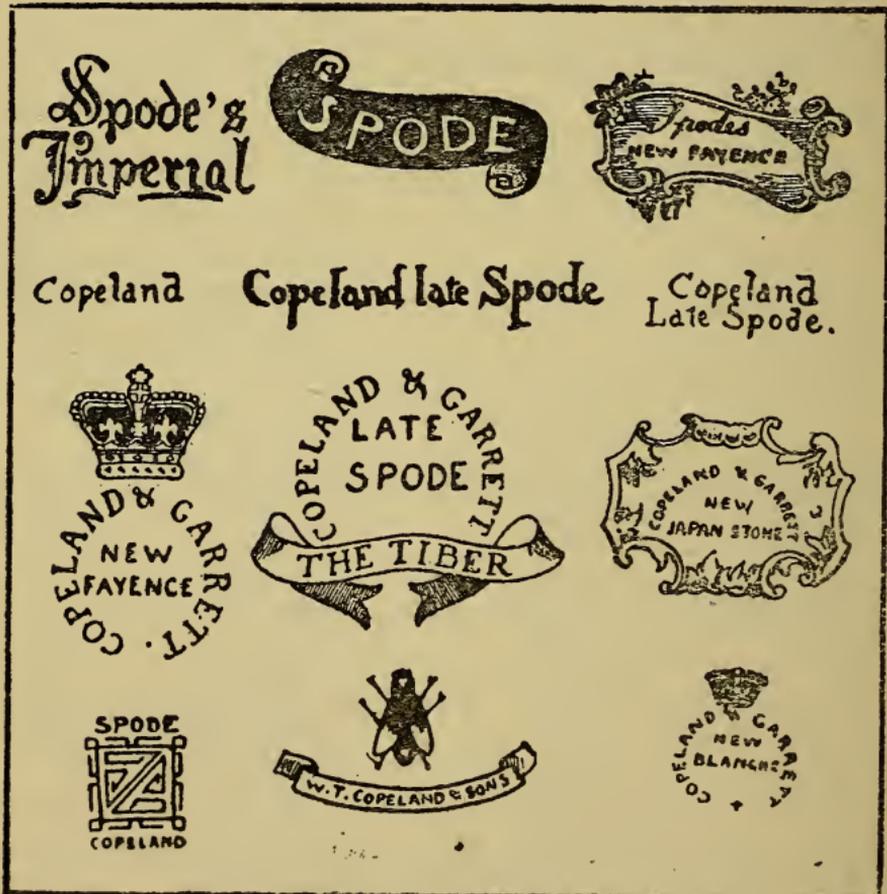
J. & R. Clews	1818-1829	English, American and Picturesque views. Syntax. Quixote and Wilkie designs. Select views, marked "Clews" with a crown.
Joseph Stubbs	1798-1829	English and American views, marked "Joseph Stubbs. Longport" in a circle with star.
J. & W. Ridgway	1824-1836	English and American views, Beauties of America.
Ralph Stevenson	1815-1840	American views, dark blue, marked "Ralph Stevenson." English views. British lakes, etc., marked "R.S.," "R.S.W." and "R. Stevenson & Williams."
John & James Rogers	1802-1829	American and other views, marked "Rogers."
Charles Meigh	1820-1840	American and other views, marked "Meigh" and "Charles Meigh, Hanley."
R. Hall	1800-1820	English views. Picturesque scenery, etc.
J. & R. Riley	1820-1827	Picturesque views. English views.

THE EARTHENWARE COLLECTOR

To the above list must be added—Wedgwood, Etruria, who after the death of Josiah in 1795 made blue printed, and black printed after 1830.

Wedgwood & Co., Burslem—(Ralph Wedgwood) black printed.

Josiah Spode the second succeeded his father in 1797 and made as already stated a variety of printed wares, the patterns including "Castle," "Dagger border," "Italian," "India," "Milkmaid," "New Nankin," "Tower," "Turk," "Roman," "Oriental,"



TRANSFER PRINTED WARES

“Woodman,” etc. He took into partnership William Copeland who died in 1826. Spode died the year following. Josiah Spode the third died in 1829 when the business succeeded to Alderman William Taylor Copeland. The style of the firm had been “Spode, Son & Copeland,” after 1833 it was “Copeland & Garrett, late Spode,” Thomas Garrett having joined the firm in that year. Since 1847, the year of Mr. Garrett’s retirement, the style has been “Copeland, late Spode.” The firm continued to produce printed wares. The “New Fayence” was a grey earthenware body of pleasant colour; various patterns were produced on this including a dessert service with birds and flowers printed in brown and coloured under-glaze. The birds were engraved from the “Naturalist’s Library” (Jardine) published in 1833, marked “Copeland & Garrett.”

T. Fletcher & Co. Shelton. 1786–1810. A set of tiles, black printed, appears in the Hanley Museum. The Farmer’s Arms Jug has already been referred to in connection with this potter.

Shorthose & Co. Hanley. 1783–1826. Transfer printed in various colours.

Miles Mason. 1813. 1851. Various transfer printed, including Scriptural subjects.

R. & J. Baddeley. Shelton. 1780–1806. Bat printed. Blue printed.

Derby. Cockpit Hill. Little is known of the Derby Pot Manufactory. The *Derby Mercury*, in 1780 announces the sale of “a large quantity of Earthen and china ware from the Pot works on Cockpit Hill. An earthenware teapot is extant with a black transfer printed tea party engraved by Hancock, marked “Derby” with an anchor, the rebus of Richard Holdship.

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Leeds, Liverpool (Herculaneum), Swansea, Caughley, Newcastle and Sunderland, Middlesbrough, will be noticed elsewhere under these headings.

The three brothers Mayer. Jos, Thomas, and John (Jos must not be confounded with Joseph), who succeeded Joseph Stubbs at the Dalehall Works in 1836, initiated the practice of printing in polychrome on the biscuit. This was continued by the Pratt firm at Fenton who made the small box covers with pictures after Mulready, Landseer, and other painters of the "thirties" and "forties" for which as already stated they were awarded a medal at the 1851 exhibition.

It must be remembered, however, that Sadler & Green had experimented much earlier in this process, which is of doubtful utility owing to the time occupied in printing, resembling the present-day English process of colour etching in which each colour is printed from a separate plate.

PRICES

Transfer Printed Wares

	£	s.	d.
Transfer printed jug with portrait of Nelson on the one side and plan of the Battle of Trafalgar on the other. Sotheby. Nov., 1904	3	15	0
Transfer printed jug with subject relating to the Independence of America. Sotheby. Nov., 1904	3	3	0
Twelve plates and large dish transfer printed. Farmyard scenes in blue. Sotheby. May, 1907	1	10	0
Transfer printed mug in red. "Fletcher & Co. Shelton." View of the Grand			

TRANSFER PRINTED WARES

£ s. d.

Cricket match played in Lord's Ground,
Mary-le-bone. June 20. 1790 and
following day between the Earls of Win-
chelsea and Darnley for 1000 guineas.

H. 6 in. July, 1914 45 3 0

See also Leeds prices. Creamware dish.

CHAPTER XIII

LUSTRED WARES

IT is necessary to draw a sharp line of distinction between the lustred wares produced by the Staffordshire and other potters during the last decades of the eighteenth century and later, and the true lustres of the middle ages. Gold, silver, platinum, and bronze were used in the preparation of lustres, and the English potters found that a preparation of gold dissolved in aqua regia, mixed with balsam of sulphur and turpentine, applied to the ware and fired at a low heat, produced a metallic sheen on the ware, requiring no burnishing. It had, however, no iridescence, which is the most precious quality of true lustre: the same may be said of the so-called silver lustres obtained from the then newly discovered platinum. The silver-lustred teapots, etc., presented the same dead evenness of surface as did the metal objects which they were intended to supplant. There can be little doubt that the Staffordshire potters in their silvered wares had no further object in view than producing the similitude of metal, as their shapes were borrowed from the silversmith's work of the time. It must, however, be remembered that these wares were produced, not for the cabinet of the cultivated connoisseur, but for ordinary use in the cottage.

LUSTRED WARES

Lustred wares were produced nearly simultaneously in Staffordshire and at Brislington near Bristol, from about 1770 onwards. They were also made at Leeds, Sunderland, and Swansea.

It is said that Wedgwood obtained some information on the subject of lustres from Dr. John Fothergill, F.R.S., as early as the year 1776, and the gold lustre of which Purple of Cassius formed a part, which he made with so much success, was probably the result of experiments made on the basis of this information.

Shaw states that John Hancock of Etruria was the first person to make bronze lustre in Staffordshire, this distinction being claimed by Hancock himself in a letter written to the *Staffordshire Mercury* in 1846. The same author tells us that the silver lustre was first made by John Gardner, when in the employment of Thomas Woolfe of Stoke.

Peter Warburton of Lane End took out a patent in 1810 for decorating china, porcelain, earthenware, and glass with native pine or adulterated gold, silver, platina and other metals.

English lustres are broadly speaking of three kinds, gold, silver and bronze, but for purposes of more definite identification they may be subdivided into the following classes :

1. Plain silver or bronze lustre intended to produce the effect of plated goods. This was made by a number of potters in Staffordshire as also at Leeds and elsewhere.

2. Relief wares, in which the portions in relief were heightened by lustres of various hues. A large jug in the Victoria and Albert Museum with modelled Bacchanalian figures and vine border is marked "Sewell," i.e. Sewell & Donkin, St. Anthony's, near Newcastle-

THE EARTHENWARE COLLECTOR

upon-Tyne, established between 1780 and 1790 producing lustred and printed wares.

3. Pieces in which plain bands, etc., of lustre are associated with painted decoration, or in which painted panels of figure and other subjects appear, the rest of the piece being coated with lustre. A charming little jug in the Hanley Museum has finely enamelled figure subjects in oval panels, the rest of the piece plain lustred in bronze.

4. Painted patterns in lustre upon a light ground. A cup and saucer in the Victoria and Albert Museum with border in platinum lustre is marked "Swansea" on the saucer and a cross in red on the cup.

5. Painted patterns in lustre, usually copper, upon a dark-coloured ground such as blue, as affording contrast. A cup and saucer in the Victoria and Albert Museum with blue rim, lustred with copper, is marked "Scott."

6. Patterns produced by a resist, i.e. the pattern is painted on the ware in some substance easily soluble in water, as sugar, or glycerine, to which some colouring matter is added to enable the pattern to be seen. The whole is lustred over and the piece immersed in water. The lustre, being mixed with a resinous vehicle, "resists" the water and the pattern is washed off, leaving it white on a lustred ground. These "resist" pieces are usually though not always in silver or platinum lustre and form by far the largest class.

7. Pink, lilac or purple lustre obtained from gold and Purple of Cassius, this being more directly associated with Josiah Wedgwood, the quantity of gold used being necessarily very small. The various mottled, veined or marbled pieces belong to this class.

It must be confessed that the pieces of the first-

LUSTRED WARES

mentioned class, both of silver and copper lustre, bear a most remarkable resemblance to metal. A number of pieces are to be seen at South Kensington by various makers, mostly unmarked. It should be borne in mind that a similar class of goods is at present being made commercially, and some of these pieces, not made for purposes of deception, have been offered by dealers as old pieces. It is rarely, however, that old pieces are so well preserved as not to show some marks of wear, though this worn appearance could be easily produced.

Upon the invention of the process of electro-plating in 1838 the production of plain silver and bronze lustre gradually declined, and finally ceased about the middle of the century.

Plain lustre was applied to figures also. A most excellent figure of a mounted Hussar, coated with silver lustre, unmarked, but probably by Wilson of Hanley, appears in the British Museum, H.80, height $10\frac{1}{4}$ in.

There are also a pair of small seated figures appearing in different collections of girls reading, marked "Wood & Caldwell" (1790-1818).

Enoch Wood employed lustre both as a complete covering for his figures and also as a decoration of portions of the pieces. We have already referred to the bust of Whitfield and the group of the Virgin and child, which are covered with a bronze lustre dulled by the addition of some metallic substance for the purpose of further simulating the effect of the metal.

A number of lustred figures were made by Ralph Salt of Hanley and other potters of the thirties and forties of the last century.

The bronze lustre produced at Brislington was brilliant in hue but the glaze was thin and uneven, the

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43. GOBLET. Copper lustred with painted border.
Collection of Mr. W. Bosanko.
44. JUG. Painted in silver lustre with vine and wheat.
Collection of Dr. Crawford.



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LUSTRED WARES

wares were of the ordinary utilitarian character usually described as baking dishes, soap dishes, etc., but really porringers made in imitation of the food vessels used by the sailors of Spanish ships carrying wool and copper ore to the port of Bristol. The factory was established in the latter part of the eighteenth century by Richard Frank the Delft potter, who with his son carried on the works, which were closed in 1789.

The character of silver "resist" patterns is such as can be produced most easily by freehand brushwork. The vine was a favourite motif, as both the fruit and tendrils could be easily produced by this process, and are most effective, as is also the contrast between the fruit and the leaves. It was mostly applied to jugs, but appears also on plates as well as on tea ware.

Birds of various types are associated with such conventionalised foliage as would be suited to the method. Animals are rarely met with, though an interesting lion occurs in the well-known and extensive collection of Mr. William Ward of Blackburn. There are also hunting and farm-yard scenes. Many are presentation pieces and bear the name and initials of the recipient and what is more important, dates. These last begin about 1812. A silver-lustred jug, though not "resist," in the Ward collection, bears the name "Richard Bacchus."

Silver "resist" was usually employed on the cream-coloured body; a canary or buff body was also used, but instances are not common. Still more uncommon is a turquoise blue ground.

Silver "resist" was made by many Staffordshire potters including Wedgwood. A candlestick in the Victoria and Albert Museum bears Wedgwood's impressed mark. It was also made at the Don pottery,

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Swinton ; Rotherham ; Castleford, and Leeds. The pattern book of the Don pottery offers articles "ornamented with gold and silver to any pattern." In Kidson's "Leeds Pottery" is illustrated a "resist" jug inscribed "Thomas Farn 1814." In the Mayer collection at Liverpool, among the Herculaneum specimens is a large "resist" jug inscribed "Ex Dona of T. Hatton. To William Halliday, Everton Coffee House."

There appears to have been some attempt to produce the "resist" patterns by means of stencils for the purpose of cheaper production : it is probable, however, that it was not employed to any great extent.

Mottled or marbled lustre was made chiefly by Wedgwood, in the lustre obtained from Purple of Cassius and is extremely rich and effective ; many examples exist. A beautiful perforated basket (unmarked) appears in the South Kensington collection. In the same collection is a shell-shaped sauce boat with cover and spoon, a flower holder in form of a shell, and a basket with perforated cover for flowers all stamped "Wedgwood."

Other Staffordshire firms who produced lustred wares are J. Lockett & Sons, who still continue its manufacture, Mayer & Newbold, Bailey & Co., C. Allerton & Sons, J. F. Wileman, Copeland & Garrett, Mayer, Minton, Meigh, Ralph Salt, Beech & Hancock, and Till of the Sytch. This last-named potter occupied the Sytch Pottery, Burslem, an old-established factory originally worked by Messrs. Keeling, and afterwards by R. Hall and Messrs. Barker, Sutton & Till (Till of the Sytch) who produced good lustred wares among other things. The present style of the firm is T. Till & Sons.

LUSTRED WARES

The gold, ruby or purple lustre, mottled or otherwise, was also made at Swansea and Sunderland as well as by Moore & Co. of Southwick.

The so-called Sunderland gift jugs were made for presentation by soldiers, sailors and others to their friends before starting on a voyage, specially manufactured with the names of the donor and recipient.

An example is the well-known jug with a representation of the Bridge over the Wear, and bearing a verse, the Sailor's farewell to a friend :

“ When in solemn, secret prayer,
When your spirit finds access,
When you breathe in all your cares,
Sweetly at the Throne of Grace
Me to Jesus then commend
Think upon an Absent Friend.”

There were also various “ Lover's Laments ” couched in sentimental terms.

The pink and ruby lustre was often used with the bronze in the mottled pieces, giving a very pleasant gradation of both tone and colour ; several specimens are to be seen at South Kensington, notably a flower holder by Wedgwood.

About 1856-60 a Paris chemist, M. Brianchon, took out a patent for a lustre produced by the use of nitrate of bismuth dissolved in balsam of sulphur. The result was an iridescent film on the ware, similar in effect to mother-of-pearl. Specimens coated with this lustre were made by Messrs. Gillett & Brianchon and exhibited at the 1862 exhibition. The lustre produced at Beleek and also at Worcester was similar in character : as a matter of fact this same lustre is used at present in the potteries—at the Foley works, Fenton, and other

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factories. A most serious drawback, however, is its lack of permanency, the pieces losing their brilliancy through ordinary use, i.e. it wears off.

The above-mentioned fault of *wearing* applies more or less to all lustred wares: the collector therefore will exercise care in the cleaning of his specimens. Hot water should not be used.

The following is a list of the more important makers of lustred wares:

J. Aynsley. Lane End.	1800-1826
Bailey & Batkin. Longton.	1790
Bott & Co.	
Copeland & Garrett. Stoke.	1833-1847
Dawson (pink lustre). Sunderland.	1810-1820
Dilwyn. Swansea.	1802
Dixon, Austin & Co. Sunderland.	1810
Fell, St. Peter's Pottery. Newcastle-on-Tyne.	1813
T. Harley. Lane End.	1800
Lakin & Poole. Hanley.	1790
Leeds (silver resist).	1790
J. Lockett & Sons. Lane End.	1800
E. Mayer. Hanley.	1790
Mayer & Newbold. Lane End.	1800-1837
Meigh. Old Hall Works, Hanley.	1790
Scott & Co. Southwick, Sunderland.	1789
Spode. Stoke.	1790
Wedgwood. Etruria.	1776 onwards
Wilson. Hanley.	1790-1818
Wood & Caldwell. Burslem.	1790-1818

LUSTRED WARES

PRICES

Lustre Ware

	£	s.	d.
Silver lustre "resist" jug, with vine and barley pattern. Sotheby. June, 1906	5	0	0
Silver lustre jug, bird and flowers, inscribed "J. Simpson. original Staffordshire warehouse." Christie. Jan., 1908	14	14	0
Sunderland figures of the four seasons decorated in colours and purple lustre, each impressed "Dixon Austin & Co." Sotheby. Feb., 1908.	10	0	0

CHAPTER XIV

THE YORKSHIRE POTTERIES

LEEDS

OF the various potteries that existed in different parts of Yorkshire, Leeds is the most important. The early history of these works, like so many of the greater factories, is extremely obscure, though most authorities agree that the factory commenced working about 1760, at which date it was apparently in the occupation of two brothers named Green.

Solon affirms that white and enamelled salt glaze preceded the manufacture of cream colour at Leeds, referring to an enamel jug extant inscribed with the name of the town, and though this statement is doubted by the Messrs. Kidson, the historians of the Leeds pottery, it is probable that Solon was right, since if the works existed in the middle of the eighteenth century as seems probable, the presumption is that the current wares of the period were made.

In 1774 the firm was Humble, Greens & Co., and at this date the pottery was apparently in a flourishing condition. One of the earliest pieces of authentic information, given in the "Annals of Leeds" and probably taken from a newspaper of the time, refers to

THE YORKSHIRE POTTERIES

the fall of a windmill, possibly used as a flintmill. "On Sunday July 31. 1774. the sails of the windmill belonging to the Leeds pottery fell down with a tremendous crash : which being looked upon as a judgment for the desecration of the Sabbath, the proprietors resolved that the mill should never be allowed to be worked afterwards on the Lord's Day."

The active spirit of the concern appears to have been a certain William Hartley who joined between 1775 and 1781, the style of the firm becoming Humble, Hartley, Greens & Co., when at the last-named date Humble retired. Two years afterwards Thomas Wainwright and George Hanson entered, and in 1797, the date of the earliest directory of the town, it was Hartley, Greens & Co.

About this date several partners of the firm acquired the Swinton works near Mexborough afterwards known as the Rockingham Works, running the two factories together, the more ornamental wares being made at Swinton.

At the close of the eighteenth century the firm was exporting large quantities of ware to Russia : a considerable trade had for some time been done with both France and Germany as the pattern books issued between 1783 and 1815 were printed in the three languages of English, French and German. The annual sales at the beginning of the nineteenth century according to Professor Church amounted to something like £30,000.*

From the period of the death of Hartley, which occurred about 1820, the fortunes of the firm gradually began to wane : the concern was in Chancery, one of the partners, Samuel Wainwright, undertaking the

* "English Earthenware."

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management for the creditors, and becoming sole proprietor in 1825.

From this date to 1834 the style was Wainwright & Co., other partners having entered. At the death of Wainwright in 1834 the factory was managed by the head cashier Stephen Chappell, carrying it on till 1840 when he acquired the works for £6,000, taking into partnership his brother James, and trading under the style of S. & J. Chappel. In 1847 they became bankrupt. From 1850 to 1863 the firm was Warburton & Britton, and from the last-named date to the close of the works in 1878 the style was Richard Britton & Sons.

PRODUCTIONS

Hartley, Greens & Co., as already stated, issued illustrated pattern books from time to time, the first appearing in 1783. Fresh editions were issued in 1785, 1786, 1794, 1814 and 1815. These may be referred to at the Art Library, South Kensington, and although the engraved line illustrations give only the shapes without the painted or applied decoration, they afford a valuable means of identification of Leeds ware, since many pieces rather loosely assigned to Leeds are really of Staffordshire make. It is not generally realised that the pierced work associated with the Leeds factory is really an imitative product, "pierced work having been extensively and skilfully employed in Staffordshire long before it was done at Leeds." * It must be admitted, however, that although Leeds pierced work was in the first instance a borrowed art, it soon acquired a character quite its

* See Burton : " English Earthenwares and Stonewares."

THE YORKSHIRE POTTERIES

own, and in some respects even excelled the Staffordshire production.

To give anything like a complete list of the various "Terrines, sauce Terrines, Sallads, Compotiers, Pierced Fruit baskets, Potpourri Jars," etc., as well as the different tea wares enumerated in these pattern books would be to weary the reader, and without their accompanying illustrations would serve no purpose. It is sufficient to say that almost every imaginable class of article was made: the candlesticks including the "Dolphin," "Toilet ornamented," "Griffin," "Square Fluted," "Corinthian Vase" and "Composite."

The different productions of the factory may be classed as follows:

Queen's or Cream wares either produced in the white or decorated in various ways, as—

Black printed and blue printed.

Lustred agate and tortoiseshell wares.

The "P.V.O.R." pieces.

Other paintings in enamel.

There was in addition a considerable amount of Black Basaltes produced, mainly on the lines of Wedgwood's imitators. The perforated patterns of the cream ware are made up of circles, ovals, diamonds, hearts, etc., the effect being somewhat similar to the rice grain found on Chinese porcelain, which in the oriental pieces is filled with glaze. This piercing was upon occasion extremely elaborate, imparting a lightness and elegance to the pieces which renders them very attractive.

The elaborate centre pieces were a feature of the Leeds production, the most frequent designs being composed of three or four tiers of scallop shells, sup-

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45. LEEDS CENTRE-PIECE. Cream-ware.
Glaisher Collection.



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ported by dolphins or ornamental brackets, the base plain or pierced, or made in imitation of rock-work, the whole surmounted by figures of "Plenty" with cornucopia, either seated or standing.

The illustration given from Dr. Glaisher's collection, one of the finest, will serve to give an idea of the general character of these pieces which generally measured from 30 in. to 4 ft. in height and were made in several pieces to take apart.

The Quintal flower horns were five-necked vases of various shapes, embossed and painted in enamel with birds, flowers, etc., or otherwise decorated in colour.

Although these were characteristic of Leeds, they were also made in Staffordshire as well as at Sunderland and elsewhere.

The curious "P.V.O.R." pieces find a place in various collections. Mr. Frank Freeth has a set of teapot, teapoy, sugar basin, slop bowl and cream jug. A set is also to be seen at South Kensington. They are painted in a free outline with male and female portraits generally on either side of an orange tree, with sprays of flowers, etc., and inscribed "P.V.O.R." The portraits are probably those of Prince William V of Orange and his wife Sophia Wilhelmina, whom he married in 1797. They therefore belong to the central period of the Leeds production.

Mottling and marbling were common devices—Mr Freeth has a cylindrical mug marbled all over the surface, with, in front, a medallion in relief of a ship in full sail, inscribed "Ville de Paris," and on each side a naval officer, also in relief, inscribed respectively "Lord Rodney" and "Lord Hood," this being one of the many pieces commemorating Rodney's victory off Dominico in 1782.

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Inscription of a more or less sentimental kind was also frequently adopted—on a teapot, within a painted panel in front occurs :

“ Beauty and riches will faid and fly away,
But true love and virtue never will decay.”

On another teapot within a scrolled panel :

“ When this you see Remember me
Tho’ many miles we Distant be.”

On a coffee pot, painted with bouquets of flowers, etc. :

“ Friendship without Interest,
Love without Deceit.”

Many pieces were decorated by one Allen, an enameller of Lowestoft, who did business both with Leeds and Staffordshire, decorating the ware and selling it on his own account.

A good deal of transfer printing was done at Leeds, Messrs. Kidson stating that in 1791 over two hundred pounds’ worth of copper plates were in use. The earlier printing was in black, blue printing being introduced about 1790, when a large quantity of “ Willow pattern ” was produced.

It is a somewhat curious circumstance that very few Leeds pieces are marked except the blue printed, and in these the mark is impressed in the ware.

The earliest mark was “ LEEDS POTTERY,” used during the whole period of the factory. The same words were used repeated crosswise.

For the period 1781–1818:

“ HARTLEY GREENS & CO
LEEDS POTTERY.”

We have also “ LEEDS POTTERY ” in a curve and “ HARTLEY GREENS & CO. LEEDS POTTERY ” in two lines curved.

LEEDS POTTERY.

HARTLEY GREENS & CO
LEEDS POTTERY.

LEEDS POTTERY
LEEDS POTTERY

HARTLEY GREENS & CO.
LEEDS POTTERY

Rockingham

LEEDS POTTERY.



D. D. & CO.
CASTLEFORD



*Rockingham Works.
Brameld*

D. D. & CO.
CASTLEFORD
POTTERY.

"BRAMELD"

"Ferrybridge".



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ROCKINGHAM

The association of Leeds with Rockingham has already been referred to. This factory, which produced earthenware and tiles, was established in 1757 by Edward Butler, on the estate of Charles Marquis of Rockingham, at Swinton, Wath-upon-Dearne, and was afterwards worked by William Malpass.

In 1778 Thomas Bingley introduced the well-known brown and chocolate-coloured teapots so much esteemed, together with the "Cadogans" which were really puzzle pots without a lid and filled at the bottom. They were generally in the form of a peach with a spray of blossom at the top springing from the handle, and glazed like the "Rockingham" pots with oxide of manganese.

The marks, when they occur, are "Rockingham" in cursive characters, and later "Brameld" and occasionally the name of the London dealer, Mortlock.

Bingley also introduced cream ware, which excited the jealousy of the Leeds firm and led to an amalgamation of the two factories which, however, only lasted for a short period, 1790-1800, when the style was Greens, Bingley & Co.

From 1806 the firm was John & William Brameld, and afterwards Thomas, G. F. & J. W. Brameld, who introduced porcelain about 1820, the marks being "BRAMELD" and "Rockingham Works, Brameld."

About 1826, Earl Fitzwilliam, their landlord, came to their assistance, the firm having become embarrassed in its finances, and from this date to the close of the works in 1842 the Fitzwilliam crest was used as a mark, with "Rockingham Works, Brameld."

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DON POTTERY

The Leeds firm had also an interest in the Don Pottery at Swinton, founded in 1790 by one of the Greens. The productions were similar to those of Leeds and included pierced work, basket ware, etc., as well as between 1810-12 a small quantity of china.

In 1834 the works were purchased by Samuel Barker, of the Mexborough Old Pottery, the business continuing until as late as 1896. The mark is "DON POTTERY," both impressed and painted. A later mark is a crest of a rampant lion holding a pennon, with the words "DON POTTERY."

CASTLEFORD

A pottery was established in 1790 at Castleford, about twelve miles from Leeds, by David Dunderdale, and made Queen's ware, black basalts, teapots and jugs in a white stoneware ornamented with figures in relief, blue lines and edgings.

The firm was D. Dunderlane & Co in 1803, and in 1820 the factory or a portion of it was carried on by a number of workmen, who were succeeded, first by Taylor, Harrison & Co., and afterwards in 1854 by Thomas Nicholson. The mark of the earlier firm was D. D. & Co., with "Castleford" or "Castleford Pottery."

The pottery at Ferrybridge, near Pontefract, was started in 1792 by Tomlinson & Co.

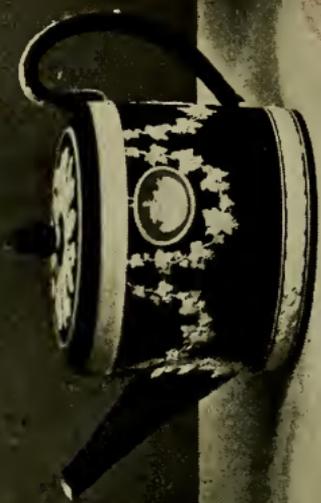
Ralph Wedgwood, a cousin of the great Josiah, came into partnership in 1796, retiring in 1800. During this short period the pieces, which were imitations of the Etruria productions, were stamped "Wedgwood & Co." The style was "Knottingley Pottery" until 1804, and afterwards "Ferrybridge." A tray of cream

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46. LEEDS MONOGRAM CREAM-WARE PIECES painted in polychrome, and two WEDGWOOD JASPER TEAPOTS in lilac and black respectively.

V. & A. Museum, S. Kensington.

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THE YORKSHIRE POTTERIES

ware painted with a leaf border and turquoise edging, occurs in the British Museum, impressed "Wedgwood & Co." Ferrybridge Pottery still exists, as well as two other works in this district making earthenwares.

There were also in the vicinity of Leeds the Hunslet Hall and Rothwell Potteries, making cream wares after the manner of the Leeds pottery.

At the Belle Vue Pottery, Hull, Jeremiah and James Smith entered into partnership with the Staffordshire potter, Job Ridgway, for the manufacture of plain earthenware and blue printed. The partnership existed from 1802 to 1804 when Ridgway retired. Between 1826 and 1841 the pottery was carried on by William Bell, when at the last-named date it was sold by auction.

The mark was two bells, with "Bellevue Pottery Hull," occasionally both impressed and printed.

PRICES.

<i>Leeds.</i>	£	s.	d.
Basket dish, stand and cover, embossed and open work. Sotheby. June, 1906	2	2	0
Jug painted with flowers, inscribed John Barnes, Chadlington, 1769. Sotheby. July, 1907	2	10	0
Teapot and cover, painted with portraits of George III and Queen Caroline. Sotheby. Nov., 1908	2	8	0
Coffee pot and cover, on one side exotic birds and on reverse, a lady in a garden, inscribed under handle, "R. Dixon." Sotheby. March, 1914	2	14	0

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	£	s.	d.
Dish, creamware. Transfer-printed in bistre with Hector's body tied to the tail of the Chariot of Achilles. Sotheby. March, 1914	4	0	0
<i>Rockingham.</i>			
Small Cadogan teapot, marked "Brameld" richly gilt on brown, and another without gilding. Sotheby. June, 1906	1	14	0
Breakfast service, painted with flowers in colours 58 pieces. Christie. July, 1914	39	18	0
Dinner service, painted flowers in panels. 113 pieces. Knight, Frank & Rutley. Jan., 1913	20	10	0
<i>Castleford.</i>			
Loving cup with handles, painted with fruit and roses, made for David Dunderdale. Escritt & Barrett. April, 1907	3	15	0

CHAPTER XV

POTTERIES OF THE TYNE, WEAR, AND TEES

OF the group of potteries in the vicinity of Newcastle, that at St. Anthony's is the earliest in date. It was established by Messrs. Sewell & Donkin between 1780 and 1790, though a coarse earthenware was made in this district as early as 1730.

The productions were mostly Queen's ware, painted, transfer-printed and lustred. These generally bear the mark of "Sewell" "Sewell & Donkin" and "Sewell St. Anthony's," in caps. The impressed mark "Sewell & Donkin" also occurs in a semicircle.

The St. Peter's Pottery dates from 1817 and was started by Thomas Fell & Co., who used in the first instance a mark of an anchor with capital F. Other marks are: "Fell. Newcastle." "J. Fell & Co." "Fell" with "Newcastle" beneath in a semicircle, and "Fell" in large characters. The well-known "Frog" "Toad," or "Surprise" mugs hail mainly from this factory.

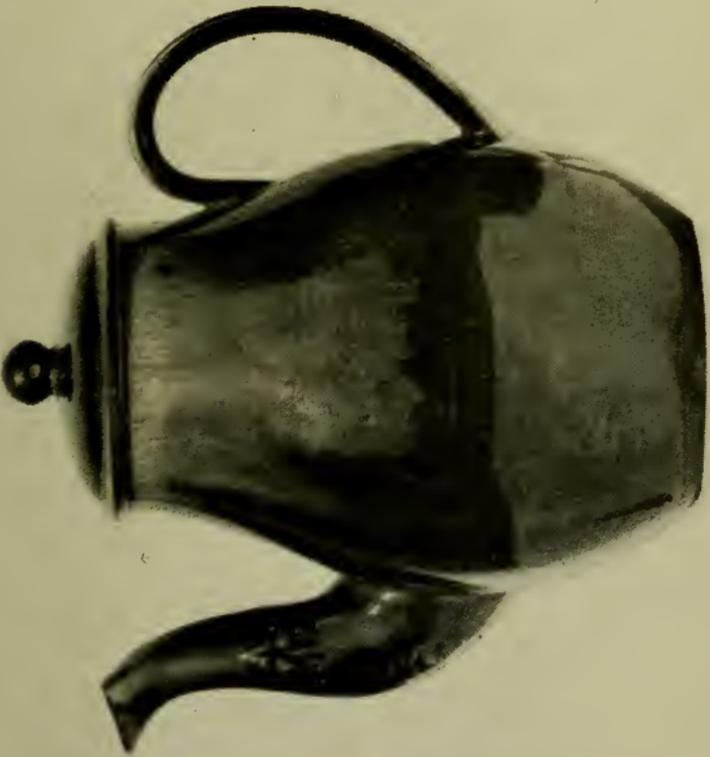
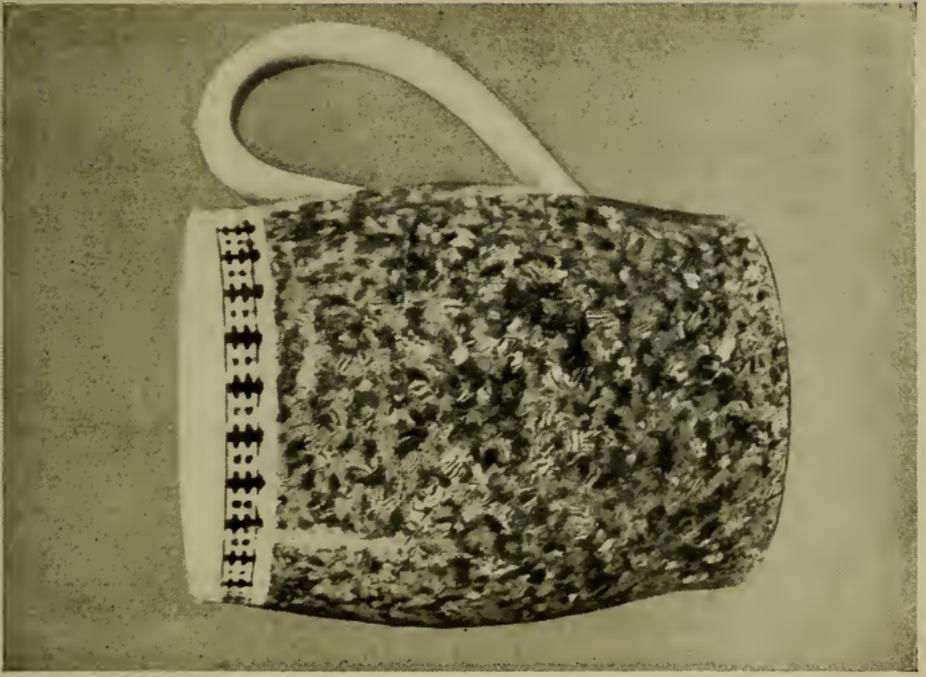
The Sheriff Hill Pottery was worked by Edward Lewins in partnership with George Patterson.

The Newcastle Pottery and Forth Banks Pottery was in the first instance worked by Messrs. Addison & Falconer from about 1800, succeeded first by Redhead,

THE EARTHENWARE COLLECTOR

47. CREAM-WARE MUG with fine surface granite decoration.
Collection of Mr. H. Stuart Page.

48. ROCKINGHAM TEAPOT.
V. & A. Museum, S. Kensington.



1910
E. J. ...

POTTERIES OF THE TYNE, WEAR AND TEES

Wilson & Co., and afterwards Wallace & Co. White and printed ware was the earliest production, and afterwards brown ware.

At Sunderland, Warburton was making white earthenware between 1730 and 1740 at the Carrs Hill Pottery near Gateshead, which continued working until 1817, and about 1755 a pottery was established at Newbottle by a Mr. Byers.

In 1762 the North Hylton Pottery was established by Christopher Thompson and John Maling, making transfer-printed wares at an early date.

These works were acquired by Dixon & Austin of the Garrison Pottery which had been founded by J. Phillips, who produced Queen's ware, painted and transfer-printed, as well as figures. The marks were "Phillips & Co." in caps and also lower case letters, "Phillips & Co., Sunderland 1813" and "Phillips & Co. Sunderland Pottery." The mark "J. Phillips, Hylton Pottery" also occurs.

The Hylton pottery became Dixon Austin, Phillips & Co., and afterwards, Dixon, Phillips & Co.

The style of the Garrison Pottery was as follows in the order given :

"W. Dixon," "Dixon & Co.," "Dixon & Co., Sunderland Pottery," "Dixon, Austin & Co., Sunderland Pottery," "Dixon & Co, Sunderland Pottery," "Dixon & Co., Sunderland."

Upon the acquisition of the Hylton Pottery by Dixon and Austin in 1817, the Malings occupied the Ouseburn Bridge Pottery, which was carried on, first by Robert Maling, who worked it for a considerable time, and afterwards by his son C. T. Maling. The pottery is still in existence.

There was a pottery also at South Hylton, called the

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Ford Pottery, worked by John Dawson & Co., until its close in 1864. We have the marks "DAWSON" impressed, "FORD," and "Ford Pottery, South Hylton, 1800."

The Southwick Pottery was worked by Scott & Co. about 1789, a number of pieces being marked "Scott." This mark must not be confounded with the factory established at Portobello, near Edinburgh, in 1770 by the brothers Scott, whose mark was also "Scott" with the initials "P.B." for Portobello.

The Wear Pottery, Southwick, was carried on by Moore & Co. in 1803, founded in 1789.

Of the above mentioned potteries, the two first are the most important. All, however, more or less followed Wedgwood's lines. There was also a pottery at Stockton-on-Tees founded about 1800 by a Staffordshire man named Whalley in partnership with William Smith and William and George Skinner, of Stockton, who not only followed the Wedgwood's methods and imitated their wares, but adopted their name with an "e" added. Examples are marked "Stockton," "Wedgewood," "W. S. & Co's Wedgewood." In 1848 Messrs. Wedgwood obtained an injunction restraining them from using the name Wedgwood, or Wedgewood, as already stated in a previous chapter.

The productions of this group of potteries cover the period of Europe's great struggle with Napoleon. It was, therefore, in the fitness of things that many of the subjects of the pieces should have reference to this redoubtable personage, and to the soldiers and sailors who fought the great fight.

The idea of the "surprise" mug already alluded to, in which the drinker, on emptying the vessel is suddenly brought face to face with some member of the reptile

POTTERIES OF THE TYNE, WEAR AND TEES

tribe, as frog, toad, newt or what not, was no new one ; this piece of broad humour was indulged in during the slip period, an example appearing in the British Museum, D.81, of a mug in white slip with, inside, a toad in red clay with white slip eyes.

The interest of the Newcastle and Sunderland pieces is enhanced, however, by the various decorations which often bear reference to current events, as the transfer-printed and lustred toad-mug in the Willett collection, Brighton, which refers to Napoleon's invasion of England. The Emperor is standing facing the Channel exclaiming, " Who dare stop me ! "

Another specimen in the same collection is inscribed with a toast giving expression to the effect of the long continued wars :

" Here's to thee my honest friend
Wishing these hard times to mend."

An apt inscription on a toad-mug at South Kensington runs :

" Tho' malt and venom seem united
Don't break my pot Nor be affrighted."

We have also a mug, (not a toad-mug) with transfer-printed subject shewing the method of obtaining the human material for these wars, inscribed " Beating up for recruits."

Another transfer-printed mug illustrates a sailor parting from his wife and children, inscribed with verses of the " Sailor's Farewell," expressing the contrast between the sweetness of the union of two fond hearts with the bitterness and pain of separation.

The subject of " The Sailor's Farewell " and occasionally " The Return " was a common one during

THE EARTHENWARE COLLECTOR

this period and occurs both on Newcastle, Staffordshire and Liverpool wares, and indeed elsewhere. It was an especial favourite with the Staffordshire potter, Pratt, who was largely imitated both at Sunderland and Herculaneum.

A transfer-printed jug, coloured, gives the "Ascent of the Aerial Balloon" with the inscription "May the



English Oak produce the Bark to tan the hide of Bonaparte," also "A west view of the Iron Bridge over the Wear."

The Sunderland potters expressed their pride in this bridge by constantly illustrating it in their pieces. The bridge is one of the earliest iron bridges constructed in this country, and consists of an arch of 236 ft. span

POTTERIES OF THE TYNE, WEAR AND TEES

with a clear height from low water of 94 ft. at the centre, allowing ships of 300 tons to pass under it by lowering their top-gallant masts.

Mr. Freeth has a cream ware mug with picture inscribed "A South East view of the Iron Bridge over the Wear near Sunderland, Foundation stone laid by R. Burdon, Esq., September 24th, 1793, opened August 9th, 1796. Nil desperandum Auspice Deo. Height 5 in.

While the rank and file of the two services were honoured, the leaders were not forgotten, Nelson in particular receiving attention at the hands of the potters.

Jugs were produced with transfer-printed portraits of Lord Nelson with his ship the *Victory*, and laudatory verses.

A jug also appears with portrait of Nelson, giving a plan of the battle of Trafalgar, and a list of the vessels composing the British Fleet.

Another jug is printed in violet, with Britannia weeping over the hero's portrait, a figure of Fame with the names of his battles "Aboukir, Copenhagen, Trafalgar," and inscribed "Britannia's address on the death of Lord Nelson."

"Behold the portrait of my darling son
Who fought and conquer'd ere his Race was run ;
Great was his Mind, his Soul severely brave :
Britannia weeps ! let all bedew his Grave
With briny Tears, let none be void of Grief," etc., etc.

The list of similar examples is too long for individual reference, nine different Newcastle pieces referring to Nelson occur in the Willett collection, Brighton, one however, being a poor imitation of Pratt's fine "Nelson & Berry" jug.

Newcastle joined in the general chorus of approval

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of the result of the trial of Queen Caroline in 1820. A black transfer-printed mug appears inscribed :

“ Long live Caroline.
I'll sing a song of sixpence
A green bag full of lies
Four and twenty witnesses
All proved to be spies.
When the bag was opened
The Lords began to stare
To see their precious evidence
All vanished into air.”

The Royal pair had been separated many years at the time of George the Fourth's accession. It will be remembered that the Queen's defenders were Mr. Henry Brougham and Mr. Thomas Dewman, both afterwards raised to the peerage.

The futility of carrying coals to Newcastle has become proverbial, though from the verses on the mug painted with a man driving a coal cart and inscribed “ Richard Nason, 1805,” we infer that the year of the battle of the Nile they were scarcely so plentiful as at present.

“ Coals by the bushel, Coals by the Peck :
If you have not a horse and cart,
You may carry them on your neck.”

In an informing article in the *Queen*, February 12th, 1916, on the Newcastle and Sunderland potteries, Mr. Frank Falkner gives a number of illustrations from a working plate book of Sewells & Co., in which are a number of impressions taken from the stock copper-plates of the firm : these are valuable as serving in the identification of pieces, and include various subjects obviously inspired by Thomas Bewick, who was born at Newcastle in 1758, and whose book “ The General History of Quadrupeds ” appeared in 1790. There are also vignettes in stipple in the style of Bartolozzi, and an engraving of the bridge over the Wear.

POTTERIES OF THE TYNE, WEAR AND TEES

It will be unnecessary to multiply instances : sufficient has been said to indicate the general character of the production of these northern potteries which sounded no new ceramic note (although the work was good) but rather followed the lines already indicated by Leeds and the Staffordshire men. There were, however, sporting subjects done—we have the transfer-printed jug with a cockney sportsman shooting at a bee-hive, with masonic emblems and a visit to Carlton House on a hobby-horse. There were farming and agricultural subjects, with the inscription, “the husband’s Diligence Provides Bread” : These were pieces in which the “Agnus Dei” is associated with a plough, with suitable inscription. There were visits to Gretna Green, and correspondent suggestion in the form of earthenware cradles. There were imitations of the Quintal flower horns in variegated lusted and other decorations : and lastly, there were certain puzzle jugs drilled with holes, the liquor passing through the handles which are hollowed, the drilled holes being stopped by the fingers.

PRICES.

<i>Sunderland.</i>	£	s.	d.
Sugar basin and cover, and six cups and saucers, painted with figure subjects on yellow ground, marked “Sewell”.			
Nov., 1905	1	13	0
Four figures of “The Seasons” impressed Dixon, Austin & Co. Sotheby.			
Feb., 1911	5	15	0
Election jug. Painted in blue with “Majority of 44 in the year 1796. John Hill for ever,” etc., H. $8\frac{3}{4}$ in.			
May, 1912	4	14	6

CHAPTER XVI

LIVERPOOL AND HERCULANEUM

THE story of Liverpool has already been partly told in connection with its Delft wares, the only production of which we have any complete information, and also in its transfer-printed wares, the production of which attained enormous proportions, though a good deal was printed for other factories.

In a list of town dues payable at the port in 1674 the following items occur: "For every cart load of mugs shipped into foreign parts, 6*d.* For the same along the coast, 4*d.* For every crate of cupps or pipes shipped to foreign parts, 2*d.* For the same along the coast, 1*d.*" Thus showing that ordinary useful wares were made in this district at the period when Thomas Toft was making his slip wares.

A century later the following potteries were working in and around Liverpool:

Alderman Shaw's pottery, in Dale Street, making Delft wares.

Sadler's pottery, in Harrington Street, making, after 1752, transfer-printed wares.

An extensive works in Pot-house Lane, carried on by James Drinkwater, a Preston man making Delft wares.

LIVERPOOL AND HERCULANEUM

An advertisement in Williamson's *Liverpool Advertiser & Merchantile Register* for November 9th, 1756, runs: "Liverpool China Manufactory. Messrs. Reid & Co., Proprietors, have opened their warehouse in Castle Street and sell all kinds of blue and white china ware, both wholesale and retail, etc."

A pottery at the bottom of Richmond Row was worked by Thomas Spencer, who afterwards removed to Prescot, where he started the Moss Pottery, making red clay ware for domestic use—jowls, steins, flower-pots, etc.

"The whole of Shaw's Brow," says Mayer, "became one mass of potters' "Banks" with houses for workmen." So numerous were they, that according to a census taken in 1790 there were as many as seventy-four houses, occupied by 374 persons, all of whom were connected with the "potteries."

Richard Chaffers occupied works near the bottom of the Brow about 1752, making in the first instance blue and white earthenware for exportation to the American Colonies (now the United States). Afterwards he essayed the production of china. Mayer gives us an interesting description of Chaffers setting out for Cornwall in the hope of discovering a vein of soap rock for his porcelain production, taking leave of his wife and family, mounted with a pair of saddle bags under him containing a supply of linen, etc., a thousand guineas for payment of the wages of miners, and a brace of pistols in his holsters.

Both journey and venture were successful. Wedgwood at a somewhat later date, examining specimens of his china ware and the colours used in their decoration, exclaimed: "This puts an end to the battle. Mr. Chaffers beats us all in his colours, and with his

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49. BLUE TRANSFER PRINTED PLATE. Duck shooting.
Impressed "Herculaneum."
Collection of Mr. P. Entwistle.

50. BLACK TRANSFER PRINTED PLATE, with rare monogram
mark.
Collection of Mr. W. Bosanko.



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LIVERPOOL AND HERCULANEUM

knowledge : he can make colours for two guineas which I cannot produce for five."

A well-known example of Chaffers' production is the pepper box of hour-glass shape, marked "Richard Chaffers 1769." It became a common saying in America of a person who was angry that "he's as hot as Dick's pepper box," alluding to this article, which was exported thence in large quantities.

Seth Pennington also had a works on Shaw's Brow, producing in the first instance Delft punch bowls already referred to in an earlier chapter, and afterwards china.

Philip Christian's works were higher up on the Brow. Here he produced china, and also earthenware in imitation of Whieldon's "Tortoiseshell."

Zachariah Barnes commenced business in the Old Haymarket and made first china and afterwards Delft. His tiles, printed by Sadler & Green, yielding him a profit of £300 per annum. "The ovens," says Mayer, "were fired with turf brought from the bogs at Kirkby, and on firing nights the men were always allowed potatoes to roast at the kiln fires, together with a certain quantity of ale."

HERCULANEUM

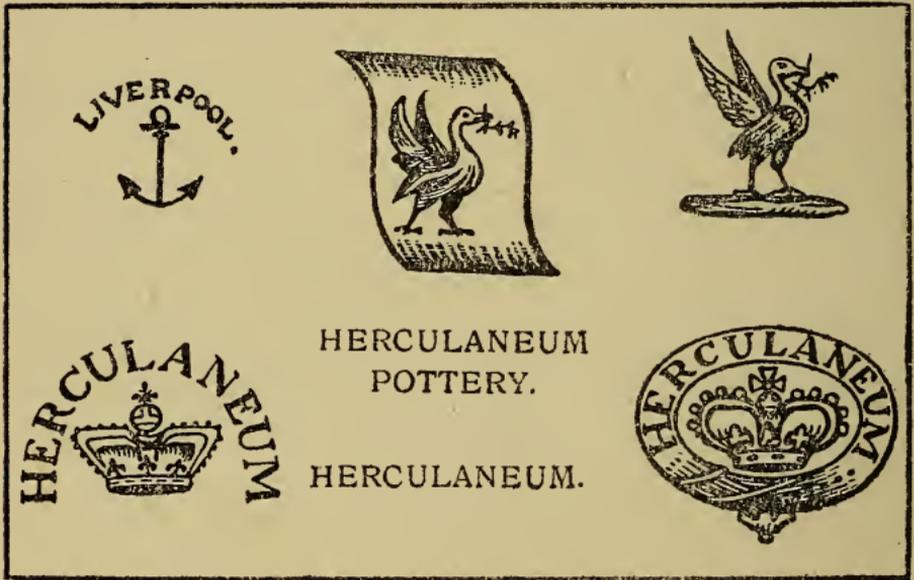
About 1794, Richard Abbey, who had been an engraver in the employ of Messrs. Sadler & Green and had afterwards been engaged at potteries in Glasgow and France, started a factory on the south side of the Mersey, a site formerly occupied by copper works. His venture, however, lasted but a short time, as in 1796 the works were taken over by Messrs. Worthington, Humble and Holland, who engaged a number of

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workmen from Staffordshire, and founded the colony called Herculaneum.

Mayer draws an amusing picture of the setting out of the party from Burslem. After a dinner given at the "Legs of Man" public house, they embarked on canal boats, to the accompaniment of music and flags flying inscribed: "Success to the Jolly Potters" and were towed away amid the shouts of hundreds of spectators.

The habit of travelling by canal appears to have



continued after the introduction of steam locomotion. We have the account of Joseph Wareham, an extremely able painter of flowers, birds, etc., in the Dresden style, who worked in London for Mortlock, and who, upon his engagement by Herbert Minton at some date between 1846 and 1849, made the journey from London to the potteries with his family and furniture in a canal boat, and landed triumphantly at Ebbwrs Wharf. Stoke!

LIVERPOOL AND HERCULANEUM

Most of the current wares were produced at Herculaneum, including cream ware both painted and blue printed, black basalts, lustred wares and terra cotta, and after 1800, china. In 1806 the works were enlarged, several additional partners joining the concern. The business was continued until 1833 when the Company was dissolved and the works sold to Messrs. Case & Mort, who carried it on for three years, when the firm became Mort & Simpson. In 1841 the works were dismantled and the site occupied by the Herculaneum Dock.

The earliest mark is the word "Herculaneum" in caps both impressed and printed. A plate of cream ware in the British Museum, N.2, painted in colours with rose sprays in a radiating design with dark crimson ground, and pierced loop pattern on the rim, is stamped "Herculaneum," with an R in a square.

In 1822 it was decided to mark all the wares "Herculaneum Pottery." The word "Herculaneum" also appears with a crown, and on a garter enclosing a crown.

From 1833, the date of Case & Mort's occupation, the Liver bird with the liver wort in its beak, forming the crest of the borough of Liverpool, was used as a mark, both by itself, and on a scroll. The word "Liverpool" with an anchor was also used.

It will be seen from the above, that apart from Delft wares and the very considerable trade in blue and black printed, the productions of Liverpool were not of great importance, and were mainly of the more imitative kind influenced by Staffordshire, especially is this so in the case of Herculaneum which was worked by a Colony of Staffordshire men with, necessarily, Staffordshire traditions. Moreover, it is difficult to

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locate with any degree of certainty unmarked pieces, with the possible exception of Herculaneum.

That the various Staffordshire types were imitated at the different factories at Liverpool is, however, certain. The little figure of a Grenadier in the British Museum, G.36, already referred to in connection with "Astbury" bears the device of a bird on the hat, and from this circumstance it is thought to be of Liverpool make, possibly of the works of Philip Christian, who flourished in 1769, and who it is known made both Astbury, Tortoiseshell and salt-glaze wares. A teapot in the same collection, G.32, of the reddish brown ware associated with Astbury, ornamented with birds holding sprigs in their beaks may on the same grounds be assigned to this potter. There is also in the same collection a salt glazed cream jug, G.91, with scallop and floral designs, and a similar bird below the spout. In the Liverpool Museum is a salt-glazed teapot with vine motif in relief and a similar bird. A note accompanying this specimen states that Samuel Shaw made salt-glazed ware between 1740 and 1770. It is probable that both these salt-glazed examples are due to Shaw.

The pair of octagonal tortoiseshell plates in the British Museum, H.25, are believed to be Christian's production.

The various "Arms" jugs have already been alluded to under "transfer-printed wares." Many of these were made by Richard Abbey as well as by the Staffordshire men, and often come into the market.

There were also a certain proportion of figures made, as well as Toby jugs, Busts of Wesley, Admiral Duncan and other Naval and Military heroes, Rodney Mask cups and various subjects.

LIVERPOOL AND HERCULANEUM

PRICES.

<i>Liverpool.</i>	£	s.	d.
Cream ware Punch Bowl, transfer-printed with figure subjects and ship in full sail, coloured and inscribed "Success to the Glory. 1783." Sotheby. Feb., 1906	2	18	0
Mug, painted portrait of William Pitt. Sotheby. Nov., 1906	2	8	0
Punch Bowl, decorated with fox-hunting scenes, dead game, etc. Christie. Feb., 1910	14	14	0
Mug, printed by Sadler with the Buck's Arms and figures of Justice and Fame. H. $3\frac{3}{4}$ in. Christie. June, 1911	5	15	6

CHAPTER XVII

CAMBRIAN AND SALOPIAN WARES

OF the Cambrian Potteries, that at Swansea is the most important. Its establishment dates from 1764, when a certain William Coles obtained a forty-one years' lease and erected a pottery in the Strand, Swansea, where he made earthenware and salt glaze.

In 1783 the works were offered for sale and acquired by George Haynes, who named them the "Cambrian Potteries," and about 1790 invented a body which he called "Opaque china," as well as a cream-coloured ware.

Haynes worked the pottery until 1801-2, when Lewis Weston Dillwyn, who had already a share in the works, purchased them outright, Haynes remaining as manager. This management continued until 1810 when Bevington succeeded, and became part-proprietor at some period between 1810 and 1817.

It was probably due to Bevington's influence that William Billingsley and his son-in-law Samuel Walker were invited to Swansea from Nantgarw, and between 1814 and 1817 porcelain was made.

At the latter date, however, Dillwyn sold out, Billingsley and Walker returned to Nantgarw, and the

CAMBRIAN AND SALOPIAN WARES

Cambrian works were undertaken by Roby, Haynes & Bevington.

In 1824 Dillwyn again entered, with his son as manager, and the works were carried on until 1850 when they were taken over by Messrs. David Evans & Glasson until 1859 when the firm became Evans & Co., Glasson having retired. The works were closed finally in 1870.

The various marks are :

“ Dillwyn & Co ” with a trident.

“ Swansea,” with a trident (for porcelain).

“ Swansea,” with two tridents crossed.

“ Swansea,” in Caps on a tablet, impressed.

“ Dillwyn & Co,” in Caps on a tablet, impressed.

“ Cambrian,” in cursive characters.

“ Dillwyn & Co,” impressed.

“ Swansea,” with a reversed C.

“ Dillwyn’s Etruscan ware,” on an ornamental scroll or panel.

Of the productions of the earliest period 1764-90, practically nothing is known, except that salt-glazed wares were undoubtedly made and continued during the Haynes regime, as isolated examples enamelled in vivid colouring appear marked “ Cambrian Pottery ” and occasionally “ G.H. & Co.”

Black Basaltes ware of a fairly good quality was produced as well as figures. An excellent little figure of a boy with basket of flowers and tree background occurs at South Kensington marked “ Cambrian Pottery.”

A vase and cover of “ Opaque China,” decorated in blue and chocolate with ornaments in white reserved, appears in the British Museum, P.I, stamped “ Swansea.”

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"Opaque China," however, is chiefly interesting to collectors on account of its association with the very able bird and flower paintings of William Weston Young, who had been employed by Dillwyn in the illustration of his works on Natural History.



DILLWYN & COMPANY



DILLWYN & C^o

SWANSEA

DILLWYN & Co.



Cambrian
Pottery

CAMBRIAN

CALLAND
SWANSEA

J. K. CALLAND. & CO.
LANDORE POTTERY

CAMBRIAN AND SALOPIAN WARES

Pieces appear with careful representations painted in colours, of butterflies, etc., often with their scientific names on the bottom of the pieces as :

“*Papilio Atalanta*,” “*P. Io.*,” “*P. Argus*.”

There are also a number of pieces with birds, recalling the style of Bewick who issued his “*British Birds*” in 1797 and 1804.

There were likewise many pieces painted with flowers in the manner of Curtis’s *Botanical Magazine* issued during the last decades of the eighteenth century.

These two works of Berwick & Curtis supplied Young with much of his artistic material. It should be stated, however, that many of the flower pieces of the Swansea factory were painted by Thomas Pardoe who hailed from the Derby works, and Evan Evans, who worked with considerable skill.

To say that Young was “an all-round man” is to put the matter very mildly indeed ; he was evidently an Admiral Crichton ! His personal appearance, says Turner, was “something grand,” his physical strength enormous, “lifting the blacksmith’s anvil of Nantgarw weighing $7\frac{1}{2}$ cwt. with ease,” thus nearly doubling the achievement of the Doones whose lifting powers did not exceed 4 cwt. as described in “*Lorna Doone*.” Added to this he could write in prose or poetry ; could paint on canvas or china ; was a land surveyor ; inventor ; discoverer of the Dinas sand for the manufacture of a superior kind of firebrick ; and pioneer of the men who found the brine pots near Stoke Prior, Worcester.*

One experiences a sense of satisfaction in the discovery of something that such a prodigy could *not* do ! The human figure is a terrible revealer of the extent

* W. Turner : “*Ceramics of Swansea and Nantgarw*.” 1897.

THE EARTHENWARE COLLECTOR

and limit of a man's artistic power and capability. In views, flowers, birds and such like, one may upon occasion conceal one's ignorance, but in the figure, the whole of the "nakedness of the land," wherever any nakedness exists, is infallibly laid bare. Young was ill-advised when he attempted the plaque at South Kensington with a Druid gathering mistletoe, which is but indifferent.

Young was also connected with the china works at Nantgarw, which from its establishment in 1811 to 1814 had but indifferent success, since in the last-named year the partners appealed to the Government for assistance. Subsequently however, in 1819, Young took over the Nantgarw works with the painter Thomas Pardoe as manager, and carried it on until its close in 1822.

The "Etruscan Ware" was produced about 1845-6 and made of the red clay found at the Penelergare estate, the seat of the elder Dillwyn. The manufacture lasted for about four years and was then abandoned for lack of public support. These pieces were painted in enamel, with classical figures and ornament, and the printed mark above given.

In 1820 there were two potteries in Swansea, employing about 400 persons.

The Glamorgan works was built in 1813-14 by Messrs. Baker, Bevans & Irwin, and carried on by them until 1839 with Haynes as the leading spirit.

It was at this factory that the well-known cow milk jugs and figures of milkmaids with cows were made. The former were made by the thousand, many, says Turner, exported especially to France where they were much in request, being bought by masters of French vessels which then frequented the port. They were

CAMBRIAN AND SALOPIAN WARES

decorated both with painting and with transfer printing, and marked in script letters "Opaque China. B.B. & I."

The Glamorgan factory was bought by Dillwyn in 1839, but not used as a pottery by him. It was subsequently sold to a firm of ironmasters.

In 1848, John Forbes Calland established the Llandore Pottery, about a mile from Swansea. This continued until 1856 when it closed. The productions were dinner, tea, and toilet wares, in the white.

BRISTOL

The earthenware made at the Bristol factory is quite important, and dates from 1786, when Joseph Ring engaged Anthony Hassel of Shelton and produced earthenware on Staffordshire lines, superseding the Delft wares which had been made up to this date.

An excellent punch bowl at South Kensington printed in blue with a view of the port of Bristol and broad floral border is marked "Bristol" on a ribbon with scrolls. The cream body was excellent. A drum-shaped mug in the same collection painted with the delicate borderings affected by Wedgwood and Elijah Mayer in blue and brown is marked "Bristol." A cup and cover in the same collection painted with "classical landscape in colours in good style is inscribed at the bottom: "made 1796. Enamelled 1841. W.F." Illustrated. This refers to William Fifeild, a painter whose works are much appreciated by collectors, and was connected with the Bristol factory for a number of years.

The piece, being decorated and fired so long after the making, is an eloquent tribute to the quality of the ware and glaze since there is no sign of "spitting."

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51. DESSERT DISH, painted by W. W. Young.
V. & A. Museum, S. Kensington.

52. CUP AND COVER, with classical landscape painted by
William Fifield.
V. & A. Museum, S. Kensington.



CAMBRIAN AND SALOPIAN WARES

In 1825-6 the works were occupied by Messrs. Pountney & Allies : in 1837 the firm was Pountney & Gouldney ; the present style is Pountney & Co., Ltd.

A jug at South Kensington freely painted in colours with groups of flowers by W. Fifield in 1851, inscribed in front "Mary King. Born August 21st 1768," is marked "Pountney & Allies."

Imitation of the different classes of Greek vase paintings were made. A ewer appearing at South Kensington in whitish earthenware covered with brownish buff slip is painted with a Greek figure with black background, the details in white enamel. This, recalling Wedgwood's "encaustic" decoration, though it must be confessed better, is marked "Pountney & Goulding."

In the same collection also occurs an imitation of a Greek Amphora in red ware, painted in black with a charioteer fighting with two Chimerae.

JACKFIELD

The known history of the old works at Jackfield, Salop, is soon told, and commences in 1713 when Richard Thursfield of Stoke-on-Trent came into possession and worked them until his death in 1751, making salt glaze and the current wares of the period. Potting in this district, however, dates from a very early period, "potters from Jackfield" occurring in the Stoke parish register as early as 1560.

The factory remained in the hands of the Thursfield family until about 1780 when Rose of Coalport came into occupation, worked it for a few years and removed the plant to Coalport.

The interest in Jackfield arises from the circumstance of the attribution to this factory of certain wares much

THE EARTHENWARE COLLECTOR

esteemed by collectors, ornamented in relief and covered with a rich black glaze, the body itself being of red clay. Some of these wares, which have already been referred to under Whieldon (see Chapter VII), are identical with many of that distinguished potter's known pieces and made from the same moulds. This black ware is an essentially English production. Solon refers to the English liking for this ware which made a pleasant contrast with the spotless tablecloth, "and although," says he, "it was manufactured in many places on the Continent, nowhere does it seem to have so well suited the public taste as in this country."

"Jackfield" has become a generic name for these wares, some of which are ornamented with a different coloured clay, usually yellow, but although the Thursfields, with their Staffordshire helpers, may have made this ware to a more or less limited extent, the finest examples must be assigned to Astbury and Whieldon, and this is the opinion of the best authorities.

The Caughley works on the opposite bank of the Severn to Coalport were founded about 1750-1. Up to the period of Thomas Turner's occupation of the works in 1772, earthenware was exclusively made, and a certain proportion, though not important, including figures, was made during the whole period of the factory.

About 1799 the works were purchased by Rose of Coalport and worked by him until 1814. In 1821 they were entirely demolished.

PRICES

Swansea.

£ s. d.

Dillwyn dinner service decorated with figures, and similar tea and breakfast

CAMBRIAN AND SALOPIAN WARES

	£	s.	d.
ware, 60 pieces. Leeder. Swansea.			
Sept. 1906	7	18	6
"Etruscan" drinking cup in shape of horse's head. Sotheby. Feb., 1908	2	0	0
Toby jug, seated figure with black coat, marked "Swansea." Sotheby.			
July, 1911	12	5	0
<i>Jackfield.</i>			
Figure of Diana. H. 10 in. Escritt & Barrett. April, 1907	3	5	0
Jugs, two, brown glazed. Sotheby.			
Nov., 1907	1	1	0
<i>Caughley.</i>			
Pair of figures, Antony and Cleopatra. 19½ in. Christie. Jan., 1908	15	15	0

CHAPTER XVIII

SOME MINOR POTTERIES

AMONG the lesser potteries of interest to collectors is the small works established about the beginning of the nineteenth century at Cadborough, near Rye in Sussex, and still carried on to a limited extent. Ordinary wares were produced together with a few pieces having some claim to artistic merit, many being produced in a red body covered with a rich streaky yellow glaze. The favourite decorative motif appears to have been impressed patterns inlaid with yellow slip on a red ground, generally an arrangement of small stars over the whole field of the pieces, with inscriptions produced in the same manner.

A typical example is the cylindrical canister in the British Museum, Q.1, with the inscription round the body of the piece "JANE GIBBS HER CANESTER SEPTEMBER 6. 1793."

A mug of similar ware and decoration in the Willett collection, Brighton, has "E. C. FEBRUARY. 18. 1811."

A teapot of similar ware in the British Museum, Q.3, ornamented with sprays of flowers, has an oval panel inscribed "JAMES & EMME WINTON KINGSTON. 1807."

SOME MINOR POTTERIES

The vessel known as the Sussex pig, the head forming a cup, was made at this pottery and used at weddings in the county, the bride's health being drunk in a *hog's-head* of beer.

There were potteries also at Iden and Chailey near Rye, making similar wares, the production being continued until the middle of the nineteenth century as evinced by a flask in the British Museum, Q.8, with a circular panel inscribed with the name of the potter Richard Norman, and a border of radiating leaves. Round the edge of the piece appears: "OF LIQUOR GOOD FRIEND TAKE YOUR SHARE, AND DRINK SUCCESS TO NORMAN'S WARE. MAY 3. 1842." On the reverse is the dial of a clock, and the inscription:

" This little bottle holds a drop,
That will our drooping spirits prop,
It is strong liquor choice and good
'Twill cheer the heart and warm the blood."

A teapot in the same collection of similar ware to the foregoing is marked " Rye (Sussex) Pottery."

ISLEWORTH

A small factory was established at Isleworth in 1760 by Joseph Shore, a Worcester man, in partnership with Richard and William Goulding. In the first instance, porcelain as well as earthenware was made, but the former was discontinued on the death of the superintendent of the works in 1787. The works were, about 1825, removed to Hounslow where slip and other wares had been made for a considerable time. Two years later, however, the Hounslow works were removed to Mold in Wales.

A number of pieces appear at South Kensington and

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in other collections, as well as in the sale-rooms, some quite good, others extremely indifferent.

A capital little cream jug at South Kensington freely painted in under-glaze blue in the Delft style is an example of the earlier productions and is marked "G." Two other specimens appear in the British Museum collection, small china bowls decorated in under-glaze blue with Chinese views.

Many of the pieces were made in a rather coarse red ware with a dull glaze. A vase of this body with two allegorical figures in relief appears in the above mentioned collection (South Kensington) marked "S. & G. Isleworth." There is also a similar piece in a rather unpleasant green marked "Isleworth."

There is in the Schreiber collection a copy of the Portland vase in a cane-coloured body with the relief figures in red, marked "S. & G. Isleworth." This was also made in red, marked "S. & G."

The well-known "hound" jugs associated with Brampton noticed in the chapter on stonewares, were imitated at Isleworth with, however, certain differences. Jugs are extant decorated with dead game in high relief, with greyhound handles, in brown stoneware, marked "S & G." The brown and buff stoneware jugs with sporting subjects made both in Staffordshire and at Brampton were produced also at Isleworth with a conventional handle based upon the greyhound form.

LOWESBY

A small factory was established about 1830 by Sir F. G. Fowke, Bart., at Lowesby, between Leicester and Market Harborough, where a terra-cotta body was made from a vein of good clay found on the estate. Production was continued only for a period of about ten years, when the works were closed.

SOME MINOR POTTERIES

The wares made were garden pots, baskets, vases, and various ornamental pieces, usually decorated in enamel colours, much of the decoration being done in London. A black ware was also made.

The mark is the word "Lovesby" with a fleur-de-lys, the armorial device of the Fowke family, either painted or impressed, the fleur-de-lys either solid or in outline.

Some of the examples are quite interesting and good. A vase of red ware appears at South Kensington painted over the whole field of the piece with the Japanese Lotus in enamel colours with a black ground, bearing the usual mark.

In the same collection is a terra-cotta flower pot, modelled in relief and decorated with bands in black and white.

In the British Museum is a saucer dish of black basalt painted in enamel with flowers and butterflies: red edging and two red rings on the back.

The production included also a tortoiseshell ware.

The district of Burton-on-Trent has long been a centre for the production of pottery. At Church Gresley, besides the works established in 1795 by Sir Nigel Gresley, there were and still are, tile works, as well as the factory carried on by Messrs. T. G. Green & Co., who make rice dishes for the Eastern markets, the under-glaze decoration being done in freehand brushwork, and though sold very cheaply are bought by people of taste for their decorative qualities.

With respect to Church Gresley, there are very grave doubts as to whether china was produced at all at this factory. The case for china rests solely upon a tankard of artificial porcelain in the British Museum painted in blue with a landscape in the Chinese taste unmarked

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53. TUREEN. Cream-ware with painted flowers, marked "C
Greasley."
Collection of Mr. H. Stuart Page.
54. TWO CREAM-WARE PLATES, with painted flowers. Church
Gresley."
Collection of Mr. H. Stuart Page.



BOSTON
PUBL.

SOME MINOR POTTERIES

and probably made a considerable time before the date of the establishment of the works. On the other hand Mr. H. Stuart Page of Warrington has a cream ware tureen and cover, painted with flowers, the names of which are written on the underside of the piece, impressed "C. Greasley." Illustrated. Most of the workpeople at this factory were Staffordshire men and the modeller W. T. Coffee from Derby was engaged. The works, which had sustained heavy losses, passed into the hands of W. Nadin in 1800, who worked them at a loss for four years, when they were taken over by a Company who failed in 1808.

At Swadlincote, Thomas Sharpe between 1821 and 1838 made stone bottles, Toby jugs and other wares, marked "Sharpe. Manufacturer, Swadlincote," and "Thomas Sharpe" or "T. Sharpe" impressed.

The Bretby Art Pottery is a modern concern carried on by H. Tooth, making extremely quaint and artistic wares. The works are at Woodville near Burton.

A factory at Portobello near Edinburgh was established towards the close of the eighteenth century by Scott Brothers, who made ordinary wares, ornamental pieces and figures.

A figure of a shepherd in tartan appears in the South Kensington collection, and in the British Museum, R.37, is a flower pot of white ware with yellow glaze, and acanthus leaves in relief. Stamped "Scott. P.B."

Two other examples in the last-named collection are a bowl of dark red ware transfer printed under-glaze, and a white plate with transfer printed subject of classical figures. The works are still in existence.

THE EARTHENWARE COLLECTOR

PRICES

	£	s.	d.
<i>Lovesby.</i>			
Tortoiseshell basket, with two others of stoneware and red ware, marked "Lovesby." Sotheby. Dec., 1908	2	0	0
Vase of red ware, with two others decorated in colours, marked "Lovesby." Sotheby. Dec., 1908	4	6	0

CHAPTER XIX

THE PHILPOT FAMILY

THE list of prices given at the end of this chapter will serve to show the advance made by this popular class of ware in the estimation of collectors during the past few years. A first-rate Toby jug may now be relied upon for fetching under the hammer a matter of fifty pounds.

The abnormal price given for the specimen inscribed "It is all out, then fill him agian" may be due to the following reasons :

1. The reputation of Mr. Falkner's collection of English Pottery figures.

2. The increased interest in Ralph Wood's work.

3. The fact that although unmarked this example is unquestionably one of Ralph Wood's best productions.

The explanation of the manner in which this peculiarly English type came to be evolved is by no means a simple matter. Vessels with masks in front or at the spout have been common throughout the whole of pottery history: the mediæval pitchers formed of animals, knights on horseback, etc., are well known and were favourite devices.

Possibly the green-glazed fourteenth century jug in the Guildhall Museum with a somewhat serious-

THE EARTHENWARE COLLECTOR

faced mask under the lip, the hat forming the rim, will supply us with the germ from which, through the "Bellarmines" and Bartmans of the Raeren and Siegen fabrique, the typical Toby of the eighteenth century was developed, since, in many of these Bartmans as well as the green-glazed jug above referred to, the limbs are shewn, though in an undeveloped stage.

Whether or no the name Toby was adopted for Sterne's well-known character is a question not easily answered. "Uncle Toby" must be considered as being eminently respectable, whereas the Philpot family include convicts, drunken parsons, and other undesirables! Nor is it more probable that the character of Uncle Toby was derived from the jug, though the early Whieldons were probably made before the first appearance of "Tristram Shandy" in 1759.

Perhaps the most satisfactory method of dealing with a subject which has practically no literature will be to describe in more or less catalogue form the various types extant of this very interesting and amusing ware, the earliest example of which appears to be of the "tortoiseshell" variety and probably made by Whieldon himself. The Whieldon type represents a somewhat thin-faced personage of which there are several variations; some smiling, seated, holding a pot on the knee, and a short pipe in the right hand, and decorated with the well-known Whieldon mottlings and glazings: this being the type more often imitated by the forger, since a good example commands a high price.

The so-called "Convict" is a slight variation of this type, holding in his right hand a glass instead of a pipe, though why "Convict" is not very clear, since he is apparently a harmless individual differing but

THE PHILPOT FAMILY

little from his earlier prototype. Mr. Freeth's example is later and probably by Felix Pratt. In the Willett collection, Brighton, which includes fifteen specimens of these jugs, will be found a further variation of this type,—a seated figure in laced coat and curled periwig who might very well represent a member of the more leisured class, holding in his right hand a delicate ewer containing presumably something more choice than beer, and raising his glass with his left:—this was certainly made before Ralph Wood evolved the central and generally accepted form of Toby.

An unexceptional example of this latter occurs in the British Museum, H.78, curiously enough unmarked though certainly by Ralph Wood, and covered with the usual tortoiseshell glazings. This represents the typical form of Toby jug of the eighteenth century and was subsequently imitated and made in large quantities by all the potters.

It was made in the first instance, as already stated in an earlier chapter, by Ralph Wood, senr., and afterwards produced by his son, using the same mould, decorated occasionally in enamel colouring, and is found marked "R. Wood" and "Ra Wood."

The type was an admirable one, and was immensely popular, this being the vessel that Dolly Varden handed to her father when requested to "pass Toby this way."

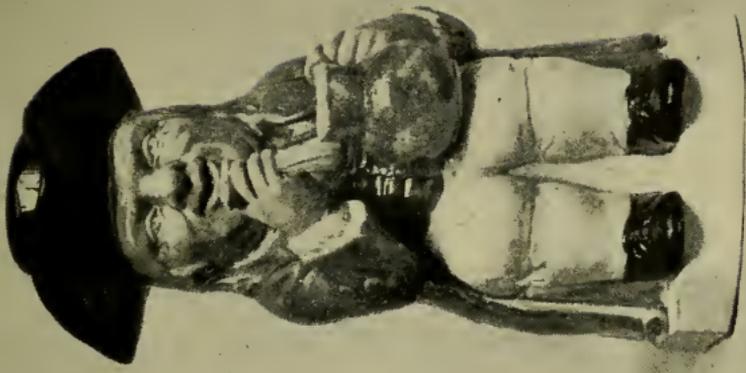
"The Squire" is a personage of some dignity and has more affinity with the earlier Whieldon than with the later and more bucolic type evolved by Ralph Wood. He sits bolt upright on a three-cornered arm-chair smoking contentedly a long churchwarden pipe and holding a jug of but moderate proportions on his knee. Mr. Frank Falkner more than doubts the

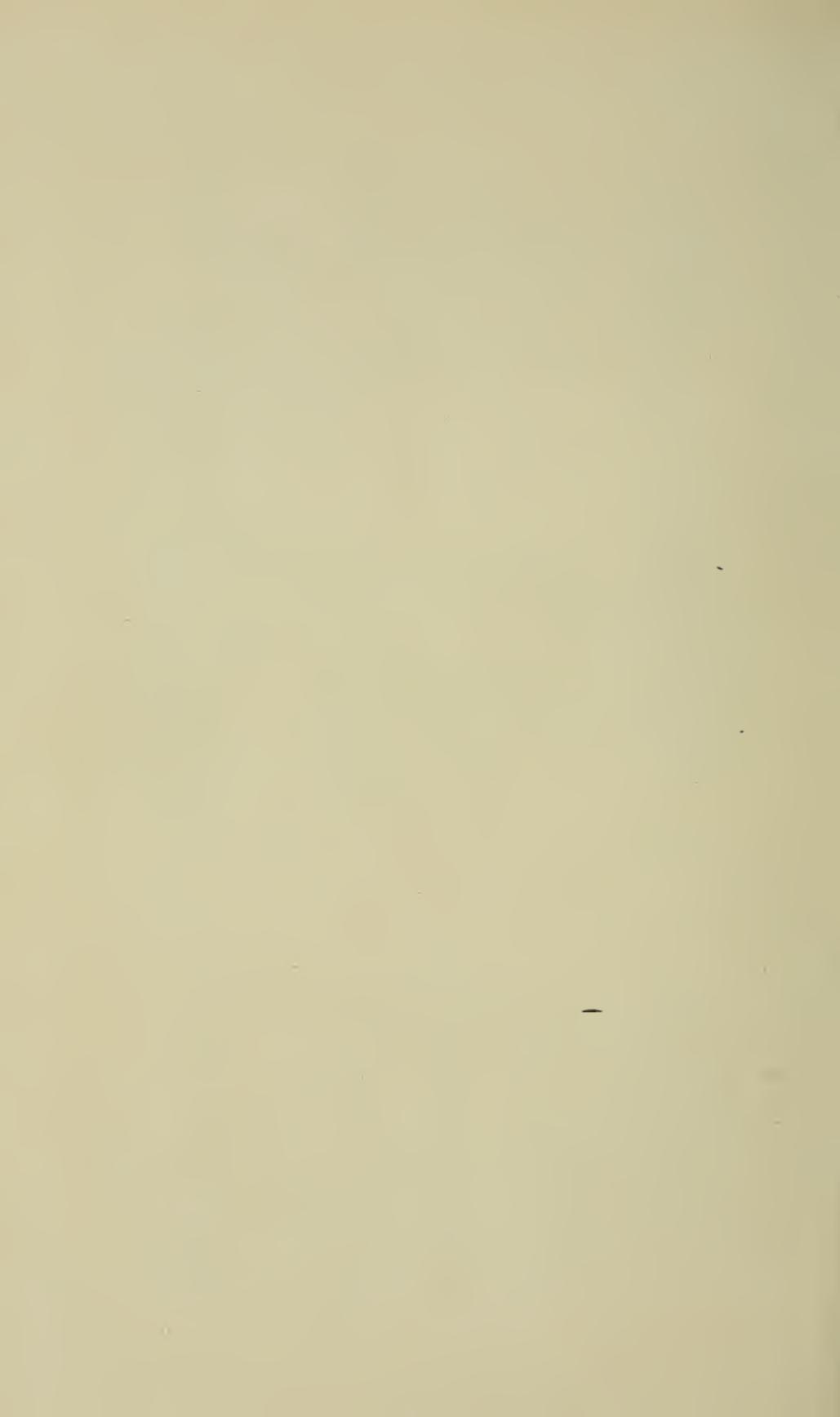
THE EARTHENWARE COLLECTOR

55. THREE RALPH WOOD TOBY JUGS, the one in the centre bearing the inscription "It is all out, Then fill him agian."

Falkner Collection.

BRITISH
POSTAL
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authenticity of this piece, and, in fact, describes it as "a really good forgery."

"The Toper" is a slight variation of the Ralph Wood model and holds a brown jug and a churchwarden pipe; though why, since all are "topers," he should be specially selected for this cognomen is not very clear except it be on account of his extremely rubicund face.

"The Night Watchman" marks an entirely new departure as regards the shape of these vessels, and it must be confessed, he is much better as an artistic model than as forming a jug. He is seated, hat on his knee, in white wig and long grey coat in a high-backed chair which forms the spout of the vessel, holding a lantern in his right hand, and calling out the time. The piece is somewhat late in date and is invariably found in enamel colouring. Many inferior versions exist, but by comparing these with a good specimen it is not difficult to detect the difference.

"The Drunken Parson" is obviously drunk even to his knees, and is pouring, with evident unsteadiness of hand, liquor into a glass with a leering expression on his face. He wears a full white wig, black coat and breeches, black and white striped waistcoat and stockings.

"Lord Howe" is seated on a chest holding a glass in his right hand and a jug in his left, dressed in red coat, purple waistcoat and white trousers. The jug was probably made in commemoration of the Admiral's victory over the French in 1794.

The Sailor, sitting astride a box of dollars, is a favourite motif and occurs in several variations, some of them extremely good and characteristic. He is usually shewn holding pipe in one hand and a foaming

THE EARTHENWARE COLLECTOR

pot in the other drinking "success to our wooden walls," the chest labelled "Dollars." Mr. Freeth has two excellent examples.

Another personage, not however of the seafaring fraternity, sits on a barrel labelled "ale" and "stingo" and affectionately hugs a foaming pot.

There is also a Mrs. Toby, seated holding bottle and glass, her cap extended to a shape similar to the three-cornered hat of her husband, forming the lip of the jug. A number of these are extant, of variable quality.

The female Toby illustrated from the collection of Mr. C. E. Parkinson, made by Davenport, is an extremely interesting example and was probably modelled by a French artist.

The little Tobys assume forms similar to the elder ones, though many are depicted standing. In each instance they hold the inevitable bottle, glass, or pipe. In some cases they assume a more grotesque form as in a little strutting figure with hands thrust in his pockets with curled moustachios and painted beard; and a figure seated on the ground with jug and glass, covered with silver lustre.

The well-known standing Toby of the British Museum, H.79, holding a foaming pot and glass, and supported by a tree stump with curved branch serving as handle, was modelled by John Walton, whose name it bears. It is an excellent figure, though derived from an earlier type, shewing much spirit in its action and is found in several variations, notably two different examples in the Freeth collection.

This potter issued a reproduction of the Ralph Wood model, marked on raised ribbon "Walton." A similar model occurs marked "Neale & Co."

THE PHILPOT FAMILY

One of the best-known variations of the standing Toby type is the "Snuff Taker," a figure found not only in coloured cream ware but also in the brown glazings of Rockingham, where many were made. The Americans claim this figure, though with small reason, as representing Benjamin Franklin, from a fancied resemblance to that personage.

At a somewhat later date the type was varied in different directions and indeed applied to other vessels than jugs. We have, therefore, John Bull, seated so as to form a teapot, the left arm akimbo forming the handle, the right extended to form the spout, the crown of the low flat hat forming the lid. This was made also in stoneware, at Fulham and other places.

The majority of these later developments, however, representing Father Christmas, Mr. Punch and others, made during the earlier decades of the nineteenth century have less interest for the collector, since the true Toby belongs properly to the eighteenth century, and is typical of the period.

The most comprehensive collection of Toby jugs is in the possession of Captain Price of Akeley Wood, Buckingham, who owns upwards of 300 specimens.

It will be convenient here, although the subject has no bearing upon Toby Philpot, to consider a class of jugs often met with in dealers' sale-rooms made in a fine vitreous stoneware in imitation of jasper by Samuel Alcock at the Hill Top factory at Cobridge between 1839 and 1860, and although the character of these pieces is distinctly "early Victorian" they nevertheless possess some claim to artistic merit.

They are all modelled in relief and produced in some shade of body varying from lavender to buff or ivory, generally without colour save gilding.

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56. "FALSTAFF" JUG. Coloured glazings.
Collection of Captain Price.

57. FEMALE TOBY, marked "Davenport."
Collection of Mr. C. E. Parkinson.



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THE PHILPOT FAMILY

The subjects vary from representations of Ariadne seated on a leopard, to the Distin Family or Saxe Horn performers, the five panels having portraits of the members of the family with their instruments. They are generally marked "Alcock & Co. Hill Pottery Burslem," "S. Alcock & Co." or "S. A. & Co." in block letters.

The "Minster Jug" modelled by Charles Meigh, of the Old Hall Works, Hanley, has some affinity with the above. It bears in front a group of "Charity," the architectural ornamentation being of the Neo Gothic character affected by Pugin. It bears the impressed mark "Registered by Charles Meigh, March 17, 1842 Hanley."

PRICES.

For prices of Toby Jugs see also Whieldon, Ralph Wood, and Swansea price lists.

	<i>£</i>	<i>s.</i>	<i>d.</i>
Toby Jug, marked "Davenport." Sotheby. Nov., 1904	3	12	6
Toby Jugs, four male and one female. Grotesque types. Christie. Nov., 1906	30	9	0
Toby Jug. Usual type, attributed to R. Wood. Sotheby. May, 1908	6	6	0
" " Seated Dr. Johnson. H. 6 $\frac{3}{4}$ in. Puttick & Simpson. Jan., 1913.	6	15	0
" " Dr. Johnson, inscribed "Good Ale." H. 10 in. Puttick. Feb., 1913	10	10	0
" " Sailor seated on a chest. H. 10 in. Christie. April, 1913	4	14	6

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		£	s.	d.
Toby Jug.	Ralph Wood type. H. $9\frac{1}{2}$ in. Christie. Jan., 1913.	50	8	0
„ „	H. $10\frac{1}{4}$ in. Christie. July, 1914.	30	9	0
„ „	H. $9\frac{1}{2}$ in. Christie. July, 1916	25	4	0
„ „	H. 10 in. Christie. July, 1914	23	2	0
„ „	Rare type figure in white seated in corner chair, with brown jug. Sotheby. July, 1914.	24	10	0
„ „	Inscribed "It's all out, then fill him agian." H. $9\frac{3}{4}$ in. Unmarked but certainly by Ralph Wood. Puttick & Simpson. Feb., 1914	162	15	0
„ „	Seated. Whieldon mottlings of blue and brown. H. $10\frac{3}{4}$ in. Puttick & Simpson. Feb., 1914	25	4	0
„ „	Small, with pipe. Whieldon glazings. H. $9\frac{1}{2}$ in. Puttick & Simpson. Feb., 1914	60	18	0

CHAPTER XX

THE MAKERS OF IMAGE TOYS AND CHIMNEY ORNAMENTS

JOHN WARD, in his history of Stoke-on-Trent, observes that he might be thought too particular if he enumerated some small works principally employed in the making of China Toys ; this passage being sufficient evidence of the small estimation in which these less considerable figure makers were held during the period they were working. Figures were obviously their staple production, they were evidently producing on a small scale, their markets were among the poorer class of people. Amongst these potters was J. Dale, who was working in Burslem during the earlier years of the nineteenth century. In the South Kensington Museum is a set of four small figures representing the elements. Of these, the first two, "Earth" and "Air," are unmarked ; the two others, "Fire" and "Water," are impressed on the back

" J. Dale.
Burslem."

H. $6\frac{3}{4}$ in. Each of these figures is inscribed on the base in front with the name of the subject.

THE EARTHENWARE COLLECTOR

One of the numerous busts of Wesley, on panelled pedestal, is impressed on a tablet at the back :

“The Rev. John Wesley
M. A.
Born at Epworth
June 17th 1703
Died Mar. 2nd.
1791
Aged 88.”

Underneath the tablet is impressed “ J. Dale. Burslem.”

Ralph Hall was potting at the Swan Bank Works, Tunstall, at the latter end of the eighteenth and beginning of the nineteenth centuries. He was one of the numerous makers of the American Blue printed ware, which was probably his staple production, figures forming but a small part of his output. A figure of a girl standing on irregular base, a pillar at her side from which water is flowing, tree background, is impressed at the back “ HALL.”

Robert Garner of Lane End was somewhat earlier, and was a son of the Robert Garner of the Foley Works, Fenton, who married the daughter of Astbury.

A set of figures assigned to this potter are extant, of Faith, Hope and Charity, standing upon square bases with the name of the subject impressed in front. Heights $8\frac{1}{4}$ in., $8\frac{1}{2}$ in., and 9 in.

JOHN WALTON

Most collectors of old English Pottery are familiar with certain figures, or figure groups, having a spreading tree background, modelled on a convention which was probably derived from the tree backgrounds of the more “ dainty rogues ” in the porcelain of Bow, Chelsea, or Dresden, a convention which invariably con-

IMAGE TOYS AND CHIMNEY ORNAMENTS

sists of a cluster of five leaves resembling the oak leaf, and in the centre of each cluster a flower variously shaped, coloured pink, dark blue, yellow or white, a convention which, although in a certain sense is truer art than its original prototype, nevertheless suggests the art of the pastrycook and was probably necessitated by its cheapness of production. Examples of these figures or groups which now fetch four or five pounds and often much more were probably made to be sold for a shilling or less, to decorate the mantelshelf of the small farmer, labourer or artisan.

A large proportion of these groups bear the name of "Walton" impressed upon a raised ribbon on the back of the piece. Who was Walton? There are practically no details available relating either to his personality or history; his name is not even mentioned in the pages of either Simeon Shaw, or Ward's history of Stoke-on-Trent, both books having been written during the period in which Walton is known to have been working.

The full extent of the information we have concerning him is contained in the following:

"John Walton commenced business in Burslem, about 1790, as a maker of ordinary wares, Egyptian black, figures, chimney ornaments and Toby jugs. His name appears in a Staffordshire directory of potters of 1821, and the manufactory probably ceased about 1840." It will be seen, therefore, that the performances of this "little master" of pottery figures have been "unrecorded and unsung." He certainly possessed original talent, although he obtained many of his decorative motifs from any source open to him, from the productions of Chelsea-Derby, or from the various copies or adaptations that Wedgwood caused

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58. TREE GROUP. Cow and Calf, stamped "Walton."
Collection of Mr. H. W. Lewer, F.S.A.

59. MODEL OF POTASH FARM. (Rush Murders.)
Collection of Mr. C. E. Parkinson.

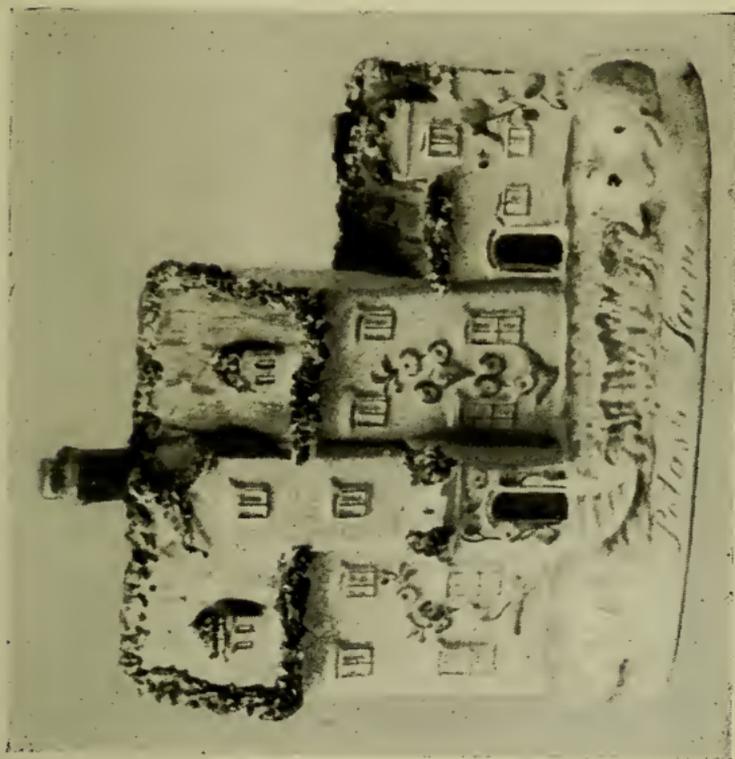


IMAGE TOYS AND CHIMNEY ORNAMENTS

to be made. The standing Toby jug of the British Museum, already referred to in the last chapter, is excellently modelled, though the type was no new one, and is probably due in the first instance to Ralph Wood.

The figures with the tree backgrounds, which have become associated with Walton's name from the circumstance of a number of pieces bearing his impressed mark, are doubtless in many instances somewhat commonplace, being produced in large numbers to suit the very cheapest market, but a certain proportion possess a charm which is quite their own, a charm which is further enhanced by the perspective of time.

It must not, however, be supposed that Walton is responsible for by any means all the examples of this "tree" convention: he was not even the originator of it: specimens appear with the impressed mark of Wood & Caldwell, Ralph Salt and others, and the device was adopted by a small crowd of minor potters who followed.

In the Willett collection at Brighton is a group of Charles II in the oak, unmarked and coloured in under-glaze, with green glazing on the foliage and manganese on the figure. If this group is indeed by Walton, and it bears many affinities to his work, it must necessarily be one of the very earliest pieces produced by him.

The subject of the Boscobel Oak was a favourite one with the potters of Staffordshire; we find it during the slip period, on Thomas Toft's dishes.

By the time Walton commenced working, all the principal potters, with the exception of Felix Pratt (who adhered to the under-glaze method), had adopted the enamel system of decoration as being readier, cheaper in firing, and the brighter coloured effects

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being more to the taste of the buyers. So, although a few tree groups exist coloured in the older method, nearly all Walton's groups are coloured in enamel.

Of the marked examples extant the following may be mentioned :

Pair of figures, a boy and girl, each holding a basket of fruit, standing on irregular bases, tree backgrounds. Height $6\frac{3}{4}$ in.

Pair of figures, boy with dog, girl with lamb, standing on irregular bases, tree backgrounds. Height 6 in.

Figure of a sheep and lamb, on rocky base, tree background, Height $5\frac{1}{2}$ in.

Hunter and huntress, man in top boots with gun and dog, tree background. Huntress with scroll at feet marked "Walton."

Sportsman in tall hat, with dog, gun and game bag. Tree background, labelled on base, "Sportsman," marked "Walton."

Figure of a girl standing on rocky base holding a dove, two other doves in tree background. Height $5\frac{1}{2}$ in.

Standing figure of a girl with watering-can, tree background. Height $5\frac{3}{4}$ in.

Pair of figures, "Gardener" and "Fishwoman," tree backgrounds.

Pair of flower holders, "Flight to Egypt" and "Return from Egypt." Hanley Museum. The Flight into Egypt was a favourite subject with the Staffordshire figure makers, and many variations exist.

Groups, Flight to and Return from Egypt. These are variations of the foregoing, with tree backgrounds, marked "Walton"; an example appears in the South Kensington collection.

Figure of "Widow," one of a pair, Elijah with

raven being the companion figure. This fine, though imperfect example is in the Hanley Museum. Of these two figures, also, several variations exist. A pair of figures, smaller, poorer in modelling and colouring, unmarked, but probably by Wood & Caldwell, appear in the South Kensington collection. Wedgwood also produced figures of Elijah and the widow, and these probably formed the original models from which the subsequent versions were taken.

The two charmingly quaint groups of "Hairdresser" and "Shoemaker" are unmarked, but may safely be attributed to Walton, not only on account of the similar character of the modelling, but also the unusual brush-work on the dress of the girl with the shoemaker. On the cloak of the girl in the companion piece, a pattern or mottling is produced by a series of dabs of the brush: this mottling being identical with that on the drapery over the head and shoulders of the marked piece of the "widow" above referred to.

The standing figure of a woman embracing an urn, also called "widow," is unmarked. It may possibly be by Wood & Caldwell, but is more probably by Walton. It is imitated from an earlier figure by Ralph Wood, an example of which, minus the tree background, appears in the South Kensington collection, and which in turn was copied from an older original.

As a general rule—although this rule is by no means absolute—the marked examples are original conceptions. The two marked groups of Flight to and Return from Egypt are individual and characteristic, owing practically nothing to outside influence, and must be accounted as being amongst the best of Walton's productions. The unmarked groups of Hairdresser and Shoemaker are derived from the

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well-known Chelsea-Derby groups. On the other hand the marked example of the seated Toby, holding on his knee a jug of flowing ale, was derived from the Ralph Wood model.

RALPH SALT

Of Ralph Salt, as of Walton, nothing whatever of his history is known, except that he was working a small manufactory on Miles Bank, Hanley, between 1812 and 1834 when he removed to Marsh Street. He made ordinary wares, together with a large quantity of chimney ornaments of the cheaper sort. His work may be placed in the same category as that of Walton, but he was in no sense Walton's imitator. On the contrary, his works are sufficient evidence that he possessed a fund of broad humour which was, apparently, denied to Walton. He is responsible for a number of the spotted and other dogs, and preternaturally woolly sheep, which, until the recent revival of interest in these things, graced the mantelshelf of nearly every farmhouse and cottage throughout the country. His mark, which appears on a number of pieces with tree backgrounds, is the word "SALT" impressed, the letters appearing either by themselves or on a raised scroll.

Of the marked examples extant the following may be mentioned :

A pair of figures. Sheep and ram with a diminutive lamb in foreground, on rocky base, tree backgrounds, scroll at back impressed "Salt." These do not belong to that convention which was instituted later and produced in such large quantities, which consisted in the mechanical roughening up of the whole surface of the clay to represent the coats of sheep and other

IMAGE TOYS AND CHIMNEY ORNAMENTS

animals, but are modelled with a considerable degree of truth to nature. The green of the tree background contrasts very pleasantly with the white sheep with their two spots of red, forming a very agreeable note of colour.

Pair of figures. A girl with watering-can, and a boy with flower pots and spade, tree backgrounds, inscribed in front "Gardeners," mark impressed "Salt."

Figure of a boy inscribed "fire," scroll at back impressed "Salt."

Obediah Sherratt was a maker of figures in Burslem about 1822, and produced among other groups one of Bull-baiting—a man holding staff, with both arms upraised, a dog attacking, another tossed on the top of



the bull. A number of these groups are extant, the earliest being attributed to Ralph Wood.

It must be remembered that Staffordshire, even down to the time that Sherratt potted, was a centre for the sport of bull-baiting; the original name of Burslem given in "Erdeswick's Antiquities" being Bulward-slene. A racy description by the French advocate Missen who lived in England during the reign of William III will explain the intention of these groups. Referring to the action of the dog—"A toss," says he, "generally makes him sing to a very scurvy tune, and draw his phiz into a pitiful grimace: but unless he is

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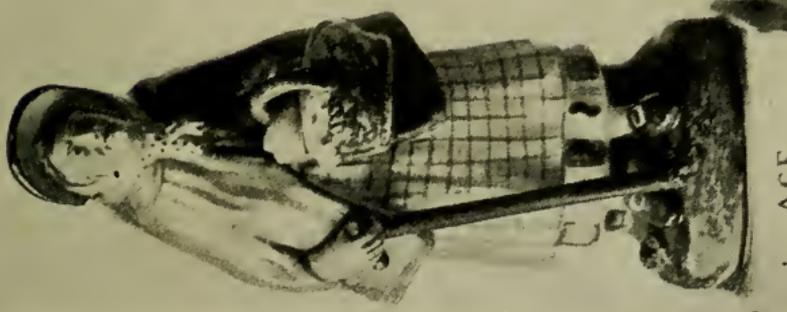
60. FIGURE OF SPORTSMAN WITH DOG, AND PAIR OF FIGURES
"Age."

Collection of Mr. H. W. Lewer, F.S.A:

BOSTON
PUBLIC
LIBRARY



ACE



ACE

totally stunned by the fall, he is sure to crawl again towards the bull, come on't what will. . . . To call him away, would be in vain : to give him a hundred blows would be as much so : you might cut him to pieces joint by joint before he would let him loose. What is to be done then ? while some hold the bull, others thrust staves into the dog's mouth and open it by main force ! ”

Messrs. Frank Falkner and Dr. Sidebotham have a group inscribed “ Bull baiting ” and “ Now Captain Lad ” ; in the Willett collection, Brighton, there are several.

Sherratt produced a number of the cow milk jugs to be seen at the various dealers. During the Napoleonic wars the counterfeit presentments of the two principal protagonists were naturally favourite subjects. These were artfully modelled so that they might serve for either of these famous personages. Figures appear with the short side whiskers of Wellington and the high turned-down collar of Napoleon, and even in the really capital figure of Wellington by Ralph Ridgway in the Hanley Museum, the costume is a curious mixture of the naval and military, the figure being described as “ Wellington or Nelson.” This recalls a joke long current in the Potteries to the effect that Sherratt formed the teats of his cows and Wellington's nose from the same mould !

It must not be assumed that this class of production was confined to Staffordshire ; many cow milk jugs and other objects were produced at Swansea, where an “ opaque porcelain ” was made during the early years of the nineteenth century ; others were produced at Sunderland and elsewhere, as stated in a previous chapter.

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The firm of Edge & Grocott was making figures during the first three decades of the century. A figure of a boy appears, holding a basket of flowers, on irregular base with tree background, marked "Edge & Grocott." H. $5\frac{1}{4}$ in. There is also a boy holding a nest in the one hand and a bird in the other, tree background, impressed on a raised tablet at the back "Edge & Grocott."

Barker, Sutton & Till were potting in Burslem between 1830 and 1850. A bust of William Clowes in a black coat is impressed in front "Wm. Clowes. Primitive Methodist Preacher," marked "B.S. & T. Burslem."

J. Walley worked the Villa Pottery, Cobridge, about the close of the eighteenth century. In 1800 one of the family of Warburton was in occupation, in 1835 it was Messrs. Jones & Walley. A stag and pair of hinds reclining is marked "J. Walley's ware."

The murder and crime pieces form a small class in themselves. The series begins early, with the beautiful tortoiseshell plaque of Sarah Malcolm, laundress, executed in 1733 for the murder of her mistress and two maids in the Temple Chambers, modelled by Whieldon after a painting by Hogarth. An example appears in the Willett collection, Brighton; another belongs to Dr. Glaisher.

We have also the well-known and excellent group of "The assassination of Marat by Charlotte Cordé, of Ca'en in Normandy 1793," impressed "Lakin & Poole."

The Red Barn murder of 1827 is illustrated by a group, inscribed "W. Corder & M. Martin," the former the perpetrator of the murder and the latter the victim. H. 8 in. There is a model also inscribed

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“ A View of the Red Barn at Polestead,” with figures of Corder and Maria Martin. H. 6 in.

The “ Rush ” murders also, in 1848, were perpetuated in a pair of figures of James B. Rush the murderer, and Emily Sandford his housekeeper, h. $10\frac{3}{4}$ in., and two models of Potash Farm, the home of Rush, and Stanfeld Hall the scene of the murders, size $8\frac{1}{2}$ in. \times $1\frac{3}{4}$ in. and $5\frac{1}{2}$ in. \times $1\frac{1}{2}$ in. respectively.

It is not possible to assign these murder pieces to any particular potter : examples, which are extremely rare, appear in the Willett collection, Brighton. An illustration of Potash Farm is given from the collection of Mr. C. E. Parkinson of Sheffield.

A large and somewhat unlovely figure of the Tichborne Claimant is extant. Dr. Glaisher has a specimen. The very accomplished model in terra-cotta by Randolph Caldecott in the Willett collection of the three Judges as owls, the claimant as a turtle, and Mr. Hawkins and Dr. Kenealy as a hawk and cock respectively, scarcely comes within our scope.

The above-mentioned specimens do not by any means exhaust the list of crime pieces produced during the first half of the nineteenth century. We have a transfer printed jug with the assassination of the Rt. Hon. Spencer Percival in the lobby of the House of Commons, May 11th, 1812, and a mug bearing portrait of the assassin, J. Bellingham, Esq. There is also a mug with portrait of John Thurtell, who was hanged January 9th, 1824, for the murder of Mr. Weare. These pieces hail from Newcastle.

During this period, the smaller class of object for the decoration of the cottage mantelshelf was produced in very large quantities, and mainly by the less considerable potters, the art deteriorating as the century

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advanced. Thus we have the grave dogs with their gilt chains, who sat sentinel-wise at the corner of the shelf. There were the cottages that occupied the point of vantage in the centre. These served various purposes other than merely ornamental, as, for example, receptacles for clocks and watches, with a circular opening for their display. These cottages form a very extensive series, some of them being extremely interesting and good, many collectors confining themselves to the acquisition of this class of ware.

There were also the various and very useful spill pots, often formed of figures, singly or in groups, animals, birds, etc., with suitable provision for the holding of spills.

Spills have again been brought into use during the recent dearth of matches: we are old enough to remember the tall cylindrical boxes containing long wax matches with brilliantly coloured heads standing beside the dogs aforementioned on our grandmother's high mantelshelf, far away beyond our reach even with the help of a chair! this being a reminiscence of the time when the country was as yet unrecovered from the effects of the Crimean war, and all commodities were, as at present, still dear.

It would be both ungenerous and unfair to apply the highest artistic standard to these small by-paths of the potter's art; they were produced in the ordinary way of trade, with no thought of posterity, by men far removed from any great artistic centre and with limited opportunities of acquiring artistic knowledge. The best of them, nevertheless, will safely bear comparison with similar productions of other countries. Moreover, the lapse of a century or so of time has invested them with a fresh interest: incidentally they

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furnish us with an interesting insight in possibly a new direction, of the tastes, manners, and occupations of our forefathers.

In conclusion, it has not been possible within the prescribed limits of these pages to do much more than merely touch the fringe of a theme which is of vast extent, each sub-division requiring a volume for its proper and complete elucidation : but if we have added to the reader's knowledge in any particular, solved for him any knotty point, or even merely awakened some interest in a most fascinating field of enquiry, our purpose has been attained.

GLOSSARY OF TERMS

- Agate ware.*—A ware made of slabs or “bats” of different coloured clays placed on top of each other and cut transversely with a wire. See Chapters VI and VII.
- Basalt.*—A black unglazed stoneware of an extremely hard dense body made by Wedgwood and his followers.
- Bat.*—A slab of coarse clay used for the building up of the ware in the kiln or oven during firing.
- Biscuit.*—There are three states incident to the production of all glazed pottery. 1. The clay state, before the ware has been fired at all. 2. The biscuit or bisque state, when the ware has been passed through the biscuit oven and fired once. 3. The glazed or “glost” state, when the ware has been glazed and fired a second time.
- Body or paste.*—The clay or mixture of materials of which the piece is composed.
- Bone ash.*—Calcined bones were first used in the earthenware body by Enoch Wood. See Chapter IX.
- Casting.*—The method of making articles by means of pouring the clay reduced by water to a “slip” condition into plaster or other moulds. The

GLOSSARY OF TERMS

mould absorbs the water from the clay which, when dry, may be easily removed from the mould.

China.—This is the English term applied to all porcelain, which is a body of a translucent character and extremely hard.

China clay, or Kao-lin.—The whitest form of clay, obtained in England from Cornwall and Devon, often called Cornish clay.

Colours.—Pottery colours are derived from a few mineral substances capable of resisting the temperature or heat required for firing. Enamel colours are the pure bases mixed with a considerable quantity of flux which enables them to fuse over the glaze at a comparatively low heat in the enamel kiln.

Costrel.—A bottle-shaped vessel slung over the shoulder by means of a strap, made during the mediæval and "slip" periods.

Crazing.—Fine cracks in the glaze due to a disagreement between the glaze and the body.

Cream ware.—A cream-coloured earthenware perfected about 1760 by Josiah Wedgwood and employed subsequently by all the potters.

Delft ware.—The term applied to all wares having a tin-enamelled surface. It takes its name from the town of Delft in Holland where it was made during the seventeenth and eighteenth centuries. It was afterwards imitated at Lambeth, Bristol, Liverpool and in a less degree in Staffordshire. See Chapter III.

Earthenware.—Any opaque body of a porous character which requires a coating of glaze.

Enamel.—See "Colours."

Encaustic.—Pertaining to the burning in of colours.

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The term was and is applied to mediæval tiles, which are made in various colours and, of course, burnt in. Wedgwood applied it to a method of painting in imitation of Greek vase painting.

Faïence.—A high-sounding French term greatly misused, properly applied to the French tin-enamelled wares but indiscriminately used to indicate all kinds of earthenware above the rank of common crocks. Whether the term is derived from the Italian pottery town of Faenza, or from a town in Provence called Faïence, or Fayence, where pottery was made, is an open question.

Flint.—A form of silica used in the potting industry. Flint pebbles when calcined and ground, produce a white infusible powder, used for whitening the body. Astbury is credited with the introduction of ground flint into the earthenware body about 1720.

Flux.—The glassy substance introduced into the colour bases to enable them to fuse at a comparatively low temperature. The chief materials used for fluxes are felspar, borax, alkaline carbonates and preparations of bismuth.

Frit.—This term is used to indicate any special glass used by potters in glazes.

Glaze.—The vitreous coating applied to the ware to render it impervious to fluids. The two chief glazes which have been employed are lead glaze and salt glaze, together with the tin-enamelled glaze peculiar to Delft wares. In the earlier pottery, sulphide of lead (galena) was dusted on the ware in a pulverised state and then fired. Later a liquid glaze was used, the pieces being dipped. In the case of salt-glazed wares, common

GLOSSARY OF TERMS

salt was thrown into the oven when the heat was at its highest, and deposited on the ware in minute particles. See Chapter VI.

Glost oven.—The chamber in which pottery is placed for the purpose of firing the glaze. The ware is placed in "saggers" or rough clay boxes protecting it from the flames and gases of the oven. In England the temperature of the glost oven ranges from 1000° to 1300°, the earthenware biscuit oven from 1200° to 1350°, the china biscuit oven from 1300 to 1450 degrees centigrade.

Ironstone china.—A dense form of earthenware containing a large proportion of flint and slag of ironstone, largely made in Staffordshire.

Jasper.—A fine hard stoneware that Wedgwood may be said to have invented, and made by him in various colours with applied decorations in white. See Chapter VIII.

Kiln.—The chamber used for firing pieces decorated in enamel colours, built with firebrick in various sizes. On a large manufactory it is high enough for a man to stand upright in. It is provided with an iron door with a little peephole at the top. The heat of the enamel kiln varies from 700° C. to 900° C., the former known as "easy kiln fire," the latter as "hard kiln fire." The two terms "kiln" and "oven" are somewhat confusing to the "outsider"; with the trade, however, "kiln" always refers to the firing of the enamelled ware, "oven" to the much larger chamber used for bringing the ware to the "biscuit" and "glost" state, and called "biscuit oven" and "glost oven."

Lustre. A metallic or iridescent film applied to the

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ware in its glazed state. The English lustres of the eighteenth century have but little iridescence and are derived from copper, gold or platinum.

Majolica.—A buff porous body generally covered with a tin-enamelled glaze. The term is now used to indicate all wares made and decorated in the Italian manner, though strictly it should only be applied to the painted and lustred Italian wares.

Marbled ware.—A system of imitating the figuring of different marbles or stones by means of combing or graining.

Moulds.—These are generally made of plaster of Paris.

Muffle.—A small enclosed kiln with the flames of the fire conveyed in flues round the outside for firing of enamel colours or glass. Muffles are but little used on large manufactories except for trial purposes.

Oven.—See "Glost Oven" and "Kiln."

Over-glaze.—Painting on the glazed surface of the ware. See "Under-glaze."

Posset pot.—A vessel used to contain curdled milk. Made during the "slip" period. See Chapter II.

"*Resist*" *pattern*.—A term applied to lustre ware. The pattern is painted in a medium easily soluble in water, such as sugar: the whole is lustred over, and when dry the piece is washed in water. The resinous vehicle of the lustre *resists* the water, the painted pattern washing off in flakes, leaving a white pattern on a lustred ground.

Sagger.—A box made of common marl to contain and protect the ware during firing.

Slip.—Ordinary clay reduced by water to the consistency of thick cream.

"*Sopra bianco*."—A method of decoration in which

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the ornament is painted in white enamel on a ground but slightly removed from it in tone, practised, in England, chiefly at Bristol.

Spurs and Stilts.—Pieces of refractory clay having sharp points for the support and building up of the ware during the firing of the glaze. The little marks found on the ware due to these supports have been claimed as a means of identifying certain wares. They have no significance whatever, the method being general.

Stoneware.—A hard body fired at a great heat, of sufficient density as to need no glaze, though it is often glazed, generally with salt.

Throwing.—The shaping of vessels on the potter's wheel.

Transfer printing.—A method of printing on a rigid or uneven surface, by means of paper prints applied to the ware.

Turning.—The finishing of the piece by means of the lathe.

Under-glaze.—Painting on the unglazed surface of the ware.

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