



An English Pottery



Part Two

Heritage



The Troy Dawson Chappell Collection of
Earthenware & Stoneware 1630 – 1800

AN ENGLISH POTTERY HERITAGE

A Survey of Earthenware and
Stoneware 1630 – 1800

This author has comparatively represented herein, through catalog format, his personal assemblage of ceramic objects. The collection records progress to compactly review English earthenware and stoneware as broadly manufactured during the span 1630 to 1800. Pottery examples demonstrate most of the prevailing production materials and the related formation techniques; also included are manners to develop the colored and shaped decorations as well as notices of predominant styles then embraced among the English perceptions and trade. This layout establishes a valued domain for considering the pressures of custom, imitation, and inventive processes across a revolutionary industry, which by evolution stood as one mainstay of British wealth for centuries.

The first component of the Collection, earthenware, is formed from low-fired clays and additives that are effectively encased in a lead-glaze to reduce porosity. Second, the higher-fired stoneware depends on incipient fused-clay masses or degrees of surface vitrification to generate comparable imperviousness to liquids. Within these two groups there are several designated English pottery categories that encompass slipware, tin-glazed earthenware (delftware), agateware, redware, salt-glazed stoneware, and the assorted cream-colored, including emerging whiter, wares.

Distinctions are shown in procedures for clay contouring such as by wheel throwing, press molding, slip casting, lathe turning, and hand modeling. Attention is directed to approaches for relief ornamentation, coloration, and pattern as potters and decorators heeded challenging technological environments and changing fashions.

COVER ILLUSTRATIONS

Front: Tray, c. 1760-1765; Teapot, c. 1754-1759;

Cup, c. 1640-1660; Medallion, c. 1779;

Teapot, c. 1775; Table jug, c. 1750-1765;

Jug, c. 1693-1698; Plate, c. 1765-1775;

Figure, c. 1790-1800

Spine: Cream pot, c. 1740

Inside back: Jug, c. 1770

Back: Plate, c. 1630; Plate, c. 1720; Plate, c. 1760

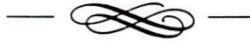
AN ENGLISH POTTERY HERITAGE



Transfer printed dish,
Cream Ware,
Staffordshire, c. 1770 - 1775,
No. 334

An English Pottery Heritage

A Survey of
Earthenware and Stoneware
1630 – 1800



Part Two

as Collected and Described by
TROY DAWSON CHAPPELL

2016

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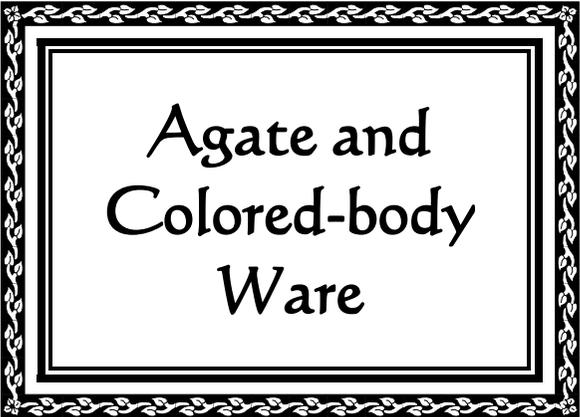
Part One

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Agate and
Colored-body
Ware



*Remembered Times in Agate and
Colored-body Ware*

Agate and Colored-body Ware

A GATE AND ALLIED COLORED-BODY wares that principally reveal red-based fabrics perpetuate, in the main, old crafts with groundworks in the once-gloried empires of Asia. For English manufactured items, they remain curious to the degree of often having the new undertakings retain explicit eastern traces during their assimilations into the western cultures.¹ This contrasted to those artful chinoiserie modifications then featured in delftware. Agate ware gained approval through the strength of several colored clays harmoniously intermingling or stratifying to be one united body fabric before salt- or lead-glazing. It did not stand in the mainstream of consumer preferences even though not decidedly more expensive than those most proficiently molded goods of other kinds.² Discriminations among the resulting 'agate' subtypes are possible from the standpoint of methods for shaping a piece and the pattern or depth of colorations. On the other hand, colored-body ware is distinctive in dual, linked families that are characterized as either unglazed and stonelike or lead-glazed above single-color earthen bodies; outcomes arise from blended natural inclusions or measured quantities of iron and manganese oxides. Elements from all the above product categories prospered together in intervals from 1680 to 1780, underwent popularity decline over about forty years at mid-term, and resurged to advantage in neo-classical styles. The Staffordshire pot makers are acclaimed the leading proponents in each situation. These wares continued as the commercial supplements to ones made at tin- and salt-glaze potworks.

212, 386

220, 209

223

In the agateware discipline, John Dwight at Fulham chartered in the field without aspiring to commerce. The 17th-century bottles and mugs that were salt-glazed under his auspices delivered, at times, two tones in broad, grainy streaks.³ On from about 1740, newer potters expanded the principles as multiple slabs of variously stained soft clay

were merged or laid in sequences to build striated bulks for throwing or bat molding; similar steps had been elucidated from at least the Tang dynasty of China.⁴ For this first instance, a mass was drawn up over the wheel and shaved by lathe to increase the lightness of the piece and remove any finger smears from throwing. Depending on the degrees of modeling concern, their final veining ranges from indistinct swirls to contortions of myriad hairlines of color. To prepare sheets for pressing into molds, effects were ordained by multiple reorientations of thin, variegated layers; their selective placements could even control the stripes as for the sequential pattern now said to be ‘elephant tooth’ marking.⁵ Green, blue, brown, and ocher clays readily translated into ubiquitous teawares that made Thomas Whieldon the most distinguished, although not singular, fabricator across about 1745 to 1760.⁶

Also for the period of King George II, the depressed globe- and pear-shapes obviously kept the styles for silver service ensembles. Because of heavy reliance upon juxtapositions of clays as appeal, the surface was frequently relieved by sculptures of seashells or masks on a tripod support; reclining lions reign atop lids. This agate ware gives a scintillating effect once finished with lead-glaze. At just before mid-century, a Samuel Bell specialty was gleaming black-with-red vessels that were turned to delicate baluster profiles. For parallel action, some all-red bodies displayed marbled inlaid bands.⁷ In the heyday of ‘agate,’ craftsmen issued figured trade goods where cream-clay slurry superposed over the areas that expected to come in contact with beverages. As variation during the later 18th century, a veneer of ‘agate’ fabric, slips, or granules could encase or recess into plain earthenware to give illusions of more costly ‘solid’ versions.⁸

Advancing toward the start for crisp ‘red’ ware, everyday pieces reprised Cistercian goods.⁹ Then by 1690 there came a finely sieved “red porcelain” that was probably inspired through Rhenish clays or the free Yixing pots often packaged within tea chests; gold and white-enamel dotting lent the only color accents to this “dry body” stoneware.¹⁰ Implicitly, the Elers brothers are credited with perfecting

this denser material, slip casting in their calcified gypsum molds, and precisely running fine lathes between 1693 and 1698 while set up at Bradwell Wood in Staffordshire; their previous efforts took place at Vauxhall close by London.¹¹ Before them, however, John Dwight had investigated sufficiently in this aspect of the business to institute patent infringement suits against them and other rivals. Aside from inordinate care for a thin potting, the earliest red stoneware teapots and mugs are invariably diminutive, one concession to the expenses of exotic beverages like tea. During about a decade starting at 1763, larger and often expanded forms for dense-fabric pots were ‘engine’ turned over their entire ground with incising tools to create contours like diamond-chains, basketwork, reeds, and flutes.¹² The bases were occasionally impressed with Chinese square-seal characters.¹³ By 1776, a reluctant Josiah Wedgwood had subscribed to a ‘stone’ body – rosso antico – as his higher refinement of “red China” for drawing rooms.¹⁴

The preceding adaptations for “black basaltes” in 1768 traded on the archaic Greek tradition.¹⁵ Semiprecious gem themes were suggested by 1775 as either uniform throughout or ‘dipped’ jasper niceties. Beyond that same year, a normally whitish stoneware, called terra cotta, evolved as one foundation for slips and powders to realize faux-stone surfaces under a lead-glaze. Also, cane ware came forward with faultless quality during 1783, even though a few preliminary sales started as early as 1776.¹⁶ From the latest 1780s one experimentalist – John Turner I from Lane End – became noteworthy by making an almost porcelaneous white-to-cream colored stoneware from especial local marl.¹⁷

Compared with the foregoing stoneware, the manufactures of most corresponding lead-glazed ceramics were less regulated. Full-red wares within a range 1725 to 1745 were turned smooth or cast with inset panes formed at the humblest level in a too readily absorbent fired-clay mold. This was but shallow replay of the stoneware activity. But from about 1740, the capital examples with a lasting reputation carried contrasting mold applied highlights after the format of Elers. Transpositions of the background and secondary colorings were infrequent. The final yellow-tinged,

209, 223 glassy coatings supported intense brown, cream, or orange
263 mutations but reduced the sharpness for various raised ele-
224 ments that often presented heraldic lions, grapevines, and
pruniform branches. Now and again, the once supple rolls
of clay scrolled as if tendrils from these side patterns and
wrapped around handles scored to be gnarled twigs. Some
wares with hard, brownish-red or purplish bodies also had
shining dark surfaces that jointly caused pottery to *appear*
black. Cold painted or gilded highlights, flowers, and me-
morials were practical, and the potters in Shropshire, espe-
cially Jackfield, excelled at such brightly colored work.¹⁸

Several finely executed agate and colored-body wares
introduced strong chromatic enticements; however, the ad-
vent of white salt-glazed stoneware stifled the progress with
all colored and lead-glazed pottery.

¹ Chipstone, *Ceramics in America—2003*, pp. 87-110, for historical endurance
of agate ware and demonstrations of its production methods.

² *Ibid.*, p. 107, for production fluctuations and comparative costs.

³ Haselgrove and Murray, *Journal of Ceramic History*, No. 11, pp. 2-10, for
discussion of potworks and products. Green, *John Dwight's Fulham Pottery*,
pp. 125-129, for categories of 'solid' marbled wares c. 1684 - 1690.

⁴ Chipstone, *op. cit.*, pp. 93-94, for Chinese agate comparison. Grigsby, *English
Pottery 1650-1800*, p. 35, for English agate ware probably influenced by French
or German examples rather than those directly from China.

⁵ Horne, *A Collection of Early English Pottery*, Part III, Ill. 65, for cup example.

⁶ Hughes, *English and Scottish Earthenware 1660-1860*, p. 60.

⁷ English Ceramic Circle, *Transactions*, Vol. 9, Part 3 (1975), p. 298, for history
and descriptions of wares pertaining to Samuel Bell. *Vide*, p. 837, for terra tersia.

⁸ Emmerson, *British Teapots & Tea Drinking*, pp. 56-57.

⁹ Rackham, *Medieval English Pottery*, p. 29, for history and style of Cistercian ware.

¹⁰ Haselgrove and Murray, *op. cit.*, p. 10, for quote. Edwards and Hampson, *English
Dry-Bodied Stoneware*, p. 49, for types. Yixing in Kuangtung province of China is
the site of ovens for red stoneware. Hildyard, *English Pottery 1620-1840*, pp. 52-55,
for Yixing influences.

¹¹ Grigsby, *op. cit.*, p. 37, for methods and history. Gypsum – the basic calcareous
substance – has a fine-grain solid form known as alabaster. Plaster of Paris is ground
gypsum from which water has been driven off.

¹² Hildyard, *op. cit.*, p. 74, for lathe work. Buten, *18th-century Wedgwood*, p. 14,
for Wedgwood initial date of 1763 for turning experiments.

¹³ English Ceramic Circle, *Transactions*, Vol. 4, Part 5 (1959), pp. 1-92, for
English redware groups, including impressed marks. *Ibid.*, Vol. 5, Part 3 (1962),
pp. 153-168, for continuation.

¹⁴ Buten, *op. cit.*, pp. 181-183, for quote and 'W' seal character for Wedgwood.

¹⁵ Edwards, *Black Basalt*, pp. 37-38, for quote.

¹⁶ Edwards and Hampson, *op. cit.*, pp. 56 (terra cotta), 58 (rosso antico), 63 (cane), & 72-75 (jasper), for developments.

¹⁷ Hildyard, *op. cit.*, p. 140, for the more likely discovery date c. 1790. Wyman, *Chetham & Woolley Stonewares 1793-1821*, p. 13, for larger proportion of feldspar in a stoneware mixture, which is then higher-fired, can lead to degrees of translucence. Hence, the names for 'porcelaneous, semi-translucent, or feldspathic' stoneware. *Ibid.*, p. 51, for example of effects from light within an object.

¹⁸ Rackham, *The Glaisher Collection of Pottery and Porcelain*, Vol. I, p. 143, for discourse.



207 'FLARE' DRINKING CUP

Red Earthenware

c. 1640 - 1660

Possibly Staffordshire

The local, brick red clay chosen for this earthen drinking cup was thrown and then fired to almost the consistency of stoneware. Its waisted, flaring wall above the flat base shows two broad, horizontal rillings raised from the mid-height. Three equally placed, slumping strap handles were plainly attached down from the lower swell. Every surface, less the bottom and a bit of the outward basal edge, carries dulled, but still iridescent, lead-glaze appearing like black treacle.¹ This cup format facilitated both boisterous toasts and everyday uses; it is patterned after the vessels potted at countless hamlets close by 15th- and 16th-century monasteries in Yorkshire. Hence, the legacy pottery was latterly recorded as 'Cistercian' ware. Today, general nomenclature for any extant matching 17th-century production is Midlands black ware.² The container shown here was retrieved from within a city wall during construction removal at Macclesfield in Cheshire, which lies but a short distance from The Potteries of Staffordshire.³

H. 3 ½ inches, D. 3 ¼ inches, S. 3 ½ inches

Illustrated in Chipstone, *Ceramics*

in America—2001, p. 188, Fig. 1.

Described in Sotheby's sale catalog,

14 November 1995, Lot 155. Identical

to Rackham, *The Glaisher Collection of Pottery and Porcelain*, Plate 3D, Ill. 22.

179/96.01500GA23

¹ Elliott, *John and David Elers and their Contemporaries*, p. 29, for black wares not likely in Staffordshire before about 1640.

² Brears, *The English Country Pottery*, pp. 18 & 37-39, for sequences and names. Destroyed Kirkstall and Fountain Abbeys in North Yorkshire have been sites for the recovery of original 'Cistercian' ware.

³ Private communication from Garry Atkins about retrieval. Macclesfield is about half the distance from Manchester to Stoke-on-Trent. Weatherill, *The Pottery Trade and North Staffordshire 1660-1760*, Plate 3a, for similar examples recovered at Burslem.



208 'PRUNUS' CIDER JUG

Red Stoneware

c. 1693 - 1698

Probably Staffordshire (Bradwell Wood)

Attributed to John Philip Elers

and David Elers

The lathe-finished globular body of this slip cast, brownish-red stoneware jug settles upon a simple pad; it supports a broad cylindrical neck with finely machined rills scored by a profile tool.¹ A single-finger loop handle, which takes a channel on its outward surface, joins the swell and base of these sections. Beneath the lower handle return, a curl of thumb-stuck clay serves as the detached terminal. All components were carefully burnished. One flowering prunus or plum tree branch with two blossoms, a single leaf, and several buds sprangles across the forward face of this pot in consequence of mold applied liftings from metal dies before their fettling.² Chinese Yixing ware purportedly influenced such formats for English “Opacous Redd, and Darke-coloured Porcellane,” which was noticed under the second patent accorded to John Dwight in 1684.³ The Elers brothers of London, and later Staffordshire from 1693 while likely exercising their license from Dwight, were occupied with the same sorts of potting at each location.⁴ Darkened colors are frequently attributable to accidental oxidation while in an oven without regard to the geographic origin of the clay.⁵ A fingerprint shows here on the globe.

H. 3 5/8 inches, D. 3 inches, S. 3 5/8 inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 190, Fig. 4; *The Catalog of the Grosvenor House Antiques Fair—1977*, p. 44. Identical to Elliott, *John and David Elers and their Contemporaries*, Ill. 12A.

94/77.00835JH36

¹ English Ceramic Circle (2003), *British Ceramic Design 1600-2002*, pp. 33-41, for comparison of Chinese, Dutch, German, and English formation techniques.

² The plum-type tree of genus *Prunus* is noted for its blossom and fruit, often appearing on leafless branches. Chinese art also advances *Three Friends of Winter*—pine, bamboo, and prunus.

³ Haselgrove and Murray, *Journal of Ceramic History*, No. 11, p. 69, for patent.

⁴ *Ibid.*, p. 144, for license discussion.

⁵ Elliott, *John and David Elers and their Contemporaries*, Ill. 12A, for reducing conditions converting iron content from ferric to ferrous oxide (a darker color).



209 'COCKEREL' MILK JUG and a COVER

Red Earthenware

c. 1735

Probably Staffordshire

Manner of Samuel Bell or John Astbury

Glazed red earthenware that compares to this pint-size warm milk jug represents a milestone toward delicacy and utility in an everyday English tableware.¹ The pear-shape conformation includes an angular lip spout, a strap lift ending in a kick terminal, and a cut away, spreading foot ring. Once wheel fashioned from a dark red clay, pipe clay ornaments were taken from intaglio molds by pressing onto the pouring face. The enhanced form took on designs for two facing lions rampant above similarly paired cockerels that are balanced and compartmented by a composite triple-branch of five-petal blossoms that show disparate leaves and vines arranged as a single spray.² One spot of white slip crowns the handle, and another trace bands the rim that is beveled above double grooves. Because an iron-stained lead-glaze was added before a second firing within a “glost” kiln, the vessel manifests a burnt umber coloration relieved by straw yellow devices.³ There would have been an original cover much like the one now reproduced.⁴

H. 5 $\frac{3}{8}$ inches, D. 4 inches, S. 4 $\frac{3}{4}$ inches

Described in Sotheby's sale catalog, 19 November 1968, Lot 47. Similar to Butters & Sons (Hanley), *Catalogue of the Pottery and Porcelain in the Collection of L. M. Solon*, Plate X, Fig. 494.

Ex coll: Lady Gollancz

28/71.01000GL248

¹ Barker and Halfpenny, *Unearthing Staffordshire*, p. 23, for first ‘fine ware’ being red in color. The name – John Astbury – was common at this period.

² English Ceramic Circle, *Transactions*, Vol. 4, Part 1 (1957), Plate 16, for shape and lion moldings attributed to Samuel Bell. *Vide*, p. 697, for blossom.

³ Blacker, *The ABC of Collecting Old English Pottery*, p. 15, for quote.

⁴ The Colonial Williamsburg Foundation, Virginia, has a similar red earthenware milk jug with comparable flat cover and slim finial (CWF, 1958-290). Hood, *The Williamsburg Collection of Antique Furnishings*, p. 71, for jug illustration.



210 'PANEL' TEAPOT and LID

Red Earthenware

c. 1735 - 1740

Probably Staffordshire (Shelton)

Subtle relief, as true consequence of inefficiently slip casting this red earthenware teapot within a fired-clay mold, delivers a subliminal oriental effect. Such foreign themes were often adapted from 17th-century traveler or artistic treatises.¹ Six bowed sides rise from a conforming set in base, and the flattened shoulder supports a matched straight-wall socket. The countersunk panels have upright broad-oval panels featuring different arboreal, foliate, or 'romantic' bird motifs; namely, 1) crested bird amid tangled shrubs, 2) long-tail bird perched in a spare-leaf tree, 3) contorted plant and vine, 4) swirled bell-foliage bush, 5) medley of tropical trees, and 6) standing plume-bird close to a leafing stalk. At opposing angles, an uplifted roll-loop handle is set at the shoulder and ends low with a rounded kick-out while an octagonal spout tapers throughout its arch. An overhanging cover mirrors the basic plan and offers a cyma reversa step that ends plane; a sculptured lion reclines over its elongated tail and constitutes the finial. Lead-glaze encases every surface in order to produce a lustrous, brownish-red sheen. Confirming shards have been recovered from a waste-tip site at Shelton Farm, but the contributing pot-house is not declared.² Cast-relief made by other means and potters exists for red stoneware, and this profile also appears in later Worcester porcelain.³

H. 4 ½ inches, D. 4 ⅛ inches, S. 6 ¾ inches

Illustrated in Atkins (1995), *An Exhibition of English Pottery*, Ill. 7; Berthoud and Maskell, *A Directory of British Teapots*, Plate 3.

170/95.03555GA347

¹ Chinese porcelain vessels with faceted sides molded in counter relief designs were made from the early 14th century. Although not specific to this pot, discussions of design treatises are in *Antiques*, January 1993, pp. 172-183, for Nieuhoff travels, and June 1993, pp. 886-893, for Stalker and Parker patterns.

² Barker and Halfpenny, *Unearthing Staffordshire*, pp. 29-30 & Ill. 10, for slip casting in fired-clay molds and illustrations of shards; private communication from David Barker to Garry Atkins (26 October 1994, ref: ARCH/MIS/DB/BL) confirms that Shelton area shards match this teapot, but for size. *Vide*, Design 2.

³ Horne, *A Collection of Early English Pottery*, Part IX, Ill. 234, for red stoneware. Tilley, *Teapots and Tea*, Plate XXXIII, Ills. 101 & 103, for Worcester.



211 'MARBLE' ALE POT

Agate Ware

c. 1740

Probably Staffordshire (Newcastle-under-Lyme)

Attributed to Lower Street potworks

under Samuel Bell

Blending and throwing produced the oblique, 'solid' swirl streaking of the agateware ale pot at hand. This effect extends the intrinsic beauty of this hard, variegated red earthenware that finds protection under limpid lead-glaze. Thinly lathe turned, the generous container consists of finely levigated dark brown, iron red, and essentially black clays. The wide throat is slightly everted while the wall swells below mid-height to generate the baluster profile; its boldly swept foot ring is square cut under the bottom. There is a single flat-drawn loop handle of reverse curve shape with groovings along the spine; the lower join is an artistic curl. The colorations and construction recollect the patent awarded to Samuel Bell in 1729 for "making of a red marble stoneware capable of receiving a gloss."¹ Shards of comparably done *faux bois* mugs and pots have been found at locations in addition to Lower Street; therefore, this attribution cannot be absolute.²

H. 4 ½ inches, D. 4 ⅜ inches, S. 5 ⅝ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 195, Fig. 12; *Ceramics in America—2003*, p. 91, Fig. 3; *Antique Collector*, December 1968 / January 1969, p. xiv.

48/73.00475PG3

¹ English Ceramic Circle, *Transactions*, Vol. 9, Part 1 (1973), p. 15, for text of patent. Horne (2008), *English Pottery and Related Works of Art compiled by Jonathan Horne*, p. 21, for related mug of squat proportions.

² *Faux bois* is imitation wood graining. Barker and Halfpenny, *Unearthing Staffordshire*, pp. 31-33, for wares not being exclusively Bell products.



212 'SWIRL' TEAPOT and LID

Agate Ware

c. 1740 - 1750

Probably Staffordshire

The cream and reddish-brown striations making this 'solid' agateware pot for tea or a saffron cordial show up in broad, swirl patterns.¹ This characteristic indicates its production using the throwing wheel followed by lathe finishing. The final lead-glaze has splashes with a murky bluish-green coloring. For contour, the flattened bulbous body settles on a distinct, plain foot ring; the handle and spout are formed by hand. The former is a tapered roll that is upswept with a scrolled terminal at the lower return to the body, whereas the latter exhibits a graduated arch profile and an incipient octagonal section. The mildly convex cover is fitted with a 'turnip' finial.

H. 3 inches, D. 3 ⅜ inches, S. 6 inches

Described in Sotheby's sale catalog, 12-13 June 1929, Lot 20. Similar to Earle, *The Earle Collection of Early Staffordshire Pottery*, p. 36, Ill. 44.

Ex coll: Mr. Thomas C. Hulme (label)
Mr. Arthur Edward Clarke (label)
Mrs. J. Marsland Brooke (label)

31/72.00400GL345

¹ Baker, *William Greatbatch – A Staffordshire Potter*, p. 98, for use of saffron pots. Smith, *The Compleat Housewife: or, Accomplish'd gentlewoman's companion*, p. 242, for one recipe c. 1739. *Vide*, p. 977, for synopsis of preparing the cordial that was thought helpful against fainting, smallpox, or ague [fever].



213 'AGATE' SPOON BOAT

Agate Ware

c. 1740

Probably Staffordshire

From early 18th century, the “spoon boat” allowed one way to rest wet silverware off a table; it often copied a metal precedent.¹ Alabaster or brass dies were used here to press a flat sheet composed of mingled chestnut, iron red, and chocolate brown clays that randomly mixed to create an ‘agate’ effect. Thus, this smooth object took final shape with a symmetrical plan showing a wavy wall favoring a quatrefoil.² Each tip of the long axis terminates as a round tongue; those ending the short span show broad arcs; these features are connected by reverse curves. The side flares minimally, and the outer base is flat. In balance, eight mold applied stamps trace the inside bottom; all the pipe clay is yellow from ferrous-tainted glaze; same slurry mantles the rim. One strutting bird, lone bouquet, four flower buds with leaves, and two heraldic shields are included—an armorial with double-head eagle and the other a mantled helmet. In 1742, the *Boston News-Letter* had notice of delftware “...Boats for Spoons for sale.”³ Later account books record salt-glazed “...flow^d spoon boats.”⁴ A related waster in ‘agate’ has been found in Staffordshire.⁵

L. 6 $\frac{3}{8}$ inches, W. 4 inches, H. 1 inch

Illustrated in Skinner sale catalog, 25-26 January 2003, Lot 217; Earle, *The Earle Collection of Early Staffordshire Pottery*, p. 27, Ill. 33A. Described in Butters & Sons (Hanley) sale catalog, 27-29 May 1919, Lot 59. Similar to Williams and Halfpenny, *A Passion for Pottery*, Ill. 165.

Exhibited at Hull City Museum, 1915 - 1919.

Ex coll: Major Cyril T. Earle; Mr. and Mrs. Stanley M. Katz

265/03.03055SK1

¹ Austin, *Chelsea Porcelain at Williamsburg*, 1755 auction, p. 31, for quote. Lange, *Delftware at Historic Deerfield, 1600-1800*, p. 67, for notes c. 1710.

² Luxmoore, *English Saltglazed Earthenware*, Plate 46, for metal mold of similarly composed tray. Mountford, *Staffordshire Salt-glazed Stoneware*, pp. 30 & Ill. 30, for alabaster and methods.

³ Lange, *op.cit.*, p. 67, for 18 November 1742 quote. *Vide*, p. 381, for version.

⁴ Grigsby, *English Pottery 1650-1800*, p. 88, for 1772 quote.

⁵ Wills, *English Pottery and Porcelain*, p. 98, Plate 15, for tray with a slip rim, but no applied relief. Williams and Halfpenny, *A Passion for Pottery*, Ill. 165.



214 'LION' MILK JUG and COVER

Agate Ware

c. 1745 - 1750

Probably Staffordshire

Manner of Thomas Whieldon

English skills with detailing closely veined 'solid agate' ware are demonstrable through this half-pint, warm milk jug.¹ As one example of bat mold, lathe, and lead-glaze manufacture, this artfully balanced container projects hairline striations of clays stained with metallic oxides. The jumble of small clay plates, which were first blended into the larger sheet required for pressing in a half-mold, are discernable.² Dominant slate blue twists are reinforced by random trails of off-white, russet, and chocolate brown hues—the latter tone partly streaked into irregular, yellowish patches. The pear-shape body was formed by joining vertical halves and then outfitting it with a tripod having lion mask and hairy paw features. A sparrow beak spout as well as the loop handle with demilune section and spear-cut terminal complete the jug additions; a incised band traces just below the rim. The molded reclining lion couchant, which is often miscalled the Chinese Dog of Fo, surmounts the slightly convex cover.³ Each appointment of this piece has been crisply executed.

H. 5 ½ inches, D. 3 ¼ inches, S. 4 ⅝ inches

Identical to Grigaut, *English Pottery and Porcelain 1300-1850*, No. 90.

Ex coll: Mr. Alistair Sampson

7/69.00650GL47

¹ The presence of a cover indicates the need to reserve heat in the contents.

² Chipstone, *Ceramics in America—2003*, pp. 98-106, for demonstrations of the procedures.

³ Emmerson, *British Teapots & Tea Drinking*, p. 51, Ill. 8, for notice of varied 'lion' knobs. Williams (1976), *Outline of Chinese Symbolism and Art Motives*, pp. 253-254, for Dog of Fo as the Buddhist introduction of a lion with forelegs straight and upright (sejant), being a defender of law and the guardian for palaces, tombs, temples, etc. This present modification uses a lion lying down with head raised (couchant).



215 'LOZENGE' TEAPOT and LID

Agate Ware

c. 1745 - 1750

Probably Staffordshire

Creation of rather regular clay patterns in 'solid' agate sheets before their being 'laid' against a mold extended options for visual interest. For this teapot, manipulated vertical strips of thinned and then cross-cut layers of a deep cream-color clay project narrow rust brown veins, which had been contrived as rather squared ribbon trails; today, this is called an 'elephant tooth' marking.¹ Pliable slabs or 'bats' were next aligned and pressed to closely abut against half-molds to generate upright geometric lines; these shells were later joined.² For shape, this lozenge plan provides smooth vertical sides capped by a mid-angle sloped shoulder that meets a platform beneath an up-standing collar; the lower body also slants inward. A hollow step-base reflects the governing diamond plan; and an over-hung, tiered cover received a molded Chinese lion couchant as finial.³ Where two sides meet, a low-set octagonal double-curved spout rises from a raised six-face, multi-level collar at the join. Opposite, a hand rolled, high-rising loop handle narrows to a round-curl kick. All attachments have controlled clay stripes, and limpid lead-glaze encases the pot. Because of manufacturing time, agate ware could first have been among comparatively expensive teaware, but its desirability especially waned when competing with cream-colored fashions.⁴

W. 3 ¾ inches, H. 5 ¾ inches, S. 6 ¾ inches

Illustrated in Chipstone, *Ceramics in America—2003*, p. 108, Figs. 63-64; Sotheby's sale catalog, 13 September 1999, Lot 37. Identical to Sandon, *Coffee Pots and Teapots*, Plate 37 (left).

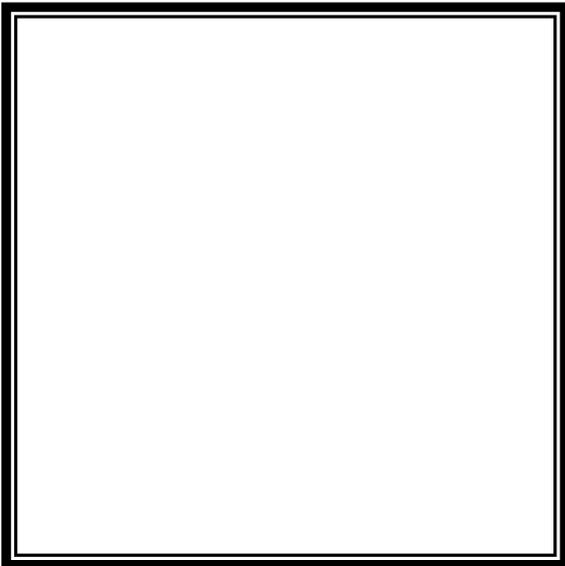
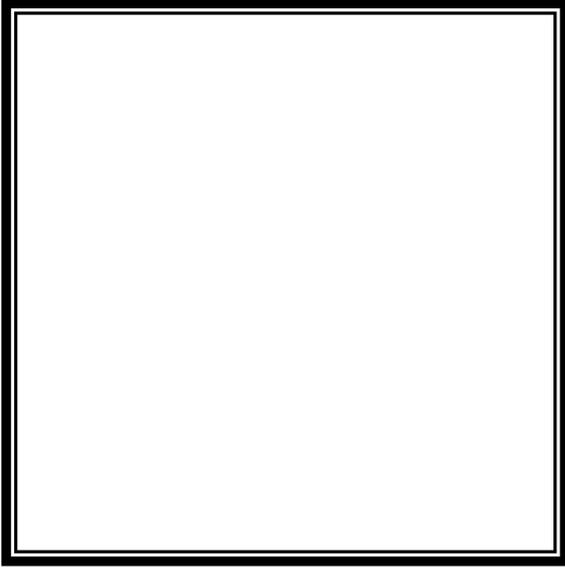
234/01.08660JH7

¹ Sandon, *Coffee Pots and Teapots*, p. 34, for designation of this pattern. Grigsby, *English Pottery 1650-1800*, p. 267, for similarly made cup. English Ceramic Circle, *Transactions*, Vol. 12, Part 1 (1984), Plate 25(b), for a model shoe. Horne, *A Collection of Early English Pottery*, Part VIII, Ill. 208, for rare use of agate technique with salt-glazed stoneware useful ware.

² Chipstone, *Ceramics in America—2003*, pp. 87-110, for demonstrations with further pattern creations as well as 'laid' and other body construction methods.

³ Emmerson, *British Teapots & Tea Drinking*, p. 51, Ill. 8, for 'lion' knobs.

⁴ Chipstone, *op. cit.*, pp. 107-108, for unsteady consumer appeal limiting production. Grigsby, *op. cit.*, p. 36, for time and cost to make agate ware.



216 SAUCEBOAT

(agate, tripod base / fox handle)

Staffordshire, c. 1750 - 1760

Scholes sale, Sotheby's 14.11.1961 (139)

(a) Goldweitz sale, Sotheby's 20.1.2006 (81)

Courtesy, Sotheby's

Williams and Halfpenny, *A Passion for Pottery*, Ill. 166.



(a)



217 'SPIRAL' DRINKING MUG

Agate Ware

c. 1750 - 1760

Probably Staffordshire

Convivial drinking created demand for the distinctive mugs like this 'solid' agate vessel with a half-pint volume. Wheel and lathe turned, the body is a straight-side cylinder having a flaring skirt around the lower quarter where it also presents moldings and raised bands. The underneath is depressed and the upper edge is smooth. In large figurings, mahogany and chocolate brown clays adventitiously spiral throughout basic cream-color fabric and thereby create a reminiscence of natural stone. Slight ochreous 'bleeding' manifests beside the darkest veins. Numerous overcasts of slate blue stains from random cobalt-splotch accents spread into a lead-glaze surface. An extruded strap handle with rectangular section was formed from the same 'marbled' material, and the S-curve loop ends with a pinched kick at the lower return. The entire interior is covered with cream engobe as an amenity.¹

H. 3 $\frac{7}{8}$ inches, D. 2 $\frac{7}{8}$ inches, S. 4 $\frac{1}{8}$ inches

Similar to Rackham, *Early Staffordshire Pottery*, Ill. 56.

151/93.04600WS3

¹ Draper, *Mugs in Northampton Museum*, Ill. 6, for a nearly identical mug without engobe. *Vide*, p. 569, for similar application of engobe to a dark salt-glazed stoneware teapot.



218 'INDIAN' TEAPOT and LID

Red Stoneware

c. 1750 - 1760

Probably Staffordshire (Fenton Vivian)

Attributed to Thomas Whieldon

Imported cargoes out of Yixing in China prompted the texture and brownish-red color all over this stoneware teapot.¹ Press molding produced intricate vertical relief panels for six of the eight balanced sides creating a rectangular “dry red china ware” service piece having canted corners.² Two principal broad faces entertain a crouching naked boy near center as he spies from behind entangled vines. This is an ‘Indian Boy’ pattern where the name connotes that objects made at any place within the East were routinely designated as ‘from India’ when transported through maritime trading companies.³ The four narrower, slanting surfaces were finely impressed by placing an elegantly draped woman in two postures beside tall plants; header and footer friezes of inward directed acanthus fronds repeat for every case.⁴ Opposite-axis blanked areas secure an extended and tapered S-curve spout bearing molded stiff leaves as well as an arched loop handle, which is incised at the high end to define mouth and eyes for a sea monster above its scaly backside and a leafy thumb rest.⁵ The lower terminal adds a whimsical trifid tail over the flat wall. Both the full top shoulder and cover are in low relief, including a surrounding margin that reflects the side borders; there is a turned and vented post for the knob. Similar shards for partial teapot tops and bodies have been reclaimed from Fenton Vivian and other nearby locations.⁶

L. 3 5/8 inches, W. 3 1/8 inches, H. 3 3/4 inches, S. 6 3/4 inches

Identical to Edwards and Hampson,
English Dry-Bodied Stoneware, Fig. 7.

334/08.03200MW34

¹ Lo, *The Stonewares of Yixing: From the Ming Period to the Present Day*, p. 131, Plate XXXVI, for example of the type of ware adapted.

² Hildyard, *English Pottery 1620-1840*, p. 71, for reference in 1751.

³ Emmerson, *British Teapots & Tea Drinking*, p. 2, for East India Companies trading ‘Indian’ goods from the Far East and other regions distant from Europe.

⁴ Acanthus leaf is like that of a Mediterranean plant of order *Acanthaceae*.

⁵ The spout should have had an extended and tapered underlip after restoration.

⁶ English Ceramic Circle, *Transactions*, Vol. 16, Part 2 (1997), p. 491, for note.



219 'VINE' MILK JUG and COVER

Red Earthenware

c. 1750 - 1760

Probably Staffordshire

Manner of Thomas Whieldon

Shining black teaware like this warm milk jug of hard body, dark red earthenware were profitable English social pieces in the mid-18th century.¹ This size is nearly half-pint. The form is a well balanced pear-shape body on three legs with accentuated knees above slipper feet. A 'crabstock' format completes the molded loop handle while the opposing swan neck spout was pressed to describe vine trails. Before adding black-appearance lead-glaze, probably tinted with manganese and a spot of zaffre, sprigged flower heads and leaves were connected to one undulating roll of clay to simulate the stalk. On both faces, this rustic scrollery rises at the upper handle point and stretches with an ease across the entire surface. The cover has a broad, flat rim along with pronounced flat-dome center that is vented; a gnarled twig 'wicket' acts as finial. Most likely the relief devices could have borne an aureate color superficially attached by using sizing pigment. In such event, this jug would have been a desirable object of "japann'd ware," because of the linkage to black and gold lacquer goods.²

H. 6 inches, D. 3 ¼ inches, S. 5 ¼ inches

Identical to McCarthy and White,
Eighteenth-Century English Pottery,
Fig. 5, No. 19.

Ex coll: Mr. John Eliot Hodgkin

134/88.00366SA235

¹ The presence of a cover indicates the need to reserve heat in the contents. Solon (1885), *The Art of the Old English Potter*, p. 209, for English affinity for black wares.

² *Antiques*, October 1968, p. 573, for quote and definition. Williams and Halfpenny, *A Passion for Pottery*, pp. 210-213, for gilded examples.



220 'AVIARY' CREAM STOUP

Red Stoneware

c. 1750 - 1765

Probably Staffordshire

Manner of Thomas Astbury

Here, with an unusual sharpness in emerging pottery, a sienna red stoneware stoup or pail to serve clotted creams shows geometry for an inverted, truncated cone. As “red wrought ware,” it was hard-fired as done in the Far East and did not require glazing.¹ Even though a relatively late specimen, this “Cream Bucket” reflects an old technique inaugurated at Fulham near the end of the 17th century.² For this case, the wall was incised close by top and bottom with lathe scored bands between single-wheel, zigzag rouletting. The base is flat and the outwardly rolled rim establishes a ‘rope,’ which is crimped vertically around the perimeter. Four delicate mold applied ornaments continue the body color and add regular-space relief by setting on two wiry arabesque-scroll emblems parted with devices based on the perceived Chinese leisure life—persons instructing tame birds as in an aviary. One garden vignette includes a seated lady who holds a hoop; the second reveals a standing woman with a bird cage. Contemporary flowerpots with drip pans are more frequent in this style.³ Accompanying small ladles were available such as the referenced red-stone dipper (p. 621, *fn* 5); a salt-glazed stoneware example is shown at page 621.

H. 2 $\frac{3}{8}$ inches, D. 3 $\frac{1}{2}$ inches

Similar to English Ceramic Circle,
Transactions, Vol. 5, Part 3 (1960),
Plate 153b.

25/71.00185GL1

¹ Buten, *18th-century Wedgwood*, p. 181, for quote.

² Davis, *English Silver at Williamsburg*, p. 100, for quote and prevalence of the form from 1760 to 1780, although introduced around 1730. Taggart, *The Burnap Collection of English Pottery*, pp. 59 & 65, Ill. 168, for a 17th-century Fulham covered tankard with delicate mold applied decorations. Green, *John Dwight's Fulham Pottery*, pp. 266-268, for sprig molds from Dwight potworks.

³ Sotheby's sale catalog, 21-22 October 1994, Lot 557, for an example.



221 'PISTOL' KNIFE and FORK

Agate Ware

c. 1750 - 1760

Probably Staffordshire

Manner of Thomas Whieldon

Indirect coordination by several artisans completed balanced pairs of "Handled Knives & Forks" featuring 'solid' agate-ware hafts.¹ Sized for dessert, both of the 'pistol-grips' are shaped alike, but that for the knife is larger. Each was press molded by halves and adopted finely twisted, variably thick layers of off-white, chocolate brown, and slate blue clays to simulate the veinings for a natural stone. Components were then hand polished and sealed together beneath a lead-glaze tinged by cobalt from the blue-stained strata. In typical mid-18th-century fashion, the steel cutlery was made secure in the handles by using spiked tangs; the unions are hidden beneath molded silver collars. The scimitar-form knife blade takes a bulbous, upswept tip as well as the angular break to the dorsal edge. For the fork, two long needlelike tines transition into a round shank that bulges near the hilt. Thomas Whieldon during his earliest career provided such pottery elements for some cutlery assemblers in London and Sheffield.² This successful design for "dessert handles" was also available in the mediums of buff earthenware, salt-glazed stoneware, metal, or porcelain.³

Knife length, overall 8 ½ inches,
haft 3 ½ inches; Fork length,
overall 6 ⅞ inches, haft 3 ⅛ inches

Identical to Williams and Halfpenny,
A Passion for Pottery, Ill. 167.

Ex coll: Dr. Alvin M. Kanter

128-129/88.01000JH1

¹ Noël Hume, *A Guide to Artifacts of Colonial America*, p. 179, for quote, industry, and evolving characteristics of shapes by date.

² Burton, *English Earthenware and Stoneware*, p. 113, for Whieldon activity.

³ Hildyard, *English Pottery 1620-1840*, p. 89, for quote with porcelain and agate examples along with notice of other fabrics. Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 154, for a pair in salt-glazed stoneware.



222 'ACANTHUS' TEAPOT and LID

Red Stoneware

c. 1755 - 1765

Probably Staffordshire

Wheeled and then lathe turned, this teapot of brownish-red stoneware reflects neoclassical taste through a drum-shape, right cylinder body.¹ Its shoulder slopes gradually to a raised guard lip securing a recessed flat cover; the base is let in for a slim square-cut ring. A roll loop handle extends from the upper edge of the pot and tapers smaller to a blunt join below mid-height. This lift balances the straight, 'funnel' spout that ends with a groove around the tip. On the vertical wall, two horizontal C-scrolls of acanthus flare upward; they are sprigged and complement combinations of composite flower faces and three serrated and pointed leaves that are rippled.² Similar elements for an applied relief surround the bobbin-style knob, which has a hole to release steam. Some contemporary objects are impressed with a mock Chinese seal character underneath in order to advance suggestions of oriental red ware, which was promoted as best for tea brewing.³

H. 3 ¼ inches, D. 3 ⅛ inches, S. 6 ¼ inches

Illustrated in Law Fine Art sale
catalog, 24 April 2001, Lot 190.

Similar to Sotheby's sale catalog,
15 April 1996, Lot 10.

Exhibited at Law Fine Art, London, 2001 (label).

Ex coll: Mr. Joseph Jackson

241/02.01750JH34

¹ Emmerson, *British Teapots & Tea Drinking*, p. 154, for confluence of manufacturing silver straight-side wares and the globular pots being unfashionable for neoclassical tastes.

² Acanthus leaf is an ornament like those of a Mediterranean plant of order *Acanthaceae*.

³ Edwards and Hampson, *English Dry-Bodied Stoneware*, p. 49, for contemporary assessment.



223 'BIRD' TEAPOT and LID

Red Earthenware

c. 1755 - 1760

Probably Staffordshire (Hanley)

Attributed to The Church Works
under Humphrey Palmer

Mixed ochreous fabric, now showing pumpkin color under a clear lead-glaze, was adopted to provide the base for tone contrasts over this red earthenware teapot. Both the corpus and cover are dark foils for the attachments and decorations that demonstrate a contrast in cream. The modified globular shape was thrown and turned with nearly flat base and cylindrical turret; a double-dome lid with steam hole flares a short distance. Added rewards are taken from the tripod of vague lion mask-and-paw feet, exceptionally gnarled reverse curve spout, and loop handhold as well as the finial molded to be a bird with outstretched wings.¹ Each flank has mold applied ornaments that form a meandering hop-and-vine tangle that springs from just below the upper root of the handle.² These flower cones and part of their leaf sprays are repeated on the top. The style and raised relief shown here are quite typical of those excavated from a factory waste tip near Town Road, Hanley.³ Sales ledgers recorded during the third quarter of the 18th century reference "Ash Teapots," which might be a description for this sort of piece.⁴

H. 4 $\frac{3}{4}$ inches, D. 3 $\frac{1}{2}$ inches, S. 6 $\frac{3}{8}$ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 200, Fig. 20. Identical to *Antiques*, May 1981, p. 1013. Similar to Horne (2004), *English Pottery and Related Works of Art*, Ill. 04/23.

83/76.00485JS48

¹ *Vide*, p. 958(4), for overhead view of wings. This molded bird finial is attached through the lid as if its supporting shaft were a rivet.

² Dried, ripe female flower cones of the climbing hop vine *Humulus lupulus* are used in medicine and to flavor beer.

³ Barker and Halfpenny, *Unearthing Staffordshire*, pp. 17-18 & Ill. 15, for the tip being on the site of the Church Works under Palmer and later Neale & Co.

⁴ Grigsby, *English Pottery 1650-1800*, pp. 34-35, for discussion. Vagarious ideas about 'ash,' 'drab,' or pumpkin color are not resolved. Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 76, for further uncertainties of such citations. *Vide*, p. 569, for nominal 'drab' stone example.



224 'MOSS ROSE' ALE JUG

Red Earthenware

c. 1770

Probably Shropshire (Jackfield)

Attributed to Maurice Thursfield potworks

Bright surface conditions and these sensitive profile proportions categorize this red earthenware ale jug as one of the "black decanters" potted at Jackfield; the full volume makes three-fourths a quart.¹ The elongated pear-shape vessel is thrown to leave a flared neck, and a constricted ankle connects to a heavy, spreading foot with chamfered underside. A generous, V-point pouring beak opposes a graceful loop handle with its flattened section and a pinched terminal. In substance, the hard, purplish-red clay and a lustrous black-iron lead-glaze have manganese additives; the gloss shows a brownish tone. Cold painted flowers and an exotic bird, all in size pigments, vitalize the plain mirror black exterior and oil gilding encloses these attractions. For one flank, a casual bunch of roseate moss rosebuds caps bristled field green stems with leaves; the whole is shaded with yellow.² Small, daisy-petal blooms of pale blue and yellow balance this composition. The counter face uses a similar disposition of the same dooryard posies, and a long-tail song-bird displays with yellow, green, tan, and gray to the left of one blown rose. A guard line and continuous gold links follow under the outside rim and seams at the lip as well as like a two-part basal cuff.

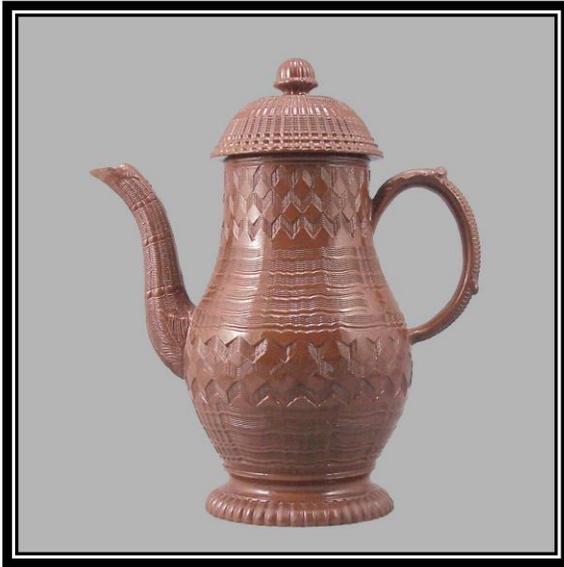
H. 7 inches, D. 4 $\frac{3}{8}$ inches, S. 5 $\frac{3}{4}$ inches

Similar to Rackham, *The Glaisher Collection of Pottery and Porcelain*, Vol. II, Plate 49, Ill. 1109.

127/87.01400AT2

¹ Jewitt, *The Ceramic Art of Great Britain*, p. 180, for quote.

² Moss rose is a natural mutation of *Rosa centifolia* and has small hairs to roughen both the stem and bottom of the flowers.



225 'BASKET WEAVE' COFFEE POT and LID

Red Stoneware

c. 1770

Probably Staffordshire

Beyond 1763, 'engine' turnings would be applied to pottery surfaces as around this thrown, red stoneware coffee pot.¹ In the case here, an extended pyriform vessel rises on a waisted foot having vertically reeded lobes in broad segments; the base is cut in. A molded reverse curve spout shows axial ribbing, osier banding, and acanthus leaves at the pour and union. An opposing loop handle has basket weave imbrications tracing the spine while the thumb stop and a mid-distance kick reveal rigid foliage. Horizontal, successive broad bands alternate as wavy reeds with upright stroking and a bolder diamond-over-chevron pattern. The cover is domed with an overhanging rim, and finial ribbing canopies an inverted acorn form having a steam hole. The surfaces disclose assorted basketwork with a periodic upright stay. Fine-line details are preserved under an allover clear lead-glaze that seals the shiny, rust red color. In April 1771 the *Pennsylvania Gazette* printed a notice for the sale of "Red Engine Lathe China" that could have been this type of object.² Because of the 18th-century shifts in taste, an article of the style tended to receive less consideration than a competitive ware.³

H. 8 inches, D. 4 inches, S. 6 ¾ inches

Identical to *Antiques*, October 1976, p. 637. Similar to English Ceramic Circle, *Transactions*, Vol. 10, Part 4 (1980), Plate 108b.

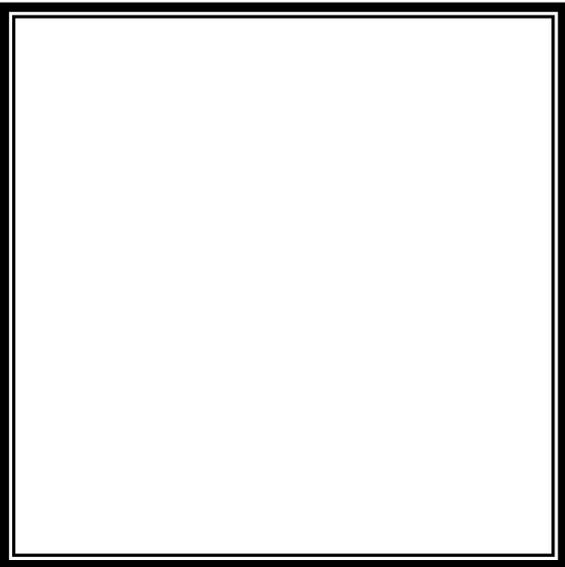
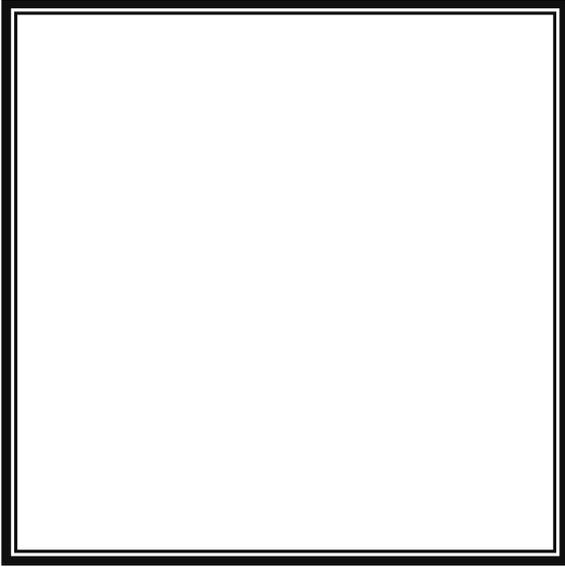
Ex coll: (partial label)

173/95.02500JH4

¹ Barker, *William Greatbatch – A Staffordshire Potter*, p. 120, for lathe introduction and cut-pattern names, p. 272, for vitrification possible during glost firing. Chipstone, *Ceramics in America—2004*, pp. 78-99, for demonstrations of 'engine' construction as well as pottery turning techniques and patterns.

² Gray, *Welsh Ceramics in Context, Part II*, p. 85, for quote. *Vide*, p. 733, *fn* 3, for 'china.'

³ Edwards and Hampson, *English Dry-Bodied Stoneware*, p. 55, for thought.



226 VASE and COVER

(porphyry or slip / white terra cotta)

Staffordshire, c. 1773 - 1775

Adams, *The Dwight and Lucille Beeson*

*Wedgwood Collection at the Birmingham
Museum of Art*, III. 104.

Dawson, *Masterpieces of Wedgwood
in the British Museum*, III. 17.

(a) Leo Kaplan Antiques Ltd., 2007.

Courtesy, Leo Kaplan Antiques Ltd.



(a)



227 'SATIN' CREAM EWER

Basalt Stoneware

c. 1775

Probably Staffordshire (Etruria)

*Attributed to Etruria potworks
under Josiah Wedgwood and
Thomas Bentley partnership*

Fascinations with newly revealed antiquities generated neo-classical refinements; here, the black “Antick” cream ewer of basalt stoneware is one illustration.¹ Careful mixes of clays with supplements, and firing temperatures, determined colors and sheen. This inverted, helmet-shape bowl having a round plan rises over a short stem above a simple disc foot with a milled ledge; the base is hollow. A broad, arching pour-lip rhymes with the lower and integral strap-lift that juts into a quasi-wishbone silhouette ending with a ‘spade’ return. The outer edges are grooved and in relief there is a stylized elongated leaf at the end of its spine. To a level line under the dip point of the flared rim, an ‘engine’ turning carves a deeply cut corset of vertical ‘satin stripes’ made in two widths, all divided by a horizontally incised band studded with dots below a modestly cinched waist.² The polished exterior takes on a smooth, lustrous quality in contrast to the dull recesses; the interior glistens under lead-glaze. An impressed mixed-case cachet – **Wedgwood / & Bentley** – marks the underside. Josiah Wedgwood officially coined “black Basalte” by 1773 after improving, since 1768, the “Egyptian black” stonewares offered by uncounted Staffordshire potters.³ His auspicious partnership with Bentley in regard to ornamental pieces and certain teaware lasted from 1769 to 1780.⁴

H. 4 5/8 inches, D. 2 3/4 inches, S. 4 5/8 inches, Mark 28

Illustrated in Skinner sale catalog, 31 May 1997, Lot 84;
Ars Ceramica, No. 10 (1993), p. 10, Fig. 9.

Ex coll: Dr. Alvin M. Kanter (label)

184/97.01265SK3

¹ Kopper, *Colonial Williamsburg*, p. 256, for quote.

² *Vide*, p. 517, for reference to machinery and techniques.

³ Edwards, *Black Basalt*, pp. 26-27 & 61-63, for quotes, descriptions, and surface polishing with soap, sand, and water.

⁴ Buten, *18th-century Wedgwood*, p. 90, for Bentley contract claims to teaware.



228 'GASSENDI' PORTRAIT MEDALLION

Jasper Stoneware

c. 1779

Probably Staffordshire (Etruria)

Attributed to Etruria potworks under Josiah

Wedgwood and Thomas Bentley partnership

By the close of the 18th century, educated and upscale clients became attracted to delicate ornamental objects such as this jasper stoneware portrait medallion. Invention and perfection of jasper clays recognize the premier ceramics triumph of Josiah Wedgwood beginning from 1774, partly as his response to such a public interest.¹ Here, the solid pale blue oval blank having upright sides serves as the background for a white molded and sculptured bas-relief of an “Illustrious Modern” facing right.² The personality is Pierre Gassendi (1592 to 1655), a native of Provençal, who was the leading astronomer, mathematician, and philosopher; the apparent artistic source was a 1648 medal made by Warin as found in *Trésor de Numismatique: Médailles Françaises*, Part II, Plate XXX.5. Fine details attend all head features such as eyes, hair locks, moustache and beard, as well as a tailored robe and soft fabric cap. The backside has two large firing holes and strong upper-case impressions: **WEDGWOOD / & BENTLEY**. This person is listed in the first partnership catalog of 1773; and it remained in production until 1787, long after Thomas Bentley had passed in 1780.³ The period cavetto surround of wood faced with varnished copper has beads, gadroons, and a turned-post hanging ring.⁴

Medallion: W. 3 ⅛ inches, H. 3 ⅞ inches, T. ⅝ inch;

Frame: W. 4 inches, H. 4 ¾ inches, T. ½ inch, Mark 31

Illustrated in Skinner sale catalog, 12 December 1998, Lot 310. Similar to Dawson, *Masterpieces of Wedgwood in the British Museum*, Fig. 51. Colonial Williamsburg Foundation, 2016.

Ex coll: Mr. Joseph Shulman

197/98.01265SK3

¹ Edwards and Hampson, *English Dry-Bodied Stoneware*, p. 57.

² Reilly, *Wedgwood – The New Illustrated Dictionary*, p. 229, for quote.

³ Dawson, *Masterpieces of Wedgwood in the British Museum*, pp. 66-67. Jean Warin (1607 - 1672) was a French sculptor, medalist, and painter.

⁴ Observed during professional conservation in 2002.



229 'BAMBOO' CUP and TREMBLEUSE

Cane Stoneware

c. 1785 - 1790

Probably Staffordshire (Etruria)

*Attributed to Etruria potworks
under Josiah Wedgwood*

Grayish-caramel stoneware from a local, iron-enriched buff marl identifies this circular, handleless cup and its matching trembleuse.¹ Press molded with hand finishing, the beaker-cup tapers downward with a rounded and incurved body beneath the flared lip. An exterior 'palisade' simulates shafts of bamboo, which end below the rim and create contiguous oval rings that seemingly encase pulp. Alternately from the bottom and top, overlaid grooves truncate and appear as if laced by double rows of fibers woven about the canes. When head down, every sunken stripe stops at a fanned and draped leaf blade; the upright versions only display some smaller drops. Another weaving is just above the base, and the bottom is recessed. The bowl-dish has a deeply recessed socket as well as a steep, curved wall; cup moldings reprise to radiate in the saucer. This smooth outside joins to a vertical-wall foot ring. A matte 'encaustic' enamel highlights all these relief. Royal blue picks out cup and saucer lips in addition to cane cores that accept opaque white limits. A paler shade, plus accents, traces the bindings, foliage, and stalks. Both objects have a mixed-case-type impression – **Wedgwood** – on the backside. Josiah Wedgwood termed this new fine-grain fabric "cane-coloured," but it was later brand-named "bamboo." The color suited neoclassical architecture and oriental themes.²

Cup: H. 2 ½ inches, D. 3 ¼ inches; Trembleuse:
H. 1 ⅝ inches, D. 5 ½ inches, Mark 55

Illustrated in Northeast Auctions sale catalog,
3-4 November 2001, Lot 447 (part).

317-318/05.02500LK24

¹ Trembleuse is a saucer with an extra deep socket for a cup foot so that there is less likelihood of spilling its contents by shaking.

² Buten, *18th-Century Wedgwood*, pp. 173-174, for discussion and publication in the *Ornamental Catalogue* of 1787, having omitted 1779 listing. Edwards and Hampson, *English Dry-Bodied Stoneware*, pp. 63-67, for experimenting 1771, marketing 1776, flourishing 1786, and declining fashion about 1790. For product names: "fawn" is slip decorated cream ware and "cane" is stone ware.



230 'ARCHERY' TABLE JUG

White Stoneware

c. 1792 - 1795

Probably Staffordshire (Stoke)

Attributed to the Lane End potworks
of William and John Turner II

In mild sheen, the mealy-white fabric for this ovoid, quart-size blanched peacock marl stoneware jug was turned on a wheel; its bottom has a foot band.¹ Eccentric lathe scoring gave the lower third an upright 'cane' skirting with a top roll and double-rib cinch binding above mid-height. The wide cylindrical neck boasts close horizontal rilling and a bulged pouring lip. From beneath the rim, a squarish-section handle makes a blunt connection to bend as a bracket that hooks into a 'riveted' cross-strap. Then it projects straight out before sharply falling to the widest breadth of the container; coves and grooves soften the edges. It resolves as a five-part acanthus fan for the lower terminal along with a curled back inward slice of the loop. An applied sequence makes a band of pendant grasses and vines on the shoulder and above the wall relief of mixed genteel archers in a landscape with trees and a folly, maybe inspired by *Archery at Hatfield* as printed in 1792.² The all Roman-capital impression – **TURNER** – is underneath. Caramel brown glaze covers the neck and the top level of the lift; the interior is natural. A silverplate collar bears the mark – **IT** – possibly from Thomas Law & Co. of Sheffield.³ Urbanites could buy "...Jugs, with silver rims and covers..." from the Turner retail shop in London.⁴

H. 7 $\frac{3}{4}$ inches, D. 5 $\frac{3}{4}$ inches, S. 6 $\frac{7}{8}$ inches, Marks 56 & 59

Identical to Hildyard, *English Pottery 1620-1840*, p. 140, Ill. 73.

332/07.00950FA2

¹ Hillier, *Master Potters of the Industrial Revolution*, p. 17, for John Turner I discovering peacock marl at Green Dock c. 1780 [1790]. *Vide*, p. 30, *fn* 24. Emmerson, *British Teapots & Tea Drinking*, p. 156, for natural feldspar in this marl. Godden, *British Pottery*, p. 191, for note of generic 'Turner body.'

² Hillier, *op. cit.*, p. 18, for toxophily fashion set at garden parties from 1789 by the first Marchioness of Salisbury. Print by Corbold (artist) and London engraver Thomas Cook (?1744 - 1818); published by J. Wheble from Warwick Lane, London, in 1792. *Vide*, p. 345, for explanation of a folly.

³ Godden, *op. cit.*, pp. 194 & 197, for reference to plating firm and examples. Silverplate is silver fused to a sheet of copper by heat and mechanical force.

⁴ Hillier, *op. cit.*, pp. 58-60, for quote and Fleet Street premises c. 1783 to 1792.



231 'CAMEO' TEAPOT and LID

Feldspathic Stoneware

c. 1800

Probably Staffordshire (Stoke)

*Attributed to the Lane End potworks
of William and John Turner II*

Neoclassical inspirations spread through this press molded, creamish-white teapot of smear-glazed feldspathic stone; the capacious size reflects relaxed taxes and available tea.¹ The four-side bombé format has square-cut bracket corner feet. Slightly convex shoulders soon resolve into a circular recess for the lid. The acutely angled, straight spout tapers through square cross sections. An opposing flat-edge, highly arched loop handle accepts a thumb rest and blunt returns. Each side promotes a rimmed, raised roundel where these theme panels are covered with chocolate brown slip around snowy sprigs. Derived from the classical inspirations of Lady Templetown, a lady in robes touches a grieving maiden outdoors beside a sheep while holding the hand of a child. For the reverse, a strolling woman cradles her baby while three toddlers play.² One large, detailed prunus tree and distant pagoda within uncolored plaques blanket the lift and pouring faces. The cover – a reticulated double-wall dome that bows above a smooth flange – features leafy vine weavings with blossoms on overlaps. In crisp superiority, a recumbent lion with heavy mane faces left to develop a finial. An incused mark – **TURNER** – appears in Roman capitals on the bottom. These potters also made similar pots in related fabrics.³

L. 5 inches, W. 5 inches, H. 6 ⁵/₈ inches, S. 8 ⁵/₈ inches, Mark 51

Similar to Lockett and Halfpenny, *Stonewares and Stone Chinas of Northern England to 1851*, Ill. 220.

306/05.02800VN25

¹ Some feldspathic stoneware is finished with smear glaze. Edwards and Hampson, *English Dry-Bodied Stoneware*, p. 214, for 1807 separation of 'China-glaze, Stone, and Pearl' items. Emmerson, *British Teapots & Tea Drinking*, pp. 10-11, for tax structure changes to accommodate tea use by the ordinary population.

² Lady Templetown (1747 - 1823) was an English artist. Reilly, *Wedgwood Jasper*, pp. 156-157 & 210, for her *An Offering to Peace* and *Domestic Employment* drawn for Josiah Wedgwood c. 1790 and suggested on this teapot.

³ Christie's sale catalog, 26-27 January 2001, Lot 60, for marked ceware example. Emmerson, *op. cit.*, pp. 169-170, Ill. 243, for black basalt stoneware.



A Tier of Assorted English Pottery



Salt-glazed
Stoneware



Sparkling Galaxy of Salt-glazed Stoneware

Salt-glazed Stoneware

SALT-GLAZED STONEWARE VESSELS, which assuredly identify as English workmanship, are traceable to about 1660; manuscript inferences extend back to the mid-Elizabethan age with an actual oven firing later done by 1614. Reminiscent of Rhineland imports, these prolific pre-1740 efforts were thickly potted out of gray clays and embellished with rugged stamp-pad ornaments as well as scratched lines.

232 Common forms were bulbous bottles, some as ‘agates,’ and
236 cylindrical mugs showing speckled brown slip on top portions to forestall objections to rims stained from reuse. For many years there remained ingrained dependence on these articles for service in public houses; the John Dwight factory
234 at Fulham from 1672 helped supply such ale measures for decades. The more restrained drinkers raised his stubby, still thin, hoop-neck jugs, or “white gorges,” which were left off-white in color. An earlier undertaking near Woolwich and later effort at Southampton were influenced by German immigrants; both proved infeasible.¹ Farther afield into Yorkshire, Francis Place, who conducted tests near Dinsdale from about 1678 to 1690, devised limited pots and small cups with a few spiraling, broadly smeared on streaks.² By about 1690,
233 James Morley at Nottingham advertised his corresponding nut brown pieces having perforated screen-walls.³ Rising Staffordshire stone-potters, as extensions, entered the 18th century by pursuing those smooth and light finishes brought
235 about through dipping objects of dark local clay into white engobe that had taken flints; this ever-waning practice continued over most succeeding ‘white salt-glaze’ years.⁴

By stylistic and economic contrasts, however, competitive productions for refined domestic needs sought the route of “white stoneware.”⁵ In meaning, the term ‘white’
240 distinguishes the revised body fabric from its archaic predecessors while not excluding all color decorating. About 1720, the master potters in north Staffordshire understood

that mingling calcined flint with the pipe clays from Dorset and Devon stiffened a composition that indeed approached the preferred shade of porcelain.⁶ In addition, the plastic and adhesive properties were agreeable for articulating a shape with delicate bearings. By good fortune, the wet-grinding pan mills invented around 1726 mitigated hazardous dust from the essential flint grinding.⁷ These integrated adjustments escalated nationwide revenues from 1750, as industries developed to maneuver on innovative courses against new foreign ceramics and overly familiar tin-glazed goods—
258 superficial colorist versions of estimable porcelain without their delicate traits. Improved stonewares of nearly endless functional varieties quickly passed to many receptive markets across England and overseas. These ‘stone’ potbanks of the 1760s also diffused by a lesser degree into Liverpool and the shires of York, Derby, and Devon.⁸

For a ‘salt-glaze’ procedure, wares readied for glazing were directly stacked in high temperature ovens without prior surface additives. Common rock salt was shoveled last into the searing atmosphere (1200 to 1400°C) where a chemical migration caused the outer portions of the pottery to become vitrified.⁹ In this manner, a crisp pattern definition, which was a hallmark for the expensive unglazed red ware, could be duplicated while achieving its superior advantages over delftware with regard to weight and durability. Even though slightly pitted, this armoring was stable and even impervious to boiling liquids. The later, more glossed surface could occur when powdered red lead was input with the salt.¹⁰
260

Successes through genteel salt-glazed stoneware were underscored by several earnest proposals to uplift the levels of competence for fabricating the basic articles before executing diverse augmentations. At first, the saleable items were left in bare white states as retrieved from the ovens, but the historical record suggests that ways to supply extra details and relief for the plainly thrown pieces became critical for
237 attracting later enthusiasts. Rouletting after a lathe turning filled in as one immediate response in that quest. By mid-century, another track with a renewed vigor defined ‘drab’
246 wares. In that instance, putty-tone clays were wheel shaved to their desired profiles; then white wafers were often lifted

from metal stamps before affixing patches of obvious fine-line tracteries. Each of these additive elements was an outgrowth of the early skills demonstrated for red stone ware. The consensus for a darkened base did not materialize, but prowess with advanced techniques became the momentous contribution when applied to a ‘white’ ware.¹¹ Contemporaneously, a related handling of materials brought forth solid chocolate brown bodies being decorated with light slip to gain counter effects similar to those of glazed red wares.¹² Then occasionally circa 1740, clay grits or shreds were matted into bands or allover; covered bear-shape jars are entertaining tokens from that period.¹³ In other occurrences the paste for applied relief was stained with blue or, in simpler treatment, azure splashes were randomly spotted over outside walls; neither result enticed the many devotees for arcane “China wares.”¹⁴ Potters finally opted for a regenerated activity – sprigging – where a clearly cut, pre-molded attachment was ‘luted’ or held by slip.¹⁵

Within the reign of King George II around 1735, the momentum to use embossed supplements brought forth technical progress in press molding while negative working molds induced some makers to repeat the ornate porcelain or silver contours and handily multiply them with fidelity in many-part plaster, pottery, or metal molds.¹⁶ Distinctive features included curvilinear profiles, sharp imbrications, and arborescent ‘crabstock’ spouts, finials, and handles. As collateral actions, clays squeezed in paired intaglio negative and positive molds of brass or alabaster produced double-side objects such as pickle trays or hollowware parts to be connected by slip.¹⁷ Plates with an impressed ledge had faces detailed against spinning wheel-molds while the backsides were cut and sized by templates. When preparing for these routines, mold makers would occasionally discard their ordinary scrolls, allegorical confusions, and wicker-style repetitions to favor an evocative slogan or commemoration such as those championing the King of Prussia. Aaron and Ralph Wood I from Burslem became the elite designers or block-cutters.¹⁸ Piercing, rim trimming, and graceful cutworking added airiness to many dessert dishes and baskets of about 1760. Also during the mid-1700s, slip casting started to

244, 248 follow the unwieldy French mode to capture subtle details for teapot parodies such as mansions, camels, and squirrels. In operation, a watery clay placed in absorbent ‘pitcher’ or hollow molds formed a shell before excess slip was poured out; the residues hardened before casings were taken apart.¹⁹ Labor costs attendant to these castings were lower than for pressing.²⁰ Account and hire books from Thomas and John Wedgwood at Burslem during 1745 to 1776 record a broad stock inventory along with duties of their workers. By association, some pots and jugs from their manufactory have 241 two slivers lopped from the handle top such that the flattened spot provides a thumb rest.

Aside from the advances in construction, the money returns from all-white goods stagnated and business hopes dwindled as sumptuous ‘rainbow’ temptations from China and Europe grew increasingly available from year to year. Consequently, after some grievous disappointments, the Staffordshire fraternity put livelier stoneware selections on offer. One primitive viewpoint from about 1740 to 1760 was the 294 free-style ‘scratch blue’ featuring incised foliage and curvilinear inscriptions, all infilled with a blue powder – zaffre – before firing. For a later creation, the inexpert dabbling of liquid cobalt as well as an addition of gray-haze dip resulted in the ‘debased scratch blue’—an untidy ‘salt-glaze’ bid, 301 mostly from Liverpool.²¹ A shining mid-century initiative covered unfired bodies with a wash that burned as deep blue 279 comparing to lapislazuli; surface designs added with opaque white enamel or gilt stood as electives after removal from the oven.²² In Nottingham, Derbyshire, and Bristol almost 251, 303 indistinguishable countrified containers became prevalent in ‘resist’ and incised patterns beneath a glinting russet brown mantle from burning on thin, iron-bearing clay slurries.²³

The most far-reaching trends from near 1750, however, were to detail brilliant enamels overglaze in order to 295 bolster molded flourishes and insinuate flashy *famille rose* motifs or oriental scenes upon smooth blanks. In instances 268 from about 1753 the colors were extra thick, even as gem-like globules, to make an ostentatious pastiche supposedly 267 popularized by Dutchmen at Cobridge (Hot Lane).²⁴ Further admissions from the Chinese lives are recognizable as

288 enameled grounds, often showing panels in reserve to reveal
floral sprays. Typical English formats include chinoiserie
270 exotic flowers, characters in robes, and landscapes although
276 Jacobite and Prussian interests did result in emotive refer-
ences to selected notable persons between 1745 and 1760.²⁵
Pronounced western figures were infrequently drawn, and
275 several examples are now believed to have Yorkshire con-
nections. Also, any gilding over ‘salt-glaze’ was generally
242 neglected or has since worn off most remainders. The last
plan for enriching plain stonewares likely originated prior
281 to 1757 among independent Birmingham job printers who
were alert to transfer line engravings after the manner that
became supremely successful for cream ware. However, the
granular consequences from salt-glazing inhibited clear repro-
ductions and frustrated these attempts.²⁶ With every onglaze
edition of salt-glazed stoneware, multiple returns to a muf-
282 fle kiln and regulated low temperatures (700 to 800°C) was
required to stabilize several color and fixative fluxes, which
inherently responded differently to heat.

Accountably, many options remained passable from
1740 to 1770 beyond which time stoneware gave way to un-
remitting fashion tastes for neat and durable cream ware—
another monument to energetic English creativity.

¹ Hildyard, *Browne Mugs – English Brown Stoneware*, pp. 11-12, for early progress. Haselgrove and Murray, *Journal of Ceramic History*, No. 11, p. 9, for quote. Christie’s sale catalog, 12 June 1995, Lot 1, for Southampton bottle c. 1674. Horne, *A Collection of Early English Pottery*, Part XIII (1993), Ill. 367, for Woolwich bottle c. 1660. Chipstone, *Ceramics in America—2014*, p. 136, for an additional Woolwich bottle c. 1660.

² English Ceramic Circle, *Transactions*, Vol. 8, Part 2 (1972), pp. 203-212, for history and examples of pottery made by Place. Horne, *A Collection of Early English Pottery*, Part XII (1992), Ill. 335, for another Place jug c. 1680. Griffin, *The Yorkshire Potteries*, pp. 348-349, for contemporary writings about concerns of Francis Place to make pottery.

³ Hildyard, *op. cit.*, p. 36, for traditional double-wall jug form of James Morley. *Vide*, p. 543, for a further example.

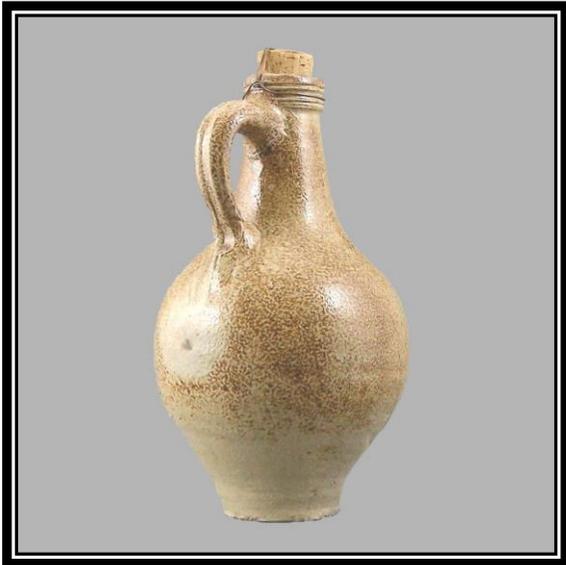
⁴ Mountford, *Staffordshire Salt-glazed Stoneware*, p. 35, for style transition. Green, *John Dwight’s Fulham Pottery*, pp. 139-140, for earlier Fulham mugs.

⁵ *Antiques*, March 1970, p. 411, for quote.

⁶ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, pp. 64-70, for discussion of acquiring and processing raw materials—clay, flint, and salt.

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- ⁷ Mountford, *op. cit.*, p. 38, for wet flint grinding. Gray, *Welsh Ceramics in Context, Part I*, p. 40, for photograph of a grinding mill (pan) used c. 1796 and a description of the process.
- ⁸ Mankowitz and Haggard, *The Concise Encyclopedia of English Pottery and Porcelain*, p. 180, for Staffordshire potworks being called 'potbanks.' Edwards and Hampson, *op. cit.*, p. 137, for scattering of the potteries.
- ⁹ Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 1, for a general statement about the chemical process. Salt (NaCl) released chlorine as a gas and the sodium bonded with clay silicates at the surface of the body.
- ¹⁰ Hughes, *English and Scottish Earthenware 1660-1860*, p. 50, for technique. Edwards and Hampson, *op. cit.*, p. 120, for reference to Solon (1883), p. 70.
- ¹¹ Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, pp. 10-11, for analysis of 'drab' ware.
- ¹² Edwards and Hampson, *op. cit.*, p. 118, for type of ware.
- ¹³ *Ibid.*, p. 113, for an example of a bear.
- ¹⁴ Mountford, *op. cit.*, p. 3, for quote. Grigsby, *English Pottery 1650-1800*, pp. 86, 123, 131 & 147, for varied techniques.
- ¹⁵ Mountford, *op. cit.*, p. 40, for description of sprigging.
- ¹⁶ Edwards and Hampson, *op. cit.*, p. 98, for explanation of mold nomenclature. Hildyard, *English Pottery 1620-1840*, p. 227, for example of mold parts and a product.
- ¹⁷ Mountford, *op. cit.*, p. 30 & Plates 30-31, for discussion and illustration of two-part molds.
- ¹⁸ Edwards and Hampson, *op. cit.*, p. 83, for consensus of pre-eminence.
- ¹⁹ *Ibid.*, p. 81, for slip casting technique. *Vide*, p. 478, *fn* 11, for alabaster, gypsum, and plaster of Paris definitions.
- ²⁰ Mountford, *op. cit.*, pp. 41-42, for history and differentiation between processes. Edwards and Hampson, *op. cit.*, p. 81, for data.
- ²¹ Mountford, *op. cit.*, pp. 48-51, for overview.
- ²² *Ibid.*, pp. 51-53, for Littler-Wedgwood blue ware.
- ²³ Hildyard, *Browne Mugs – English Brown Stoneware*, p. 12, for distribution of brown salt-glazed stoneware.
- ²⁴ Mountford, *op. cit.*, p. 56, for early enameling sources and styles. Edwards and Hampson, *op. cit.*, p. 125, for the names and locations of particular enamellers being in doubt.
- ²⁵ English Ceramic Circle, *Transactions*, Vol. 20, Part 3 (2009), pp. 586-590, for further samples of Jacobite salutes in salt-glazed stoneware. Edwards and Hampson, *op. cit.*, pp. 162-163, for examples of plain and colored formats pertaining to the King of Prussia.
- ²⁶ English Ceramic Circle, *Transactions*, Vol. 9, Part 3 (1975), pp. 273-274, for probable first use of transfer printing.

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232 'FRECKLE' WINE BOTTLE

Salt-glazed Stoneware

c. 1676 - 1685

Probably London (Fulham)

Attributed to John Dwight potworks

Mass produced, thrown salt-glazed stoneware wine bottles mark an upstart enterprise to supplant Frechen-type wares that were imported via Cologne; this one holds a quart for drinking or corking.¹ From the 1680s, the less costly glass container asserted precedence and would not contaminate stored liquids with salt.² At hand, gray clay-sand mix took a top three-fourths coating of iron-oxide dip that gathered on firing to generate this freckled tea brown mantle.³ The large belly, pear-shape profile stretches into a narrow neck rimmed by close stringing and drops unto the small, smooth footless base. One loop handle with its dorsal channel has a fettled connection underneath cordons about the mouth; the lower end was pinched and thumbed down. This "Course Browne Bottle," which was likely potted from 1676 under agreement struck with the Glass Sellers Company of London, bears a scar within a bleached patch as a consequence of maximized stacking in ovens with no sagger protection.⁴ John Dwight rose to eminence by uncovering the "mystery of stone or Cologne Wares," and he became known as the first English entrepreneur to profitably make a stoneware.⁵ All prior claimants seemed to mask their foreign trading.⁶

H. 8 ½ inches, D. 5 inches, S. 5 inches

Identical to Green, *John Dwight's Fulham Pottery*, Plate VII.

140/89.01065JH2

¹ Noël Hume, *A Guide to Artifacts of Colonial America*, pp. 55-57, for German types. Oswald, *English Brown Stoneware 1670-1900*, p. 23, for English use. This cork wiring follows contemporary use as demonstrated at the DeWitt Wallace Decorative Arts Museum, Williamsburg, Virginia.

² Hildyard, *Browne Mugs – English Brown Stoneware*, p. 16, for salt effects.

³ Howarth and Hildyard, *Joseph Kishere and the Mortlake Potteries*, pp. 49-60, for lucid account of traditional means to form, color-dip, and salt-glaze wares.

⁴ Haselgrove and Murray, *Journal of Ceramic History*, No. 11, p. 55, for quote. Hildyard, *op. cit.*, p. 16, for accidental scars and missing surface color.

⁵ Haselgrove and Murray, *op. cit.*, p. 60, for quote, p. 66, for successes. Green, *John Dwight's Fulham Pottery*, pp. 17-38, for products and achievements. English Ceramic Circle (2013), *Fire and Form*, p. 94, for legal testimony: "Dwight, being a master, did not work in the trade himself."

⁶ Oswald, *op. cit.*, p. 23, for observation.



233 'CARVED' DOUBLE-WALL JUG

Salt-glazed Stoneware

c. 1700 - 1705

Probably Nottingham

Attributed to the James Morley potworks

Screen-walled salt-glazed stoneware “carved” jugs or mugs of this fashion were advertised by engraving about 1695 to 1700 as being furnished from “the Maker James Morley at y^e Pot-House in Nottingham;” they were thrown to have gill capacity.¹ In shape, a globular outside curtain seats upon a recessed foot ring, and the open bottom exposes the inside vessel. Capping all, the broad cylindrical neck flares somewhat at the rim, and there are numerous horizontal rills. A loop handle shows both a spinal groove and detached lower terminal. Apparently, this potter converted the once continuous strap into two parts before adding glaze; knife marks persist on the body as evidence. The gritty buff fabric was dipped, over the exterior, into a tub of iron bearing slip that generally fired unto a burnished honey bronze sheen. Then, completely encircling the globe, three spreading stalks were incised and bent leftward above the foot while the patterns of some twenty principal segments having starburst flowers and serrated leaves were trimmed out. Mugs of perforated design likely incited, by some measure, the patent trespass suits lodged by John Dwight around 1693 to 1696.² This style concept could have followed either oriental porcelain or the early 16th-century Siegburg stoneware.³ Color gradations show responses to localized oven conditions.

H. 4 inches, D. 3 $\frac{3}{8}$ inches, S. 4 inches

Illustrated in Atkins (1992), *An Exhibition of Five Hundred Years of English Pottery*, Ill. 39.

153/93.04500JH3

¹ English Ceramic Circle, *Transactions*, Vol. 14, Part 3 (1992), pp. 254-259, for quotes, throwing process, and analyses of sub-categories of jugs. Haselgrove and Murray, *Journal of Ceramic History*, No. 11, p. 77, for the Dwight documents not recording the term ‘mug.’ A gill capacity is one-fourth a pint. *Vide*, Design 3.

² *Ibid.*, p. 10, for patent lawsuits.

³ English Ceramic Circle, *op. cit.*, p. 254, for implications.



234 'CAPACITY' ALE MUG

Salt-glazed Stoneware

c. 1703 - 1710

Probably London (Fulham)

Attributed to John Dwight potworks

This nominal pint-size “browne mugg” for ale represents enhanced salt-glazed stoneware still based on a local pale gray clay-and-sand body.¹ From lathe cutting, a straight-wall cylinder begins with a sequence of wide and narrow basal cordons, one forming a rounded edge about the flat bottom. A thickly drawn loop handle has outward top ridges; the lower return is blunt with its terminal set apart and sliced to divide into two faceted knobs, below which an ale-measure marker was impressed as a raised, beaded oval around a royal crown over serif-style letters – **A R** – for Anna Regina.² The complete vessel was next plunged into thin, white clay slurry before adding shiny reddish-brown iron wash down to the base of the lift. At firing, the darker dip tended to mottle faintly and the light one became mildly speckled. Of the period, a broad silver band protects the rim and fixes in a groove; flat-chased stiff acanthus leaf cutouts drop from its lower thread edge.³ Here, a costly collar implies the upscale ownership of a vessel having merit. In 1700, the Parliament mandated volume standards with a capacity stamp placed on every public house mug.⁴ Related enhanced items display this raised design on white clay pads laid onto a dark wall zone.⁵

H. 5 ¼ inches, D. 3 ½ inches, S. 4 ⅞ inches, Mark 36

Illustrated in Horne (2002), *English Pottery and Related Works of Art*, p. 35, Ill. L. Similar to Green, *John Dwight's Fulham Pottery*, Fig. 108A.

247/02.07130JH2

¹ Hildyard, *Browne Muggs – English Brown Stoneware*, p. 11, for quote.

² Green, *John Dwight's Fulham Pottery*, Fig. 225A, for matching example. *Ibid.*, pp. 132-135 & 271, for dating this mug. Haselgrove and Murray, *Journal of Ceramic History*, No. 11, p. 147, for the Act where only a WR with crown mark was prescribed, although at times potters acknowledged later sovereigns.

³ Acanthus leaf is a shape as for a Mediterranean plant of order *Acanthaceae*. A partial silver maker's mark is a crown over letters M _ , all on a shield.

⁴ Green, *op. cit.*, p. 287, for beer and ale standard volumes since 1601. *Ibid.*, Appendix 8, for discussion of legal requirements. Inaccurate capacities continued because seals were applied to hastily thrown unfired wares.

⁵ Horne, *A Collection of Early English Pottery*, Part XI, Ill. 303, for sample.



235 'RING' SPIRIT MUG

Salt-glazed Stoneware

c. 1720 - 1730

Probably Staffordshire

As illustrated by this gill-size mug, certain early 'white' salt-glazed stoneware drinking pots were made from locally common, grayish clay or marl bodies bearing off-white engobe; flint solely commixed with pipe clay for their overlay, which crackled faintly as a poor bonding consequence.¹ This wheel thrown and minimally contoured "dippt white" vessel is cylindrical and nearly as broad as high; it rises above a barely expanded roll-foot and an indented bottom.² One scored line tracks below the rim. A heavy loop handle has tightly tooled ends and a cardioid crease along the ridge. Perhaps as compensation for any expected falling away of the surface dip, a band around the outside lip has been stained by slurry made brown by mixing with iron oxide manganese. Contemporary accounts confirm that a "Dipware Workhouse" would often co-produce with one for flint-body goods, which were lighter by weight but took greater expense to prepare.³ Merchantable companions to this product were among the first documented 'white salt-glaze' available for purchase in America by 1724, and they are retrieved today from colonial contexts dating between 1724 and 1781.⁴ Similar items have been recovered at Burslem and Fenton Vivian.⁵

H. 3 1/8 inches, D. 2 3/8 inches, S. 3 3/8 inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 194, Fig. 8. Similar to Mountford, *Staffordshire Salt-glazed Stoneware*, Ill. 55-C.

120/85.01875VN25

¹ A gill capacity is one-fourth a pint.

² Mountford, *Staffordshire Salt-glazed Stoneware*, p. 19, for quote. Green, *John Dwight's Fulham Pottery*, pp. 135-137, for compared characteristics of Fulham and Staffordshire white-slipped, iron-dipped fine ware. *Ibid.*, pp. 139-140, for Fulham products probably earlier than those from Staffordshire.

³ Mountford, *op. cit.*, p. 37, for quote and comment.

⁴ Noël Hume, *A Guide to Artifacts of Colonial America*, p. 248, for examples in newspapers and archaeological finds. Chipstone, *Ceramics in America—2002*, p. 141, for mug, pitcher, and bowl taken from London Town, Maryland, in a c. 1724 - 1725 digging site.

⁵ *Antiques*, February 1970, pp. 248-249, for Burslem. Mountford, *op. cit.*, for Fenton Vivian.



236 'BLACKSMITH' HUNTING MUG

Salt-glazed Stoneware

Dated 1723

Probably London (Vauxhall)

Attributed to The Vauxhall Pottery

Public houses or mug-clubs became venues to extol guild or political associations by lifting salt-glazed stoneware hunting mugs made of hard, pale-gray clay; here the volume is over half an "ale gallon."¹ The thrown, cylinder-body has robust, unequal-width cordons near both the rim and base. A thumb pressed curl clenches its strap handle that bears a multi-groove upper surface. Pad ornaments appear evenly spread around the higher half of the vessel; the front offers bold, diminished arms and crest for the London Company of Blacksmiths—a *shield party per chevron between two hammers crowned proper in chief and one in base*. Double mantling envelops the device and the crest takes on the beam of the sun without the customary phoenix.² The incised script initials – *P G* – support the escutcheon, and the date *1723* appears below. To the left and right, stacked pairs of rosettes interpose between the shield, a topiary tree, and a standing oak that altogether might allude to Stuart royalty. Clockwise along the lower register, a gamekeeper bears horn and staff to trail eleven hounds, all coursing a stag; dogs are dappled by dark brown. Inside and upper outer walls project ferruginous glints. Woodcuts and ballads like *The King and the Forester* could be sporting theme sources.³ The probable Chilwell family dump site gave up a body waster.⁴

H. 8 ⅛ inches, D. 5 ⅞ inches, S. 8 ¼ inches, Mark 19

Illustrated in Sotheby's sale catalog, 25 January 1977, Lot 21. Described (with error) in Oswald, *English Brown Stoneware 1670-1900*, p. 245; English Ceramic Circle, *Transactions*, Vol. 17, Part 2 (2000), p. 266 (A22).

96/77.00455JH3

¹ Haselgrove and Murray, *Journal of Ceramic History*, No. 11, p. 59, for measure. Dunsmore, *This Blessed Plot, This Earth*, p. 34, for mug-houses. *Ibid.*, p. 35, for same-profile mug (dated 1722) with many matching ornaments.

² Bromley, *The Armorial Bearings of the Guilds of London*, p. 40, for Arms.

³ English Ceramic Circle, *Transactions*, Vol. 12, Part 2 (1985), p. 159 & Plate 106a, for ballads and woodcuts. *Vide*, p. 697, for pole-hunting practice.

⁴ Hildyard, *Browne Mugs*, Ills. 119 & 121, for techniques and shard. Britton, *London Delftware*, p. 65, for The Vauxhall Pottery and Chilwell histories.



237 'CROWN' CREAM POT

Salt-glazed Stoneware

c. 1740 - 1745

Probably Staffordshire

With abundant relief ornamentation, this cream pot of salt-glazed stoneware has almost gill volume; an off-white mix of clay and iron-stained flecks has been adroitly lathe turned.¹ The pear-shape body expands from a vigorously molded foot ring of small diameter and ends with a slender, vertical neck. A triangular beak spout is opposite the rolled handle that was bent to scroll profile with pinched end. Roulette work marks a rim collar, and broad girdling about the bulbous lower zone presents upright, handmade incisions that were infrequently cross-stroked at regular spacing. Nine sharp emblems, which were mold applied by metal dies laid against a wall of body clay, are scattered over the plain neck; included are the royal crown, a fleur-de-lis flowered, an acorn cluster slipped with leaves, stemmed blossoms, and one detached leaf in addition to other sprays.² By conjecture, these motifs suggest the pro-Jacobite leanings that responded to the mission of the Young Pretender.³

H. 3 $\frac{5}{8}$ inches, D. 2 $\frac{5}{8}$ inches, S. 3 $\frac{1}{2}$ inches

Ex coll: Captain Price Glover

41/72.00225PG1

¹ A gill capacity is one-fourth a pint.

² Dunsmore, *This Blessed Plot, This Earth*, p. 47, for a contemporary salt-glazed stoneware cup with two handles commemorating the Taking of Portobello in 1739 and bearing this crown and acorn among its applied moldings.

³ The Jacobite reference is to the Cause of the Restoration of the Stuarts. Charles Edward Louis John Casimir Silvester Maria Stuart was grandson of James II. In 1745 at the age of 24, he landed in Britain, was defeated by the Duke of Cumberland at Culloden (near Inverness), and escaped to the Continent where he then lived mostly in Italy. English Ceramic Circle, *Transactions*, Vol. 20, Part 3 (2009), pp. 567-594, for an overview of some British historical events along with selected illustrations of ceramics that commemorate activities surrounding Jacobite actions or sentiments. *Ibid.*, p. 568, for a canvas painting of Charles Edward Stuart from around 1730.



238 'BEAR' STORAGE POT and COVER

Salt-glazed Stoneware

c. 1740 - 1760

Probably Staffordshire

Here, a wheeled and hand modified "pott" for table service or storage is made of buff-colored salt-glazed stoneware. The thrown, simple cylindrical form was enhanced to resemble a bear seated on its haunches.¹ A detachable head, which could be useful for a cup or mixing bowl, covers a restricted columnar neck. Straplike forelegs clench a naïvely modeled terrier to the chest, and one single-finger loop handle that has an indented upper surface joins at the back. The snout, ears, and hind legs derive from pinched bits of moist fabric; also pre-fired clay chips, known at that time as 'grog' or 'bread-crumbs,' adhere to the exterior and make the representative pelt.² Button eyes that were wafers impressed by an intaglio producing stick and a tongue (now partly missing where it once curled above the nose) are made by using chocolate brown clay. This naturalistic object notes the popularity of bear-baiting contests during the 18th century.³

H. 3 $\frac{3}{8}$ inches, D. 2 $\frac{3}{4}$ inches, S. 4 $\frac{1}{4}$ inches

Illustrated in Hayden, *Chats on Old English Earthenware*, p. 171; *Antique Dealer & Collector's Guide*, September 1978, p. 96; Cushion, *Animals in Pottery and Porcelain*, Ill. 25b (left).

Ex coll: Mr. Robert Bruce Wallis
Colonial Williamsburg Foundation

92/77.00730JH39

¹ Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 146, for a 1774 inventory that likely refers to plainly turned or molded table service wares of that period; namely, "4 Stone Cruits 4 do Salts & 1 mustard pott." The designed use for this cataloged piece is uncertain from contemporary records, even as it is for most larger pots with removable 'bear' heads. At hand, interior contours preclude easily pouring or drinking the contents; the small volume also restricts its utility to perhaps holding a condiment like dry mustard or some medication that would be rationed or spooned out. In modern times this very form has been named 'jug or mug' and 'drinking vessel.'

² Grigsby, *English Pottery 1650-1800*, p. 298, for technique and other names.

³ Rhead, *The Earthenware Collector*, p. 123, for description of contest.



239 'SILVER' CREAM POT

Salt-glazed Stoneware

c. 1740

Probably Staffordshire

Essentially a reflection, this white “lip’d cream pot” made of salt-glazed stoneware presents visual testimony for the adaptation of desirable silverware into a pottery object; the veritable attributes took hold in the second quarter of the 18th century after cabriole legs were applied to metal objects from about 1725.¹ In this undertaking, a thrown pear-form vessel shows a flared rim of five spiky cusps, which resolve into a broad pouring lip. A tripodal base is composed of molded animal mask-and-paw elements having elongated toe points. Above one foot, the ribbed scroll-strap handle flexes to its pinched lower kick-up. The forward face discloses mold applied devices of slate blue clay that arrange on the bulge to create three loosely balanced sprangles of flowers and foliage; stemmed, free florets are set on each side of the throat. Outcomes from this ‘solid color’ decorating technique were normally disfigured as bubbles arose within the relief, and these attempts prevailed for only a short duration.²

H. 3 ⅛ inches, D. 2 ¼ inches, S. 3 ⅛ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 195, Fig. 11; Earle, *The Earle Collection of Early Staffordshire Pottery*, p. 47, Ill. 62; Christie’s sale catalog, 18 March 1974, Lot 144. Described (with error) in Butters & Sons (Hanley) sale catalog, 27-29 May 1919, Lot 114.

Exhibited at Hull City Museum, 1915 - 1919.

Ex coll: Major Cyril T. Earle
Mrs. Catherine H. Collins

141/90.03300WS1

¹ Hood, *The Governor’s Palace in Williamsburg*, p. 288, for inventory reference to name. Davis, *English Silver at Williamsburg*, pp. 97-98, for shape chronology.

² Mountford, *Staffordshire Salt-glazed Stoneware*, p. 41, for suggestion.



240 'GLOBE' TEAPOT and LID

Salt-glazed Stoneware

c. 1740 - 1750

Probably Staffordshire

The unerring controls by the potters while throwing, turning, and molding were masterful for this totally white, miniature salt-glazed stoneware teapot. A globular body is settled upon a concave basal ring, which is undercut. The uppermost position supports a circular turret neck, and a tapered clay roll forms the uplifted loop handle where the smaller and lower end stands proud from the pot. And opposite, an eight-facet, molded spout springs from the shoulder, arches, and narrows toward the tip.¹ The slightly domed, overhanging cover has a broad, shallow depression with a punched vent near the foot of a pronounced spindle knob. Crate books from this period list “toy teapots” – playthings – among the shipments.²

H. 3 1/8 inches, D. 2 3/4 inches, S. 4 3/8 inches

Similar to Emmerson, *British Teapots & Tea Drinking*, Plate 5, Ill. 19.

191/98.00836RH4

¹ Hildyard, *English Pottery 1620-1840*, p. 229, for method of making and sealing the interior of a press molded spout.

² Mountford, *Staffordshire Salt-glazed Stoneware*, p. 75, for crate book entries. The word ‘toy’ could often indicate figures, miniature pots, and other small objects such as bodkin cases and perfume flasks.



241 'DIAMOND' TEAPOT and LID

Salt-glazed Stoneware

c. 1740 - 1745

Probably Staffordshire

*Manner of Thomas and John Wedgwood
partnership*

Early slip casting skills brought about this salt-glazed stoneware teapot with diamond- or lozenge-shape plan. Vertical slab walls connect to re-entrant, slanted shoulder and basal sections, each abutting a smooth upright collar. Inlet tracery of varied daisy heads on matching winding stems blankets the prime surfaces. Major panels exhibit a central depression, either rectangular or arched, to constrain a pecten-shell intaglio; and shallow incisions alternately present overarching, alighting, or perching birds that inhabit a bower. Comparable flower-and-vine impressions garnish a high flaring and conforming base as well as the truncated pyramidal cover, which echoes the basic geometry. The finial is a guardant, fantastical creature that likens some lizard. Along the intersection of two flanks, a cylindrical scroll-spout starts from a faceted, stepped collar. On a diagonal plane, the upwardly stretched roll-loop handle has an outswept tail, and its arch carries two flat-cut thumb rests having lateral slashes.¹ The free corners are chamfered; the base is hollow underneath. Carefully sprinkled allover, royal blue zaffre fills in all the faint indentations as if a precursor for 'scratch blue' expressions. The well-known Thomas and John Wedgwood were occupied as potters in Burslem before they became overseers at the Big House potworks from 1743.²

L. 3 ¾ inches, W. 3 ⅞ inches, H. 5 ½ inches, S. 6 ⅝ inches

Illustrated in Christie's sale catalog, 24 January 1994,
Lot 7; Sotheby's sale catalog 14 March 1978, Lot 138.
Identical to Rackham, *The Glaisher Collection of
Pottery and Porcelain*, Plate 41, Ill. 591.

Ex coll: The Right Honorable Malcolm MacDonald
Herbert and Sylvia Jacobs (label)

163/94.02300CN5

¹ Emmerson, *British Teapots & Tea Drinking*, p. 48, for characteristics.

² Grigsby, *English Pottery 1650-1800*, pp. 38-40, for Wedgwood careers.



242 'SQUIRREL' MILK JUG and COVER

Salt-glazed Stoneware

c. 1740

Probably Staffordshire

Covered warm milk jugs such as this half-pint piece in salt-glazed stoneware found advantage from previously recognized heat-control properties of the "Stone way" products.¹ The turned, extended pear-shape corpus with a flat bottom stands upon three mask-and-paw legs. Just below the waist, one band of vertically ribbed and freely scratched ornaments develops a recurring sequence; namely, a spiked triangle beneath a wide halo-arc and a low dome below a triangle on its point. All this design work is confined between double incised traces. Minimally relieved, mold applied elements scattered around the neck denominate sitting squirrels, detached blossoms, and one leaf. A sinuous flat-loop handle with extruded spinal ribs ends with a pinched kick; a small beak spout appears opposite. The barely convex cover has a rouletted margin in 'gear rack' style while a gaping Chinese lion couchant becomes the finial beside repeated wall relief devices.² Considerable applications of gold gilding remain over each foot, lift, knop, many indented places, and the applied features. On certain related pots, similar old gold projects over bodies to make foliage trails and bibs.³ Gold leaf could have been ground with honey, then separated by water, and finally dusted over designs painted with size or glue.⁴

H. 6 inches, D. 3 inches, S. 3 7/8 inches

Identical to Burlington Fine Arts,
Exhibition of Early English Earthenware, Plate XXXVII, Ill. 75.

162/94.03450WS235

¹ Britton, *London Delftware*, p. 51, for quote. The presence of a cover indicates the need to reserve heat in the contents.

² Emmerson, *British Teapots & Tea Drinking*, p. 51, Ill. 8, for notice of varied 'lion' knobs.

³ Burlington Fine Arts, *Exhibition of Early English Earthenware*, Plate XXXVII, No. 75, for example.

⁴ Halfpenny, *English Earthenware Figures 1740-1840*, p. 57, for honey gilding.



243 'TRELLIS' COFFEE CUP

Salt-glazed Stoneware

c. 1745

Probably Staffordshire

Earning approval through its geometric proportions and scattered light from relief having a salt-glazed stoneware matte, this tall, off-white coffee cup takes no additional color. Thin press molded halves were joined by slip. The cross plan is a regular octagon; and the vertical sides rise from the setback platform foot. Each facet has a plain rib boundary around a less pronounced 'trellis' panel of interlaced frames about diameter squares, which confine either five dots or a star across adjacent faces. A single slender loop handle with thumb curl at the bottom is fastened over the intersection of two panels.¹

H. 2 $\frac{7}{8}$ inches, D. 2 $\frac{5}{8}$ inches, S. 3 $\frac{1}{2}$ inches

Identical to Sotheby's sale catalog,
20 January 2016, Lot 282 (part).

Similar to Wills, *English Pottery
and Porcelain*, Fig. 76-B.

22/71.00135GL1

¹ Teacups were usually provided with a matching saucer. *Vide*, p. 633, for such a combination. Coffee cups often shared the tea saucer when one was desired. It is uncertain that the above referenced identical cup is the one described in the Mr. and Mrs. Joseph E. Lowy collection (Sotheby's sale catalog, 2 May 1972, Lot 138); the auctioneer confirms that purchase documents only indicate the last dealer source without a prior provenance.



244 'MANSION' TEAPOT and LID

Salt-glazed Stoneware

c. 1745 - 1750

Probably Staffordshire

Manner of Thomas and John Wedgwood

Specialized subject teapots of salt-glazed stoneware reflect aggressive market competitions. The present all-white, slip cast Georgian 'mansion' in decagon-plan has a hollow, molded-step platform. Sloped shoulders represent a roof that lifts to an upright neck; a slender spindle knob tops the mansard cover while all facets carry flower sprigs.¹ Duplicate main façades recall the three-bay, "double pile" of three stories; narrow, slanted corner-flats include vertical ribs that flank two faces embossed in profuse climbing vines. Following the Palladian elements of architecture, Corinthian pilasters edge at the extremes and insert where the central pavilion has a double-tiered, arched pediment. A winged cherub caps the upper curve that encloses both a lion rampant and fleur-de-lis—the Arms of Holland. The lower one exposes a doorway and two standing men beneath a sunburst.² Windows that display multi-pane sashes beneath rounded headers indent above the elaborately cut watercourses. A press molded spout reflexes under a straddling naked boy as he faces left and clamps fronds with his arms. The slimming, roll-loop handle having double-flat thumb rest and a 'ratchet' lower terminal rises oppositely from the roofline and curls to mid-level. Sometimes British stoneware patterns were adapted to become those sought after in trade with the Continent.³

L. 3 $\frac{3}{4}$ inches, W. 2 $\frac{5}{8}$ inches, H. 5 $\frac{3}{8}$ inches, S. 6 $\frac{5}{8}$ inches

Identical to Sale Catalog (2002),
*Ceramics in Kensington – Eight
Days in June*, p. 29, Ill. 14.

321/06.05100MW345

¹ Mansard is a roof having double slopes to each of four sides. It is named for François Mansard (1598 - 1666), a French architect. Whiffen, *The Eighteenth-Century Houses of Williamsburg*, p. 124, for this style especially used in England during the late 17th century. Mountford, *Staffordshire Salt-glazed Stoneware*, Ill. 89, for similar master mold.

² Whiffen, *The Public Buildings of Williamsburg*, p. 61, for quote meaning a manor house two rooms deep. Andrea Palladio (1518 - 1580) was an Italian architect who introduced classical Roman styles.

³ Sotheby's sale catalog, 15 April 1996, Lot 18, for trade practice.



245 'FABLE' MILK JUG and COVER

Salt-glazed Stoneware

c. 1745

Probably Staffordshire

*Manner of Thomas and John Wedgwood
partnership*

Although pear-profile, the body of this half-pint, salt-glazed stoneware warm milk jug seems optically angular because of two tiers of eight upright and framed fields on swollen sides.¹ Each shield concentrates allegorical subjects made by sharp-relief slip casting. These intentionally imaginative embossments represent the pelican in her piety, an eastern camel caravan, oriental gardeners, travelers, stags pursued by hounds before mounted hunters, sea serpents, dragons, and a medley with birds, beasts, and flowers. The molded, circular base is hollow, and both foot and neck rims have been pointed by using a lathe. There is a small beak spout opposite the roll-bar handle that is “natched” for a thumb piece; the terminal for the latter is beveled and tapered.² A high-dome cover is flanged and radially panelled in octants from a turned knob; unconnected blossoms and leaves enliven each zone. Aaron Wood is alleged to have instigated mold models with patterns as shown here.³ This piece has the stylistic shape of 18th-century Böttger porcelain that often adopted metal-hinged lids, and it might have been developed for the Germanic trade.⁴

H. 5 $\frac{5}{8}$ inches, D. 3 $\frac{1}{4}$ inches, S. 4 $\frac{1}{8}$ inches

Identical to Rackham, *Early Staffordshire Pottery*, Ill. 37.

81/76.00245JH58

¹ The presence of a cover indicates the need to reserve heat in the contents.

² Emmerson, *British Teapots & Tea Drinking*, p. 48, for quote.

³ Mountford, *Staffordshire Salt-glazed Stoneware*, p. 31.

⁴ Weatherill, *The Pottery Trade and North Staffordshire 1660-1760*, p. 88, for regular export of Staffordshire wares to Europe before 1749. Johann Friedrich Böttger (1682 - 1719) was a German chemist and inventor who developed Meissen porcelain.



246 'TUDOR' TEAPOT and a LID

Salt-glazed Stoneware

c. 1745 - 1755

Probably Staffordshire (Hanley)

*Manner of The Church Works
under Humphrey Palmer*

A new variation of salt-glazed stoneware heat-resistant teapot evolved as tea drinking established a prime English custom. The possibly “Dove-colour” core clay for this specimen may identify the now-thought ‘drab’ ware style.¹ As at hand, such objects were frequently wheel thrown and then lathe turned. This globular pot has a thickened belt above a waisted foot-roll; the underside is recessed. Distinctly tiered moldings encompass the top opening as well as the limit of the lid. The embellished vessel has mold applied typographic elements of pipe clay—a bib of formal foliates, unfettered flower heads, and interlaced linear tracery. In addition, at mid-height, each cheek displays one Tudor rose, paired arabesque pendants, derivative leafage, and flowers. A ‘crabstock’ motif – gnarled crab apple tree branch – was adopted to mold white clay for the handle, spout, and loop finial.² Further, the interior was invested with white slip. The cover with smaller, matching attachments is contemporary, but it was married oversize because the opening is irregular. This teapot could have been sold among “seconds” as a flawed product.³ Some shards recovered from the Town Road, Hanley, site once occupied by the potter Humphrey Palmer, exhibit very similar mold applied devices and handle shape.⁴

H. 4 $\frac{3}{8}$ inches, D. 4 $\frac{1}{4}$ inches, S. 6 $\frac{7}{8}$ inches

Similar to Lewis (1999), *A Collector's History of English Pottery*, p. 71.

15/70.00500GL78

¹ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 76, for quote from 1750. This source also suggests that a ‘gray flour’ was mixed into the normal white body fabric. *Vide*, p. 585, for another color and possible alternative use of gray powder. Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, pp. 10-11, for a ‘drab’ critique.

² Rackham, *Early Staffordshire Pottery*, p. 23, for definition.

³ Emmerson, *British Teapots & Tea Drinking*, p. 64, for practice. Edwards and Hampson, *op. cit.*, p. 283, for a contemporary notation on pricing list.

⁴ Edwards and Hampson, *op. cit.*, pp. 75, 214-215, for shards of matching handle, highly similar arabesques, and similar foot and bottom.



247 'HEART' SCENT BOTTLE

Salt-glazed Stoneware

c. 1745

Probably Staffordshire

Here, a salt-glazed stoneware scent bottle served the need to supply a personal accouterments. This utility holder could be carried in a pocket or stored upright on its edge. In the past, it was referenced as a "smelling bottle."¹ On the all-white piece, identical thin halves were press molded before joining by slip; one narrow flat side shows a small threaded hole where a screw stopper is now missing. Each principal square face displays arcs cut out on the corners, and the all-around bordering bears a zigzag trail with channeling ridges. The inner double-line lozenge spaces have heart impressions at the tips while designs as for the club playing card locate on mid-sides; the centerpiece shows a triple-banded diamond. Impressed heart shapes appear to bridge between this large central pattern and the outermost boundary. Each thin flank has rouletted, wiggly lines scored to be large cross marks. Perhaps this handy container once retained wool soaked in aromatic vinegar as protection against the fever or sickness. Secondly, there might have been a perceived safeguarding from an evil spirit.² A nearly complete flask has been dug from a domestic use site in Staffordshire.³

L. 2 inches, W. $\frac{5}{8}$ inch, H. 2 inches

Illustrated in Sotheby's sale catalogs
20-23 January 2005, Lot 185, and
28 April 1981, Lot 68; Christie's sale
catalog, 24 January 1994, Lot 13.

Ex coll: Mr. E. Norman Stretton
Herbert and Sylvia Jacobs
Bernard and Judith Newman

309/05.01800SN239

¹ Williams and Halfpenny, *A Passion for Pottery*, p. 121, for quote and an ovoid example with stopper.

² Home, *A Collection of Early English Pottery*, Part IV, Ill. 91, for suggestions of use. Mountford, *Staffordshire Salt-glazed Stoneware*, Ill. 60, for two similar pieces. Luxmoore, *English Saltglazed Earthenware*, Plate 23, for a stoppered square one.

³ Mountford, *op. cit.*, Ill. 60 (right), for the find.



248 'CAMEL' TEAPOT and LID

Salt-glazed Stoneware

c. 1745

Probably Staffordshire

Slip casting fostered complicated profiles such as at hand for an all-white, salt-glazed stoneware teapot portraying a camel on knees and with a howdah; it seems to rest on a grooved, oval plinth. The natural neck and head of the animal compose the spout that was molded with typical bridle and reins as well as a single incongruous sporting dolphin and long-leg water bird. Leafy scrolls also develop the relief across shoulders and loins. A reverse loop handle assumes the form for a scaly sea serpent having a tail-fin terminal. The square sedan settles upon a wave-edge saddle held with its double-buckle girth strap cinched around gaunt ribs; two paneled windows are open and profile different human faces along with a single flower on stem. One figure appears to wear a crown while the second reveals a hat. The cover is a multi-step, pyramidal roof with an upright tassel knob. The encyclopedic accounts of Dutch travelers like Jean-Baptiste Du Halde probably suggested this foreign beast.¹ On 24 August 1747, the London *Daily Advertiser* recorded “curious Tea-Pots of all sizes” that might have included an exotic format such this animal.² Zoomorphic teapots apparently remained novelties because their defining contours precluded steady pouring as inherent with standard globular types.³

L. 6 inches, W. 2 $\frac{3}{8}$ inches, H. 4 $\frac{3}{4}$ inches

Illustrated in Christie's sale catalog,
8 November 1974, Lot 25. Identical to
Rackham, *Early Staffordshire Pottery*,
Ill. 40-A.

Ex coll: Miss D. E. Fletcher

69/76.00865JS37

¹ English Ceramic Circle, *Transactions*, Vol. 2, No. 10 (1948), p. 264, for suggestion. Honour, *Chinoiserie*, p. 21, for one Du Halde encyclopedic work—*Description géographique, historique, chronologique, politique et physique de l'empire de la Chine et de la Tartarie Chinoise* (Paris, 1735). Jean-Baptiste Du Halde (1674 - 1743) was a Jesuit missionary in China.

² Hildyard, *English Pottery 1620-1840*, p. 43, for quote and notice. Contemporary use of 'curious' meant 'rare.' *Vide*, p. 565, for a mansion-shape teapot.

³ Tilley, *Teapots and Tea*, p. 22, for observation.



249 'TEARDROP' CREAM POT

Salt-glazed Stoneware

c. 1745

Probably Staffordshire (Burslem)

Attributed to the Big House potworks

under Thomas and John Wedgwood

This all-white, salt-glazed stoneware cream pot holds a conservative volume in view of the expensive additives for tea; also conceivably, it served as a “toy” or some miniature object.¹ The bulbous, thrown and turned squat body has a waist above mid-point and rolls into a flat bottom with string foot ring. It shows a crisp, flaring rim where a double line scores the underlip. The drawn loop handle of an oval section has pinched together ends that prominently point upward above the bowl to develop the ‘teardrop’ profile. At 120° angle to this lift, a broad, thumbbed out pouring lip reinforces the overall sinuous shape. As one consequence of firing, the surface took sooty speckling. A related size and profile jug, which is dated 1743 from an old paper label, is thought to have been extracted from the oven of Thomas and John Wedgwood at Burslem.²

H. 2 $\frac{3}{8}$ inches, D. 2 inches, S. 2 $\frac{5}{8}$ inches

Similar to Mountford, *Staffordshire*

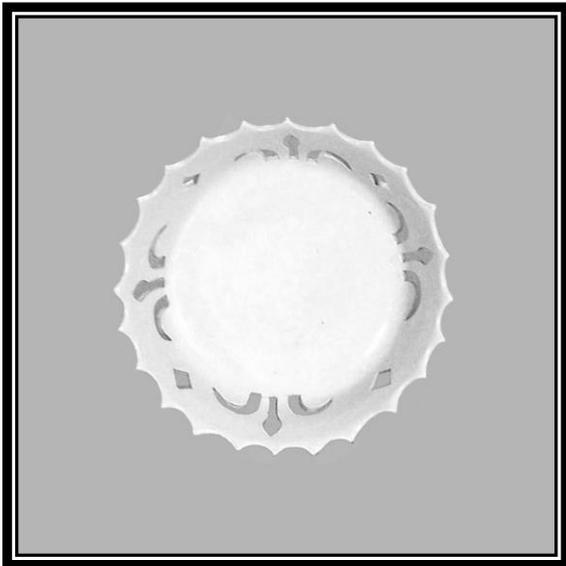
Salt-glazed Stoneware, Ill. 84.

Ex coll: Mr. David B. Shuttleworth

258/02.00565DR5

¹ Mountford, *Staffordshire Salt-glazed Stoneware*, p. 75, for quote in a notation for related pieces. *Vide*, p. 557, for the nature of ‘toys.’ Grigsby, *English Pottery 1650-1800*, pp. 90 & 201, for small-capacity cream pots c. 1745 and c. 1780. Austin, *Chelsea Porcelain at Williamsburg*, p. 74, for another example c. 1752 - 1758.

² Mountford, *op. cit.*, p. 44 & Ill. 84, for reference. Bonhams sale catalog, 18 December 2012, Lot 43 (part), for similar oxide-stained buff earthenware example c. 1760 - 1765.



250 'LOZENGE' DESSERT BASKET

Salt-glazed Stoneware

c. 1745 - 1750

Probably Staffordshire

Because of its size and the openwork, this all-white, round salt-glazed stoneware basket or dish hints at its having been made to hold a confection.¹ The turned flaring wall that is strongly everted at the rim has a scored line near the lower bow above a modest bead-roll foot ring. Along the upper edge there stand twenty-four regulated peaks connected by half-circle indentations. Four compass-point hand cut sequences punctuate on the side; namely, a long-axis-up lozenge at mid-height and stylized flower-and-leaves having its base at the incised mark. The latter shows two flanking scimitar-shape leaf-blades against a budding stalk. White pottery reflects well against polished wood tables—a normal condition when serving the dessert course.²

H. 1 ½ inches, D. 5 ⅛ inches

Illustrated in *Antiques*,
October 1987, p. 664.

225/00.03200LK1

¹ Confection is a food prepared or preserved with sugar as for a bonbon or candy.

² Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, p. 120, for clearing the cloth, specifying the numbers of foods, and suggesting their types. *Antiques*, August 1994, pp. 191-195, for description of dessert dining customs. English Ceramic Circle (2003), *British Ceramic Design 1600-2002*, pp. 58-72, for summary of British fashions and equipage for presenting dessert courses.



251 'MARRIAGE' TWO-HANDLED CUP

Salt-glazed Stoneware

Dated 1747

Probably Nottinghamshire

Marriage celebrations often included a commemorative object such as this voluminous display cup of bright brown salt-glazed stoneware.¹ A turned, inverted campana-shape has a thin wall with distinctly flaring rim. The bowl rests on a hollow foot with quarter-mold and concave lifts parted by string molding. At the waist between scored lines there is a wide roller made stripe with upright, closely spaced ribs crossed over by parallel, slanting strokes. A single groove is near the lip and four are lower down so as to frame a clear belt. Two broad, opposing flat-drawn loop handles disclose multi-ridge spines with pinched kick lower ends; the upper joins stay smooth. Outward extents are flattened vertically.² One face tenders the cursive dedication incised by a point – *John Calton and / Ann His Wife March y^e 3^d* – above the decorative band and *1747* below it. Just under the rim on the reverse side there is another *1747* while the main frieze is carved with two erect, scrolling flower plants emerging out of a stroke for earth. On one are narrow leaf blades, a four-sepal blossom, and a husklike bloom; the other shows rounder foliage for their blossom. In both cases a blackish iron slip fills in for highlighting. A shadow 'J' is below the waistband. The piece has an allover dip of iron bearing or red clay slip, which after heavy salting at its firing, burned to the lustrous metallic sheen.³ Nottinghamshire potteries ceased in face of white stoneware and a lack of local clay.⁴

H. 8 ½ inches, D. 9 inches, S. 10 ⅞ inches, Marks 46 & 47

Similar to Wood, *Made at Nottingham*, p. 20, Ill. e; English Ceramic Circle, *Transactions*, Vol. 10, Part 5 (1980), Plate 118a.

Ex coll: Mr. Robert Wilson

287/04.04200GA458

¹ Horne, *English Brown Stoneware*, p. 41, for practice.

² English Ceramic Circle, *Transactions*, Vol. 9, Part 2 (1974), p. 149, for chronology of dated profiles. That for this cup is Fig. 18.

³ Hildyard, *Browne Muggs*, p. 20, for suggestion of coloring. Oswald, *English Brown Stoneware 1670-1900*, pp. 106-108, for fabric and glaze. *Ibid.*, p. 108, for standardized glaze after c. 1730 because of temperature control and drying.

⁴ Hildyard, *op. cit.*, p. 12, for decline of industry.



252 'SHELL' BUTTER BOAT

Salt-glazed Stoneware

c. 1750 - 1760

Probably Staffordshire

*Manner of Thomas and John Wedgwood
partnership*

When a salt-glazed stoneware “Carv’d Butter” or “sausage boat” appeared with thinness and intricate format comparable to this ovoid, double-end piece, it might rival porcelain within the middle class.¹ Here, slip cast ornaments received strategic splashing of royal blue zaffre, which furthers the illusions of “China wares.”² The broad body has taken after a Huguenot silverware fashion; two snub pouring lips and a pair of loop handles, which have reeded spines and pinched kicks, quarter the low, elongated bowl.³ Ends nearest handhold tops fold inward for attaching to corduroy shoulders that support a wave-edge parapet. The container was further luted to an elliptical, convex base that projects an impressed sequence of saltires set between line borders. On opposing flanks of the server, a controlling relief presents two varied hinge-up pecten shells raised on both faces and alternately set close by a handle; in addition, a fluted shield wraps over the breast of each spout. Flower heads preside in clearings along with stem traces, and a minor calyx of chain loops enwraps the low extremity of the vessel. In effect, this table server hints at baroque metalwork or later Worcester porcelain.⁴

L. 6 $\frac{5}{8}$ inches, W. 6 $\frac{1}{2}$ inches, H. 2 $\frac{7}{8}$ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 200, Fig. 19. Similar to Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, Fig. 80.

61/74.00825PG47

¹ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 242, for an order notation of 1763. *Ibid.*, p. 165, for further reference to “Butter dishes or butter bowls” in 1762 and 1765. Hood, *The Governor’s Palace in Williamsburg*, pp. 296, 301 & 305, for inventory references to “Butter Boats.” Mountford, *Staffordshire Salt-glazed Stoneware*, Ill. 131, for “Dyall Sause boats” in crate-book entry.

² Mountford, *op. cit.*, p. 3, for quote.

³ Davis, *English Silver at Williamsburg*, pp. 156-157, for Huguenot fashion. English Ceramic Circle (2013), *Fire and Form*, p. 45, for single handles superseding doubles in the late 1720s, but pottery twins continued into the 1780s.

⁴ Williams-Wood, *English Transfer-Printed Pottery and Porcelain*, Plate 21, for Worcester example.



253 'FLOWER' PICKLE TRAY

Salt-glazed Stoneware

c. 1750 - 1760

Probably Staffordshire

Especially thin and compact salt-glazed stoneware trays in this mode became possible as a result of die pressing clay between oiled copper molds.¹ At hand, an all-white pickle server shows a graceful, generally oval layout with a barbed rim of serpentine curves describing twelve scenes. The side expands outward from the squarely cut foot rim that traces a base section; crisp protrusions are allocated over the entire interior, but the outside wall remains unadorned. The bottom scroll-edge relief describes a complex Far Eastern pavilion with a robed figure walking among tall topiary plants while ten partitions around the interior demonstrate different floral specimens in their stages of growth. Two remaining slanted panels display a gardener who brandishes a frond and a lanky crane that scratches earth, all beside slender, sinuous plants. This manner of artistic rendering for the isolated flowers may well interpret aspects of the Kakiemon-style porcelain made at Chelsea.² Identical patterns were sometimes fashioned out of cream ware.³

L. 4 ¾ inches, W. 3 ¼ inches, H. 1 inch

Identical to Williams and Halfpenny,
A Passion for Pottery, Ill. 42.

42/72.00155PG1

¹ Mountford, *Staffordshire Salt-glazed Stoneware*, p. 30, for metal-banded alabaster molds. Luxmoore, *English Saltglazed Earthenware*, Plate 46, for similar mold example in metal and Plate 52, for metal molds for spoons. English Ceramic Circle, *Transactions*, Vol. 17, Part 2 (2000), p. 220, for above cited alabaster components being negative block and positive case molds rather than opposing pressure molds. Grigsby, *English Pottery 1650-1800*, p. 18, for description of forming procedures. Hildyard, *English Pottery 1620-1840*, p. 227, for mold examples with another tray.

² Sotheby's sale catalog, 28 October 1980, Lot 83, for Chelsea bowl with enameled Kakiemon floral decoration. *Vide*, p. 213, for further explanation. Skinner sale catalog, 12-13 July 2013, Lot 1376, for colored highlights on an example of this salt-glazed stoneware tray.

³ English Ceramic Circle (2007), *Creamware and Pearlware Re-Examined*, p. 157, for an example.



254 'VINE STEM' MILK JUG

Salt-glazed Stoneware

c. 1750

Probably Staffordshire

Warm milk jugs of salt-glazed stoneware supported tea serving; this thrown pear-shape example of the half-pint size represents the predominant profile at mid-18th century; a turned groove guards the rim. Arguably, this 'drab' piece received uneven overcasts of lead gray powder to mask a tannish fabric.¹ White pipe clay enhancements appear on an extruded, flexed loop handle with curled kick, opposing sparrow beak spout, and three molded lion mask-and-paw feet. The tripod and now lost flat cover would have delayed the escape of warmth from the contents.² Further accent rises as flourish from a white, wide-ranging "vineing" that descends from the top handle join to twine across itself while surrounding the jug; crisp mold applied leaves, clustered grapes, and full-face flowers opportunely manifest along the twist and in the field.³ While random leaf sprigs are white, other foliage was painted with a dusky cobalt blue stain that could have been fortified with slurry.⁴ Similarly raised elements are complementary for several materials and objects from this period.⁵ Shards at Staffordshire potting locations reveal that related colors and design features were undertaken there.⁶

H. 5 inches, D. 3 ¾ inches, S. 4 inches

Illustrated in Northeast Auctions sale catalog, 21-22 March 2009, Lot 16 (part). Identical to Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, Ill. 41.

Ex coll: Museum of Early Southern Decorative Arts

341/09.00625GA2359

¹ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 76, for a 1756 thought that 'gray flour' was mixed into normal white body fabric, but here gray powder oddly appears topical. Of course, kiln conditions might have affected the clay composition. Mountford, *Staffordshire Salt-glazed Stoneware*, pp. 25-28, for 'drab' clays, including gray of coal-measures.

² Atkins (2004), *An Exhibition of English Pottery*, Ill. 42, for type of cover.

³ Mountford, *Staffordshire Salt-glazed Stoneware*, p. 40, for quote. Edwards and Hampson, *op. cit.*, p. 79, for hand rolled or extruded stems being 'vineing.'

⁴ Edwards and Hampson, *op. cit.*, p. 76, for observation about slurry.

⁵ *Vide*, pp. 597 & 709, for salt-glazed teapot and lead-glazed buff earthenware cup, respectively.

⁶ *Ibid.*, p. 76 & Colour Plate 186, for samples of 'drab' teapot shards recovered from the Town Road pottery site of Humphrey Palmer c. 1750 - 1760.



255 'GADROON' SAUCEBOAT

Salt-glazed Stoneware

c. 1750

Probably Staffordshire

The all-white, salt-glazed stoneware sauce-boat as depicted here illustrates one conformation inspired by silver equivalent examples after about 1740.¹ A supporting tripod of shell knees over claw feet, swollen sides, out-flared wavy rim, two twin strap handles with pinched ends, and a projecting pouring lip at both extremes give ample indications of those influences. Formed by slip casting, the thin vessel has gadroon flutes encircling the lower third of the bowl; one mock multi-petal blossom crowns each stay. A trivial pecten shell interrupts this belt just below each handle. Identically embossed upper sidewalls bear a heraldic lion passant flanked on either end with one lanky bird, probably the 'liver' or an ibis, each of which displays a different posture for its outspread wings.² Free flowers project around the outermost creatures. Usual dinner sauces and gravies had numerous designations such as mushroom, onion, white, and egg; they were complementary to cooked meat and fish.

L. 6 ¼ inches, W. 4 ⅜ inches, H. 2 ¾ inches

Similar to Hobson, *Catalogue of the Collection of English Pottery in the British Museum*, Plate XXV, Ill. G-99.

24/71.00450GL48

¹ Davis, *English Silver at Williamsburg*, p. 157, for tripods common after 1740.

² Hyland, *The Herculeum Pottery*, pp. 10-11, for illustration of a 'liver bird' as used on official documents etc by the Liverpool Corporation. Jeremiah Evans engraved this cited example on commission c. 1757. The presence of the popular symbol on pottery does not indicate that the object was made in Liverpool.



256 'COW' BUTTER TUB and COVER

Salt-glazed Stoneware

c. 1750 - 1760

Probably Staffordshire

Manner of Thomas Whieldon

Relatively hygienic, salt-glazed stoneware service products show clever senses for thematic design as for any all-white, press molded butter tub of this caliber. The broad-oval layout introduces an incurved vertical wall where at two-thirds height there is one isolated 'rope' welt below which a coarse wickerwork wraps the container; a higher frieze of smaller reeds makes repetition of the pattern. Two broad flat-strap lugs overlay upon the side from the bottom unto above the rim. They are attached at the most distant ends of the container and show a flat spine with rounded corner tips. The overhanging and mildly convex cover continues with these basket weaves as well as a beading, which concerts with the topmost tub edge; double notches accommodate these grips. Centered along the premier axis, a naturally molded reclining cow with her drooping head lifts proud horns and ears. The hand applied, flagrantly outsized tail curls forward across the osiered top surface, and the ovoid area beneath this finial remains plane. An underdish would complete the ensemble of "butter pot, cover and plate" as recorded for Worcester porcelain.¹ Also, plain or oxide-stained "Butter Tubs and Stands" became popular in cream-colored earthenware by the 1780s.² The Whieldon pot-site at Fenton Vivian gave up a similar unglazed finial over rattan from a context of 1747 to 1760.³

L. 6 ¼ inches, W. 4 ¾ inches, H. 4 ⅛ inches

Identical to Mountford, *Staffordshire*

Salt-glazed Stoneware, Ill. 136-B.

Ex coll: Mr. John Cox

174/95.01900GA48

¹ American Ceramic Circle, *Journal*, Vol. VIII, pp. 95-96, for quote.

² Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, p. 110, for quote. Reilly, *Wedgwood*, Vol. 1, Ill. 96, for a similarly stained combination.

³ Grigsby, *English Pottery 1650-1800*, p. 242, for shard. Luxmoore, *English Saltglazed Earthenware*, Plate 70, for comparative tub and underdish blocks.



257 'SPOOL' POUNCE POT

Salt-glazed Stoneware

c. 1750

Probably Staffordshire

*Manner of Thomas and John Wedgwood
partnership*

Adroit throwing and lathe turning produced this all-white, salt-glazed stoneware pounce pot of spool-shape; it shows a thinned mid-body and smooth let in bottom. The outturned upper edge and base moldings make modest relief, although the topmost is accentuated by a sweeping flare and one pronounced lower band. Its steep, concave well also received random punches, maybe by using a broom straw, to fashion a sieve. Normally, a holder would be refilled through these holes that are too small for passing sand. Pounce – a powder for writing – was sprinkled over the paper before quill penning that was followed by blotting with sand.¹

H. 1 $\frac{3}{4}$ inches, D. 2 $\frac{7}{8}$ inches

Illustrated in Christie's sale catalog,
25 January 1993, Lot 128. Similar to
Mountford, *Staffordshire Salt-glazed
Stoneware*, Ill. 88-B.

Ex coll: Jean and Kenneth Chorley (label)

180/96.01600JH5

¹ Pounce is a fine powder such as pulverized cuttlefish bone.



258 'PARROT' TEAPOT and LID

Salt-glazed Stoneware

c. 1750 - 1760

Probably Staffordshire

The profile, themes, and almost *famille verte* colors over this shapely salt-glazed stoneware teapot capture overtures from the Chinese porcelain then being imported by the West.¹ A turned, purse-form body takes on the bottom-heavy baluster form; there is a shallow foot ring. Its molded, eight-facet tapering spout rests high on the shoulder and steeply arches upward. In balance, a smoothly diminishing loop handle joins plainly near the rim and returns with a pinch-kick terminal at the largest diameter. The overhanging, mildly domed cover supports an 'acorn' finial. For framing the prolific "neat and fashionable" overglaze enameled decorations, the outer surround is bounded by a red line just below the belly and a rim band painted in black, red, and green.² The latter is a trellis-frieze interrupted with demiflorets between bows. For each cheek, an opposite hand parrot perches upon a flower branch among peony, starflower, anemone, and coreopsis blossoms; there are arresting 'hollow rocks' and leaves. Deep red, blue, green, black, and gray shades are prominent. The profusely enhanced lid projects flowers and a central rock. A ruffled red 'collar' refines the teapot from the spout base; there is a stemmed tulip beneath its arch as well as a four-petal flower above. This fully English-made teapot could have had counterparts that were decorated in Holland.³

H. 4 $\frac{5}{8}$ inches, D. 4 inches, S. 5 $\frac{5}{8}$ inches

Similar to Edwards and Hampson,
*White Salt-glazed Stoneware of the
British Isles*, Color Plate 114.

230/01.04000GA47

¹ Sandon, *Coffee Pots and Teapots*, Plates 7 & 11, for examples of such exported porcelain from China.

² *Antiques*, February 1989, p. 496, for quote.

³ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 135, for satisfying cost or style, some English salt-glazed stoneware was exported plain; in 1763 a Rotterdam merchant took "white flint ware," possibly to enamel at Delft. *Ibid.*, Colour Plate 114, for such a finished teapot. Rackham, *Catalogue of the Schreiber Collection*, Vol. II, Plate 24, for more Dutch themes and designs. Edwards and Hampson, *op. cit.*, p. 307, *fn* 294, for creamware more regularly painted in Holland. *Vide*, p. 841, for such a table plate.



259 'SCROLL' SAUCEBOAT

Salt-glazed Stoneware

c. 1750 - 1760

*Probably Staffordshire or
possibly Yorkshire*

English silver comparatives could have prompted this hand pressed, salt-glazed stoneware sauceboat. The nearly oval bowl incorporates a rococo scrolled edge, distended sides, and flat bottom; there are an arched pouring lip and smoothly drawn handle that loops into a pinched end. A ground in dot-and-trellis pattern prevails except for the chevron zone near the lift. Swirling high-relief sprays to note an acanthus plant accent the rim, spout, and body of this server; upright leaf-age encircles the bottom. In early 18th century, such raised decoration would have been called "Mosaick."¹ All of the fronds, in sequence, are overglaze enameled in brilliant rose, faint blue, emerald green, and lemon yellow. A thin black trace follows the inner rim; the conforming edge band displays green and rose ribbons that are outlined and stippled in black. Red or blue half-blooms showing a yellow center and green leaves secure the ends of the long axis. Conceivably, Aaron Wood from Burslem may be the modeler of this "sause boat."² Related basketwork and scroll combinations have been excavated in Yorkshire.³ Also, as an illustration of ubiquitous design production, this pattern can be observed with Bow, Longton Hall, Worcester, and Liverpool porcelain just after mid-18th century.⁴

L. 6 1/8 inches, W. 3 1/8 inches, H. 2 5/8 inches

Identical to Wills, *The Book of English China*, Ill. 23.

21/71.00450GL38

¹ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 37 & Fig. 41, for bill of 1756 and designation.

² Mountford, *Staffordshire Salt-glazed Stoneware*, Ill. 131, for quote. Buten, *18th-century Wedgwood*, p. 24, for discussion of Aaron Wood and this design.

³ Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, p. 33, for notation of Yorkshire shards.

⁴ English Ceramic Circle, *Transactions*, Vol. 6, Part 3 (1967), p. 213, for distribution c. 1755 - 1760. English Ceramic Circle (2003), *British Ceramic Design 1600-2002*, p. 19, Ill. 8, for 'block' and Longton Hall example.



260 'BLOSSOM' TEAPOT and LID

Salt-glazed Stoneware

c. 1750 - 1760

Probably Staffordshire

By the profile projection, this all-white salt-glazed stoneware teapot perhaps recognizes porcelain ones from Worcester at mid-18th century.¹ A moderately ovoid, lathe polished body reveals a crisp, concave foot pedestal and faintly scored lines on the shoulder. The cylindrical turret upholds a dome cover and button knob. A tapered, hand worked spout arches in a sweep from the high position; an elevated, rolled handle was chiseled and crimped like a ratchet where it meets the body at the lower return. The general uplift of this shape evinces rococo design influence. Further, the high-gloss surface suggests the introduction of red lead powder to the oven during firing.² Clearly articulated thick sprigging – acanthus scrolls and two multi-petal blossoms – adorn the flanks of the pot.³ This balanced relief was taken from opposite-hand molds. A companion applied ornament adorns the lid at the base of the knob.

H. 4 ⅛ inches, D. 3 ½ inches, S. 5 ⅝ inches

Illustrated in Chipstone, *Ceramics*

in America—2001, p. 199, Fig. 17;

Parke-Bernet sale catalog, 4 December

1970, Lot 140.

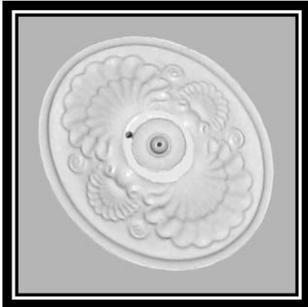
Ex coll: Mrs. Eugenia Cary Stoller

20/71.00600MA37

¹ Clarke, *Worcester Porcelain in the Colonial Williamsburg Collection*, p. 23.

² Hughes, *English and Scottish Earthenware 1660-1860*, p. 50, for one method. Solon (1883), *The Art of the Old English Potter*, p. 70, for information from a noteworthy potter.

³ Acanthus leaf is an ornament like those of a Mediterranean plant of order *Acanthaceae*.



261 'PECTEN' TEAPOT and LID

Salt-glazed Stoneware

c. 1750

Probably Staffordshire

*Manner of Thomas and John Wedgwood
partnership*

The ambit of household possessions inspired by sea life includes this slip cast salt-glazed stoneware teapot. An oval plan facilitates the two-part mold from where the fanning contours upon both faces represent a pecten shell that spreads downward with different arrangements; grooves and circular ridges strengthen these suggestions of nature.¹ A beaded welt as the connection obscures the mold seams. This overall purse-shape projects variations of apical secondary shells layered within a bowed arch that ends at curled end points. These 'hinge' markings on one face carry tight scrolls and opposites are studded with flower heads. A bare zone surrounds the neck, and disparate tangled floral trails enhance every open area.² The body rests on a raised concave base while fitted with a rolled loop handle that ends at the sliced lower terminal; the thumb stop has double flat-cut faces.³ A sinuous, tapered spout is notched to be a bird beak, and the molded flanks display hearts and shells in low relief as if a cartouche; a band encircles near the bottom union. The cavetto flange around the dome cover reveals a spindle knob along with pairs of the reprised shells and curlicues across the surface.

L. 4 1/8 inches, W. 3 7/8 inches, H. 5 3/8 inches, S. 6 1/8 inches

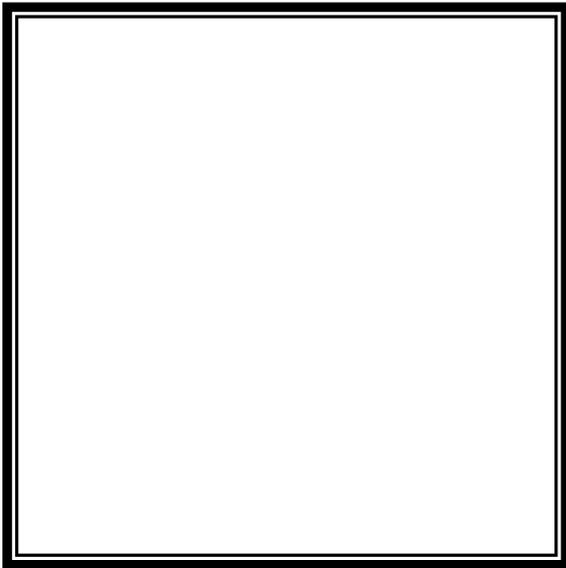
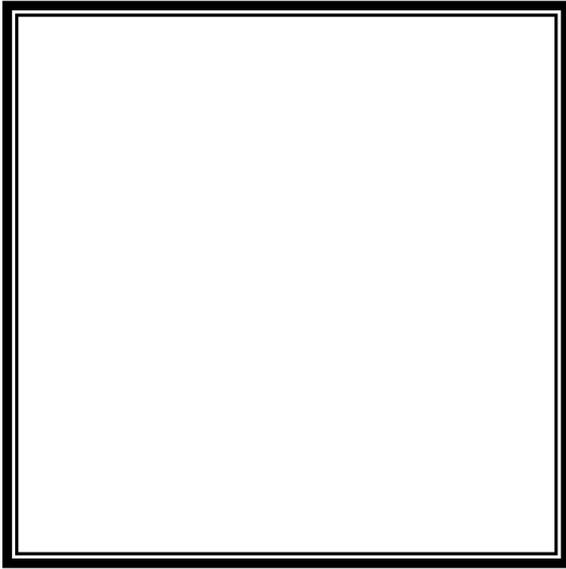
Similar to Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, Ill. 110.

335/08.03650HO458

¹ *Pecten* is a genus of marine bivalve, i.e., any invertebrate of the phylum *Mollusca* like a scallop having a shell of two parts. Chipstone, *Ceramics in America—2007*, p. 147, for view of likely natural model—the Irish scallop (*Pecten maximus*).

² Luxmoore, *English Saltglazed Earthenware*, Plate 48 (top left), for an example of a related genre 'block' mold (one side identical to here).

³ Emmerson, *British Teapots & Tea Drinking*, p. 48, for handle characteristics attributed to Thomas (1703 - 1776) and John (1705 - 1780) Wedgwood at the Big House, Burslem.



262 JUG / MUG

(Shaw patent type)

Staffordshire, c. 1750

English Ceramic Circle, *Transactions*,
Vol. 12, Part 1 (1984), Plate 21(d).

(a) Goldweitz sale, Sotheby's 20.1.2006 (92)

Courtesy, Sotheby's

Rhead, *The Earthenware Collector*,
p. 112, Ill. 17.

(b) Atkins (2009), *An Exhibition of English
Pottery*, Ill. 40.

Courtesy, Garry Atkins



(a)



(b)



263 'SQUIRREL' TEAPOT and LID

Salt-glazed Stoneware

c. 1750

Probably Staffordshire

Flamboyant rococo stylings through color and form are celebrated all over this salt-glazed stoneware teapot. Expanding upward, the lathe turned ovoid shape takes a recessed base and a shallow, unmarginated dome cover. The reflexed spout, loop handle, and twisted wicket knob are molded as 'crab-stock' with prominent knots. A hand rolled branch wraps around near the upper join of the lift and then curls to stretch across one cheek of the body; there is a trailing companion stem. The opposing face shows one similarly detached sprig of vine. Thickened cut-edge leaves of different outline are luted on to lend high relief. These accents supplement mold applied secondary leaves and fruit that accompany a seated squirrel. Overglaze enamels, which describe a darting bird, insects, tendrils, and blossoms, advance enriched patterns. The finial, handle, and spout sport a blackish-cinnamon with emerald green nubs. Fruit clusters are raised by white dabs and partially touched in a rose pink or sky blue among royal blue, turquoise, and green leaves. The excited bird and its targeted line of insects are all outlined by brown and highlighted using purple, pink, blue, green, and canary yellow. The lid admits all the comparable embellishments from the body. Wrapped handle treatments appear on 'stone' teapots with painted grounds as well as those of colored fabrics.¹

H. 4 ¼ inches, D. 4 ½ inches, S. 7 ½ inches

Illustrated in Charleston and Towner, *English Ceramics 1580-1830*, Ill. 40, Color Plate IV, and cover; Sotheby's sale catalogs, 25 November 1997, Lot 212, and 21 May 1954, Lot 21; *Connoisseur*, January – April 1903, p. 113, and 1914, p. 30; Berthoud and Maskell, *A Directory of British Teapots*, Plate 32.

Exhibited at English Ceramic Circle (Belgravia), London, 1977.

Ex coll: Mrs. Freda Shand-Kydd

290/04.03326HL247

¹ Rackham, *The Glaisher Collection of Pottery and Porcelain*, Vol. I, Plate VI, for colored ground. Williams and Halfpenny, *A Passion for Pottery*, pp. 226-227, for blackware. Horne (2008), *English Pottery and Related Works of Art compiled by Jonathan Horne*, p. 23, for reference to this pot.



264 'LATTICE' COFFEE POT and LID

Salt-glazed Stoneware

c. 1755 - 1765

*Probably Staffordshire or
possibly Derbyshire*

Tall, larger capacity coffee pots much like this turned one of salt-glazed stoneware carry on proportions long traditional throughout the world.¹ The body is bulbous below its center height and rises fairly straight. A single groove at the base encircles an extended foot column above a wide-sweep step-down platform displaying a rounded edge; the bottom is cut inward. A heavy strap-loop handle was thumbed on near the top and shows a pinched kick terminal. Directly opposite, a molded, sinuously flexed spout bears acanthus leaves at its root and further down the pouring flare; two ribbed foliage patterns stretch beyond the jutting underlip, which has relief cheek scrolls, unto the lower directional change point. The low-dome cover having a minimally overhanging flange is topped by a flattened baluster knob with steam hole. Duplicate overglaze enamels depict Chinese red lattice fencing angled in several directions. For the foreground, a stylized full-face peony, detailed with black, uses rose pink around canary yellow; its stem takes bold copper green and yellow parti-colored leaves. Higher, an uncertain blue-petal flower that has a similar center rises amid lesser foliage. The slender willow or acacia tree at the mid-left has yellow, green, and black along with touches of green and black for earth. Close beneath the rim a chained link of colored dabs, which are partly outlined in black, alternately shows pink, green, yellow, and blue. The spout union uses green after yellow areas; pink and yellow enliven its tip and breast. Lid design bits repeat just as before; but the fence is in front of the reversed willow setup that introduces one additional bloom of pink petals around a yellow core, all the latter from a green leaf vine. A related pattern is given at page 645.

H. 9 1/8 inches, D. 4 1/2 inches, S. 7 5/8 inches

Illustrated in Christie's sale catalog,
15 November 1994, Lot 128 (part).

219/00.05000VN24

¹ Sandon, *Coffee Pots and Teapots*, pp. 67-70, for the evolution of forms.



265 'COCKATOO' TABLE JUG

Salt-glazed Stoneware

c. 1755 - 1765

Probably Staffordshire

The elongated, generous baluster throwing of this salt-glazed stoneware table jug permits filling for a quart of beer or ale. With its lathe finishing, double traces were grooved around the distended rim; similarly, a broad, flattened foot molding rises as a thickened girdle that extends beneath the belly curve. The bottom is undercut. A small sparrow beak pour out has a concave bracket profile. Opposite, the wide S-strap handle flexes back and terminates with its flat pseudo-heart terminal. A vivid theme inspired through oriental devotion to flowers is enameled overglaze and almost covers the outside face of the jug. Each feature has been 'penciled' in black. Beneath the pouring lip, a foreign bird, possibly the cockatoo, is depicted with green, yellow, rose, blue, and aubergine colors; it perches atop a grotesque 'hollow rock,' also in aubergine, rose, and yellow.¹ Several twisting stems that have loosely disposed green leaves originate from two spots at the rocky base, and each flank is composed differently. They include disparate and improbable flower heads drawn in red, blue, pink, and yellow. Principally, one complex blossom is composite and the other is a tight-petal variety; each one is prominent among the clusters of ones having six lobes. Top 'beak' edges have down-stroked red flairs on the outside, and the entire inner rim band has continuous red-painted scrolls that also track the inside of the spout.

H. 7 ¼ inches, D. 5 inches, S. 5 ⅞ inches

Illustrated in Godden, *British Pottery*, Ill. 96.

155/93.02200JH34

¹ Austin, *Chelsea Porcelain at Williamsburg*, p. 54, for ho-ho bird. The cockatoo is a member of the parrot family. *Vide*, p. 611, for discussion of 'hollow rock' motif.



266 'MOTH' PLATE

Salt-glazed Stoneware

c. 1755

Probably Staffordshire

Squeezing a sheet of dampened clay against a spinning turntable mold could form salt-glazed stoneware plates of this all-white type.¹ In this example, the circular perimeter displays twenty regular scallops where the raised rim edge has a molded saw-tooth overlay; the flange impressions are repeated sequences of abundant, but oddly mixed, boughs of flowers, acanthus leaves against an osier ground, and moths – summer themes – over a hobnailed ground.² The surface of the well is smooth while the slope was raked to terminate as one plane ridge. Sixteen 'bob' marks blemish the reverse ledge; the backside is flat except for a grooved ring. Comparable tableware could have been sold among the "White Earthenware" available by note in *Wilkinson's Liverpool Advertiser* from July 16th, 1756; Staffordshire "Stone Plates at 2s.6d. per Dozen" were proffered through the London *Daily Advertiser* for May 9th, 1766.³ Also, this pattern is found in buff earthenware.⁴

D. 9 1/8 inches

Identical to Skerry and Hood,
*Salt-glazed Stoneware in Early
America*, p. 237, Pattern Q1.

47/73.00175PG1

¹ Mountford, *Staffordshire Salt-glazed Earthenware*, pp. 46-47, for technique.

² Moth is a night-flying insect with four wings, smaller than a butterfly and with different antennae.

³ English Ceramic Circle, *Transactions*, Vol. 4, Part 2 (1957), p. 51, for first quote as well as 'white stoneware' and 'white earthenware' likely interchangeable terms for salt-glazed objects in 1756. English Ceramic Circle, *op. cit.*, Vol. 13, Part 1 (1987), p. 90, for second quote.

⁴ Delhom, *Gallery Guide – English Pottery*, Ill. 143, for example.



267 'ROCK' TEAPOT and LID

Salt-glazed Stoneware

c. 1755 - 1765

Probably Staffordshire

Manner of Thomas and John Wedgwood
partnership

Wheel turned before shaved on a lathe, this salt-glazed stoneware teapot takes a bullet-shape body and an undercut, bead foot ring. A small roll-ledge steadies the cover that is fitted with a 'helmet' finial. The tapered, circular spout sweeps upward; and the rolled, double-notch loop handhold has a snub, thumb pressed bottom terminal. This enameled *famille rose* paraphrase of a brilliant Chinese motif, which has anecdotal attributions for John or Ann Warburton, develops a rose pink peony with yellow core to shield one gossamer tree flourished by many blossoms, twigs, and leaves. The pigment selections make red, yellow, brown, green, opaque white, and shades of blue; black detailing is throughout. A second group of floral branches and grasses surrounds a oriental blue 'hollow rock,' perhaps inspired by cavities in *tahui* of sedimentary origin.¹ On the other side, similar bowers, rocks, and flowers frame a garden ensemble having trellis, basket, vase, and large potted bloom on a pedestal. The lid is encircled by a profuse flower tangle, and wispy tracery in mauve bridles the spout. Traditional speculation is that from about 1753, a few Dutch artisans at Cobridge (Hot Lane) decorated "White Stone Ware" by using thick, 'jeweled' overglaze enamels as shown on this teapot.²

H. 3 $\frac{7}{8}$ inches, D. 4 $\frac{1}{8}$ inches, S. 6 $\frac{3}{4}$ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 201, Fig. 22.

Ex coll: Mrs. Russell S. Carter

26/71.00450GL45

¹ *Tahui* rock from Lake Tai region on lower reaches of the Yangtze River is noted for its perforable nature and clear grain.

² Mountford, *Staffordshire Salt-glazed Stoneware*, p. 56, for these enamellers. Hildyard, *English Pottery 1620-1840*, pp. 46-47, for speculation of particular characteristics being the specific output of other as yet unnamed painters. Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 126, for quote. *Ibid.*, p. 125, for no evidence that Dutchmen of Hot Lane, Mr. Daniel of Cobridge, nor Mrs. Ann Warburton provided this decorating service. *Vide*, p. 3, for comment about enamellers.



268 'MULBERRY' CREAM POT

Salt-glazed Stoneware

c. 1755 - 1765

Probably Staffordshire

A cream pot or suggestive miniature pitcher of salt-glazed stoneware was turned into this baluster shape and given an inset foot rim molding. There is a finger pressed, shallow pouring lip. The extruded loop handle with its multi-ridge spine stops with a pinched kick terminal. A single asymmetrical branch from a luxuriant oriental fruit bush or possibly mulberry tree is enameled overglaze with a globular-relief painting style.¹ Rising from mid-height near the lift, lobed cut-leaves anchor a flourish with primarily off-white and rose-color aggregate fruit amid combinations of dual deep and gray green foliage, all from a branch that is outlined in black. Bearded tassels droop randomly. Beneath the scored rim, a band of black double-line trellis appears against a turquoise background; four smaller reserve areas, which are posted with canary yellow brackets, exploit rose half-blossoms showing bright green leaves.

H. 2 $\frac{7}{8}$ inches, D. 2 $\frac{1}{8}$ inches, S. 2 $\frac{3}{4}$ inches

Illustrated in Skinner sale catalog,
31 May 1997, Lot 332.

238/01.01150MW3

¹ Mulberry tree is of the genus *Morus* and bears purplish-red berrylike fruit that is edible.



269 'FORTUNE TELLER' PLATE

Salt-glazed Stoneware

c. 1755 - 1765

Probably Staffordshire

Porcelain plates, advertising wealth, provoked higher-fashion notions in salt-glazed stoneware potters; this circular, turned-on-a-mold showpiece has a single valance ledge that tracks as six wavy repeats. Alternating dot-and-diaper and star-and-diaper fields skip blanks bounded by featherlike leaves raised along a slightly concave flange; the recess wall slopes sharply from a flat strand along the brim. Overglaze enamels decorate much of the leading surface. Namely, diapered zones washed with hunter green are set apart by deep rose fronds. One black trace overcast with green follows the well crease; a regnant "landskip" accented by black outlining occupies the remaining bottom.¹ At right, a bearded man wearing his royal blue cloak holds the hand of a woman to divine her fortune as foretold in the palm. She sports a rose décolleté gown and stomacher over canary yellow petticoat; her arm cradles a long *houlette*.² A Bow porcelain group (c. 1752 - 1753) is posed and costumed as here; a similar Aveline engraving is after Boucher.³ Tan-with-black goats graze or lie at her back. The earth ends at a dilapidated fence of rose-color where green and aquamarine washes merge to intimate marshy ground. Beyond this railing, the repetitive terrain preludes an overgrown, ruinous castle showing arches and towers. Highlights of purple, yellow, red, blue, and pink vitalize the full structure. Puffy pink and blue clouds drift above. The underneath is smooth, and the edges were thinned by hand; numerous scars mark placements of 'oven furniture.'

D. 8 $\frac{7}{8}$ inches

Illustrated in Christie's sale catalog, 4 June 1979,
Lot 49; Morley-Fletcher and McIlroy, *Christie's
Pictorial History of European Pottery*, p. 272, Ill. 9-B.

Ex coll: Dr. Alvin M. Kanter (label)

152/93.04000JH24

¹ Austin, *Chelsea Porcelain at Williamsburg*, 1755 auction, p. 49, for quote.

² Britton, *English Delftware in the Bristol Collection*, p. 290, for *houlette*.

³ Ferguson, *Ceramics*, pp. 88-89, for the Bow group and the 1738 French engraving – *Second livre de fontaines: La bonne aventure* – by Pierre-Alexandre Aveline (1702 - 1760) after the painter François Boucher (1703 - 1770) where reminiscent people meet in a landscape different from this one. *Vide*, Design 16.



270 'ORIENT' TEAPOT and LID

Salt-glazed Stoneware

c. 1755 - 1765

Probably Staffordshire

An intriguing caprice in overglaze *famille rose* enamels enhances this globular salt-glazed stoneware teapot; a thrown and trimmed body has a minor foot and a ridge to steady the nearly flat cover. The incised 'crabstock' or "crooked" loop handle, ogee spout, and stem-wicket finial bear knots dabbed green.¹ Around the neck, a six-part black-line bib with several netlike grids having porcelain overtones and foliage-scroll edges is overlaid using green or rose in rotation; flatter curved reflections appear about the lid. Half the top offers a row of houses beside rockery with trees, all done in a polychrome palette. On one face, a gangly oriental peddler walks with a 'birdcage' dangling by chain from one hand while his other grips the shaft of an elaborate rigid fan that tilts on his shoulder. A greeting man lounges beneath a multicolor parasol. In both cases, wavering black lines develop all features including loose jackets and skirts over baggy pants for their clothes showing rose over yellow and purple or else purple with yellow and rose. The surrounding shrubs, stones, trees, and flowers are colorful; grass is defined by dots under green and blue washes. This "Chinese manner" extends across the second face where a naïve view has a man lounging on the ground to lean an elbow on a table holding two ornate vases. He raises an incense burner aloft; and his garb features yellow, blue, and rose. A flowering bush and the ground are as before. One advertisement placed in the *Boston Gazette* for 1764 offered "painted Stone Ware such as Plates...bowls of all Sorts...Tea Pots, Fruit Bowls..."²

H. 4 $\frac{7}{8}$ inches, D. 5 inches, S. 8 $\frac{3}{8}$ inches

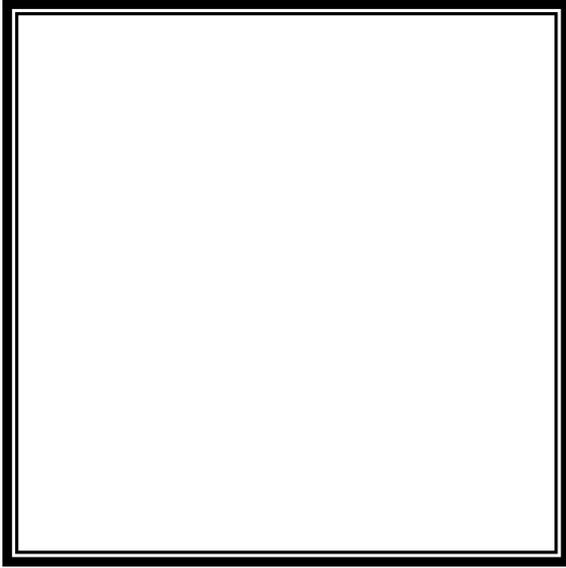
Illustrated in Chipstone, *Ceramics in America—2001*, p. 200, Fig. 21; Skinner sale catalog, 31 May 1997, Lot 334; Sotheby's sale catalog, 10 March 1964, Lot 71.

Ex coll: The Reverend Cecil J. Sharp; Dr. Alvin M. Kanter

185/97.04025SK4

¹ Barker, *William Greatbatch – A Staffordshire Potter*, p. 93, for definition. Parkinson, *The Incomparable Art*, p. 59, for similar spout knots and incisions.

² Honour, *Chinoiserie*, p. 129, and *Antiques*, August 1984, p. 335, for quotes.



271 CHIMNEY VASE

(hexagonal, dipped)

Staffordshire, c. 1755

(a) Williams and Halfpenny, *A Passion
for Pottery*, Ill. 64.

*Courtesy, Colonial Williamsburg Foundation,
The Henry H. Weldon Collection, 2001-535.
Photo by Gavin Ashworth.*



(a)

COFFEE POT

(conical)

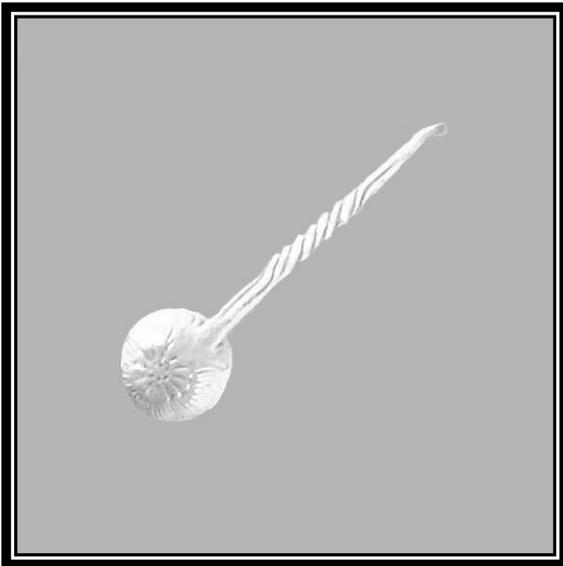
Staffordshire, c. 1755

(b) Williams and Halfpenny, *A Passion
for Pottery*, Ill. 38.

*Courtesy, Colonial Williamsburg Foundation,
The Henry H. Weldon Collection, 2001-707, A&B.
Photo by Gavin Ashworth.*



(b)



272 'TWIST' CREAM LADLE

Salt-glazed Stoneware

c. 1755

Probably Staffordshire

Service utensils took specialized forms such as this all-white, salt-glazed stoneware ladle for dispensing clotted cream or a sauce. Here, a hemispherical bowl was press molded to have crisp exterior design; namely, radiating chrysanthemum-style petals across the bottom center.¹ It has a let-in at both the inside and outside of the lip. The hand rolled straight handle exhibits numerous deep, lengthwise grooves; and a full-turn twist was added along its mid-zone. The smoothed tapering tip is a modest hook, which in other cases would continue to form a curlicue.² However, a Liverpool porcelain comparative from the period simply exhibits a pointed end.³ This lift bluntly unites to the vessel. Several potters produced “toys,” a word classification for sundry small objects such as figures, spoons, and bodkin cases in addition to the obvious miniature playthings.⁴ Similar dippers are known in red stoneware and buff earthenware.⁵

L. 4 inches, W. 1 inch

Illustrated in Atkins (2006), *An Exhibition of English Pottery*, Ill. 38. Similar to Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, Fig. 90.

323/06.02500GA23

¹ *Chrysanthemum* is a genus of composite plants having showy flowers, usually with narrow petals.

² Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 95, for a varied tip format and a cream bucket with ladle. On the piece at hand, there is no evidence of a mid-shaft lug. Davis, *English Silver at Williamsburg*, p. 186, for silver ladles (c. 1740 - 1770) with handles terminating in a ribbed volute being named Onslow type.

³ English Ceramic Circle, *Transactions*, Vol. 18, Part 1 (2002), p. 86, for an example attributed to Wm. Reid & Co., Liverpool c. 1756 - 1761.

⁴ Edwards and Hampson, *op. cit.*, p. 284, for quote and some examples.

⁵ Colonial Williamsburg Foundation, Virginia, for red stoneware ladle (CWF, 1960-399,b); Sotheby's sale catalog, 24 January 1994, Lot 94, for an earthenware example.



273 'FLUTIST' BOWL

Salt-glazed Stoneware

c. 1755 - 1765

Probably Staffordshire

Overglaze enameled tea waste bowls among this white salt-glazed stoneware group became essential in the protocol for serving tea.¹ In practice, they would hold any dregs as well as demonstrate affluence. A short-band foot ring raises this lathe turned, nearly hemispherical vessel with a rim molding. The densely painted decoration first accents through an inner rim band draped with trelliswork sketched in black beneath a deep copper green overcolor that is edged with rose pink. A daisy-style flower spray shows at bottom center, and its full head of rose red petal-blades around a canary yellow core is augmented with green or mid-blue leaves and colorful buds. On the outside wall there appears a continuous sequence of four landscape and floral scenes; attributes are adapted from Europe and the Orient. Two flutists march in an out-of-doors vignette; one musician has an outfit of red coat, canary yellow breeches, and white stockings.² The other is tailored the same in blue over yellow clothes; their shoes and cocked hats are black. Spiky green-washed shrubbery and grasses are described in black and accented with blue and yellow. Next, a free-ranging branch sustains a single red lobe-petaled flower having varicolored center, green foliage, and polychrome florets. The second figure – a lady who sits in perhaps pining position in a garden – wears a red petticoat, blue jacket, and yellow bodice. The final intervening sprig is the smaller and emphasizes spidery blue blades as a blossom head in a twisting, leafy floral trail.

H. 2 ½ inches, D. 5 ¾ inches

Illustrated in Sale Catalog (2004),
*Ceramics in Kensington – Eight
Days in June*, p. 43, Ill. 19.

307/05.01658GA2

¹ Emerson, *British Teapots & Tea Drinking*, pp. 13-27, for tea ceremony.

² Flute is a long wind instrument played by blowing across holes and fingering keys.



274 'FRUIT' DESSERT PLATE

Salt-glazed Stoneware

c. 1755 - 1765

Probably Staffordshire

Manner of Josiah Wedgwood potworks

Distinguished through a dozen scallops along its edge, this circular, salt-glazed stoneware plate “for desart,” perhaps of special theme for catering fruits and tea biscuits, projects an all-over, shallow relief ground of circles punctuated by dots—a fish roe pattern.¹ Here, the off-white server was principally crafted by press molding followed by hand trimming along the perimeter; the smooth under-surface exhibits evidence of raw stilt marrings on the flat base. A sharp, husklike border augments the rim, and matching festoons anchor on the indentation points. Also from the junctions, sequential high-elevation impressions declare pendant fruits and nuts draping across the flange and slope of the well. One pomegranate, twin pears, and a single capped hazelnut are explicitly raised above beds with corresponding veined and serrated leaves arranged in an odd-pinnate fashion. Molds for related dishes are preserved at the current Wedgwood factory.²

D. 8 $\frac{5}{8}$ inches

Identical to Noël Hume, *If These*

Pots Could Talk, Fig. IX.32(a);

Antiques, March 1970, p. 410,

Fig. 3a.

16/70.00165GL4

¹ Austin, *Chelsea Porcelain at Williamsburg*, 1755 auction, p. 10, for quote. Tea biscuit is a form of cookie served with tea.

² *Ars Ceramica*, 1990, p. 10, for examples not excavated elsewhere.



275 'MUSICIAN' TEAPOT and LID

Salt-glazed Stoneware

c. 1755 - 1765

Probably Yorkshire or possibly Staffordshire

Globular in form with an attached gnarled vine handle and ogee spout, this "Inlett Teapot" of salt-glazed stoneware carries an almost flat lid below its tapered, circular knob.¹ The small conical pedestal is undercut. Simulated knots over attached parts are reinforced with copper green. Further overglaze enameling with fine-line black tracery depicts a western lady who ambles through a rural setting. Her flaring rose gown with ruffled sleeves and yellow stomacher covers a pale blue petticoat; a yellow basket dangles from the left forearm. Pastoral scenery is composed with feathery green trees amid grasses as well as a remote building with red sides and bright blue roof. Billowy pink and blue clouds float overhead. A modified, but probable, engraved source can be found in Jacob Cats: *Complete Works (Alle de Werchken – Spiegel van der Onden en Nieuwen Tijd)* published in 1665 with its precedence within a book: *Moral Emblems* from Holland in 1633.² The opposite face presents a standing gentleman who blows his hautboy or oboe in a comparable out-of-doors location.³ He is clothed in a period teal blue coat, rose waistcoat, and yellow breeches topping white stockings. Trees, ground, and clouds are represented as before, but the far view perhaps introduces a walled abbey beyond a stream. A whimsical painting on the cover presents an oriental man carrying a fishing pole over his shoulder. Graphical treatments of this sort are thought to be of Leeds origin.⁴

H. 3 ¾ inches, D. 3 ¾ inches, S. 6 ⅛ inches

Similar to Mountford, *Staffordshire*

Salt-glazed Stoneware, Ill. 194-A.

Ex coll: Captain Price Glover

44/73.00750PG458

¹ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 242, for designation in oven contents of 1773. *Ibid.*, p. 326, for definition.

² *Leeds Art Calendar*, No. 82 (1978), pp. 24-25, for illustration and suggestion. Jacob Cats (1577 - 1660) was a Dutch statesman and poet.

³ Oboe is a double-reed wind instrument.

⁴ Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, pp. 14-15, for discussion of Leeds enameling.



276 'ERMINE' TEAPOT and LID

Salt-glazed Stoneware

c. 1756 - 1763

Probably Staffordshire

A supporter for Britain against Austria, Russia, and France through the Seven Years' War – Frederick II (the Great), the King of Prussia and proud Elector of Brandenburg – is extolled on this turned, salt-glazed stoneware teapot.¹ The globular body with its basal cord accepts a molded gnarled handle and spout; the twig-wicket finial mounts a flat dome held with a raised guard ring. Enameled allover, to include the let in underside, this whitish pot carries columnar black triple-dot clusters and arrowheads symbolic of the heraldic ermine tails.² Enameled luted on attachments were axially highlighted to resemble tree branches. A multi-lobe bright turquoise blue panel in reserve with borders of black, rose, and green strap-and-leaf sprigs interrupts one side; the opposite armorial cheek has no foliage shoots. One flank reveals a bust of the King who looks right in ermine trimmed robes of blue and rose. Facial features are picked out along with the laurel wreath crowning his brown wig that curls at the temples and trails at back, all secured with a neckband. Overhead, one rippling, roseate ribbon hails: *Fred III. (sic) Prufsiae Rex* in black.³ The second aspect shows a yellow crowned, black Prussian eagle with extended wings above a rose banderole marked: *Semper Sublimis* to proclaim perpetual excellence and majesty. Against its breast, this rap-tor has clenched a rose cabochon-type shield displaying a yellow upright imperial baton in a green foliate surround.

H. 4 ¼ inches, D. 4 ⅜ inches, S. 7 ½ inches, Mark 34

Identical to Emmerson, *British Teapots & Tea Drinking*, Ill. 14.

245/02.04725JH248

¹ Williams-Wood, *English Transfer-Printed Pottery and Porcelain*, p. 68, for probably first honored for signing British-Prussian convention in January 1756. King Frederick II (1712 - 1786) was a cousin of King George II of Great Britain.

² Fox-Davies, *A Complete Guide to Heraldry*, pp. 77-78, for scheme.

³ English Ceramic Circle, *Transactions*, Vol. 12, Part 1 (1984), p. 17, for French painter Antoine Pesne (1683 - 1757) creating possible portrait source. Brown and Lockett, *Made in Liverpool*, p. 119, for transfer printed Worcester mug (c. 1760 - 1765) incorrectly marked: *Fred, ye: III: d.*



277 'PRUSSIAN' PLATE
Salt-glazed Stoneware
c. 1756 - 1763
Probably Staffordshire

For an encouragement, this all-white press molded salt-glazed stoneware table plate compliments the British and Prussian alliance against France. The round “stone” piece exhibits a wave-and-point rim line as inspired by silverware; alternate relief zones around the flange offer the wicker, diaper-and-star, and diaper-and-dot grounds that are separated by leafy rococo scrolls.¹ Three intermediate sections combine to contribute a salute – **SUCCESS TO THE / KING OF PRUSSIA / AND HIS FORCES** – in uplifted Roman letters. A small apical panel promotes a bridled horse bearing a warrior with his lance—an allusion to Frederick the Great. Opposite, two of the impressed fields are overlaid with a high-contrast Prussian heraldic eagle that has outstretched wings or a trophy of arms, which consists of cannon barrels, an axe, a drum, and a battle standard. The smoothed center stops at a sharply cut wall capped with a flat border. On the reverse flange, ‘bobs’ have made twelve blotches, and the bottom has a weak concavity. This celebrated King became victorious at Rossbach in November 1757; and, in the next year the colonial *Boston Gazette* advertised “White Stone, Prussian, & Basket work’d Plates and Dishes.”²

D. 9 inches, Mark 17

Illustrated in Sotheby’s sale catalog,
17 April 1974, Lot 37. Identical to
Edwards and Hampson, *White Salt-
glazed Stoneware of the British Isles*,
Color Plate 130.

67/75.00396JS5

¹ Mountford, *Staffordshire Salt-glazed Stoneware*, p. 40, for quote.

² Noël Hume, *A Guide to Artifacts of Colonial America*, p. 116, for quote. King Frederick II was victorious over French, Austrian, and Swiss forces at Rossbach on 5 November 1757, an act that united some small German states against Austria. Hobson, *Catalogue of the Collection of English Pottery in the British Museum*, p. 188, for contemporary accounts of the public acclamations. The Prussian king was a great-nephew of King George I of Great Britain.



278 'CHINA' TEACUP and SAUCER

Salt-glazed Stoneware

c. 1760

Probably Staffordshire

Lathe shaved to be a thin gauge, this salt-glazed stoneware handleless teacup with its saucer – “a dish of tea” – would have simulated porcelain for mid-prosperity homes.¹ Chinese profiles were appropriated for the cups that were often held between a finger and thumb for drinking. The saucers were Turkish innovations to aid passing the cups.² Here, a straight wall expands from its curved start and ends with a flared smooth lip; the flat-center dish curls up unto an upright, plain rim. Each stands upon its slim foot ring. These “Enamel'd flint” teawares promote intuitively drawn floral sprays in thick enamel above black trace definitions.³ The bowl exterior carries two clusters of stemmed blooms beside veined, dark green leaves where the first offers a sky blue composite group with pink core flanked by red, pink, blue, and yellow blooms; another set only lends pinwheel florets with centers. The inner edge presents detached leaves and multicolored half-flowers at the quarter points; this bottom bears one slipped four-petal head in blue. An inside saucer surround is a leafy trail repeating the spoke-flowers in red, pink, yellow, or blue; they support a multi-head type. These forms and similarly colored designs remain in delftware.⁴

Cup: H. 1 5/8 inches, D. 3 inches;

Saucer: H. 1 inch, D. 4 3/8 inches

Described in Skinner sale catalog, 9 September 2006, Lot 193.

Similar to Sotheby's sale catalog, 2 May 1972, Lot 115.

Ex coll: David and Charlotte Zeitlin (labels)

329-330/07.01010MG34

¹ Emerson, *British Teapots & Tea Drinking*, pp. 18-19, for explanation and a handleless 18th century 'teacup' having a modern name 'teabowl.' Archer and Morgan, *Fair as China Dishes*, p. 122, for observation.

² Lange, *Delftware at Historic Deerfield, 1600-1800*, pp. 63-64, for origin. In lesser circles some tea was drunk from saucers in the 18th - 19th centuries.

³ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 153, for quote from 1764 invoice. *Ibid.*, p. 208, Colour Plate 179, for related enamel floral painted shard in Staffordshire context c. 1762 - 1770.

⁴ Grigsby, *The Longridge Collection of English Slipware and Delftware*, Vol. 2, p. 365, for a delftware set.



279 'CRABSTOCK' TEAPOT and LID

Salt-glazed Stoneware

c. 1760 - 1765

Probably Staffordshire

Manner of Aaron Wedgwood

This “blew teapot” of salt-glazed stoneware was finished by dipping the unfired fabric into a fusible mixture stained with smalt; the reflective mazarine blue surface occurred during a single stay in the oven.¹ For this case, there are no further colored decorations. Such rich blue surface was akin to the products from Sèvres and other previous Rhineland wares.² The depressed globular body was thrown and turned to shape a contoured, recessed base before adding a ‘crab tree’ handle and tapered swan neck spout. The cover is surmounted by a cushion knob that has a punched steam hole. Rough scarring by ‘oven furniture’ disfigures the clear bottom, and coating imperfections confirm that the body color was applied before salt-glazing.³ Contemporary sales accounts refer to a “Blue Ware—Aarons” and similar colloquial names.⁴ This Aaron Wedgwood (1717 to 1763) was a cousin of Thomas and John Wedgwood as well as a brother-in-law to William Littler.⁵

H. 3 ¼ inches, D. 3 ½ inches, S. 6 ⅛ inches

Described in Sotheby’s sale catalog,
14 November 1961, Lot 157. Similar
to Mountford, *Staffordshire Salt-glazed
Stoneware*, Ill. 173-B.

Ex coll: Mr. Thomas Scholes

19/71.00625MA3

¹ Mountford, *Staffordshire Salt-glazed Stoneware*, p. 52, for quote and technique. Mazarine blue is deep and rich for Cardinal Mazarin of France.

² *Ibid.*, p. 58, for Sèvres. *Antiques*, March 1970, p. 412, for Rhineland.

³ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 167, for a shard showing similar blistered effects in the blue glaze.

⁴ Mountford, *op. cit.*, p. 52, for quote.

⁵ *Ibid.*, p. 51, for family relationships. English Ceramic Circle, *Transactions*, Vol. 17, Part 3 (2001), pp. 371-372, for vague Aaron Wedgwood and William Littler joint connection with salt-glazed stoneware production; ‘blue ware’ seems post 1760. The Littler porcelain venture at Longton Hall had ended.



280 'BRANCH' PLATE
Salt-glazed Stoneware
c. 1760
Probably Staffordshire

All-white, round salt-glazed stoneware plates that had multiple impressions became sensations at mid-18th century.¹ A Boston invoice during 1764 lists some "flint white dishes" that might include this "ed'g flow'd" type.² The press molded serpentine face-rim shows a raised rib-and-groove border repeated for six segments; they connect at an invected crease. Beneath each arc a raised flower branch meanders over the flange as one of three reverse-pair alignments of the same pattern.³ Near one cusp, the stem-ends for these trails meet facing while tendrils nearly touch in the next following combination. Each relief has numerous serrated leaves about a single large-core flower head with pointed petals; they also separate an overlapped pair of similar blooms with rounded tips. The extremes of each spray are buttressed by foliage. A straight slope breaks steeply from the brim, and the back-side is smooth as well as hand trimmed at the margin. Ten regular touch points encompass the facial center and sixteen more scars mark either the reverse bottom or edge, all implying tall plate stacks in the firing oven.⁴

D. 9 ¼ inches

Illustrated in Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 136, Fig. 1 (front) and p. 238, Pattern S3. Colonial Williamsburg Foundation, 2016.

Exhibited at DeWitt Wallace Decorative Arts Museum, Williamsburg, Virginia, 2009 - 2010.

296/04.00900DH2

¹ Barker and Halfpenny, *Unearthing Staffordshire*, p. 60, for popularity of related designs among many producers. Williams and Halfpenny, *A Passion for Pottery*, pp. 104-105, for similarly molded plates with highlighting enamel. English Ceramic Circle, *Transactions*, Vol. 6, Part 3 (1967), pp. 212-213, for mold makers supplying many potters and not making new patterns for each.

² *Antiques*, March 1970, p. 411, for Boston quote. Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 37 & Fig. 136, for 1752 Staffordshire invoice and designation.

³ Austin, *Chelsea Porcelain at Williamsburg*, p. 49, for Chelsea porcelain (c. 1750 - 1752) with raised flange not distant in effect from salt-glazed ware.

⁴ Blemishes result from bits of clay, whether clearly designed to have points or randomly balled, that were used as 'oven furniture' to separate objects at firing. *Vide*, p. 976 for illustrations of stacking and separating spacers in saggers.



281 'AESOP' PLATE

Salt-glazed Stoneware

c. 1760 - 1765

Probably Staffordshire or possibly Liverpool

A three-color, onglaze transfer print registers on this press molded, white salt-glazed stoneware plate with a balanced octagon outline. The flange supports alternating spaces of trellis diaper-and-dot and diaper-and-star protrusions that are divided across the angles by reserve cartouches having feather borders. An abrupt, circular inset brims with a flat lip, and the guard rim is enameled dark brown. Across the plane well, a transfer lifted from an engraving features an Aesop fable – *The Goat in the Well* – promoting foresight to plan for safe recovery before undertaking an enterprise.¹ The vignette, laid on in puce, shows a goat raising his head from a stone well just as the fox cavorts above ground. A post and its dipping beam with a bucket rope complete the scene that includes several undergrowths among rocks. Four different nose-gays delineate the compass points around the main sketch; these devices are printed twice each in either a brick red or gray black. The backside is flat and has signs of double 'bobs' per facet. From London in 1757, the *Daily Advertiser* recorded an offering of many "Stone Plates curiously printed."² Some wasted borders from "Octagon Stone Plates" have been retrieved near a Liverpool site, and John Sadler of Harrington Street was engrossed in printing on ceramics.³ Furthermore, some London as well as Birmingham printers seem to have decorated Staffordshire plates.⁴

W. 8 ½ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 203, Fig. 30; Godden, *British Pottery*, Ill. 102b; Sotheby's sale catalog, 2 May 1972, Lot 107.

Ex coll: Mr. and Mrs. Joseph E. Lowy (label)

106/78.01085JS6

¹ English Ceramic Circle, *Transactions*, Vol. 1, No. 2 (1934), p. 20 & Plate VIII, for rhyme and suggestion of Barlow engraving. *Vide*, Design 10, for Barlow illustration (FAB. LX, 1687 Latin edition) and comparison of tales.

² *Ibid.*, Vol. 12, Part 2 (1985), p. 182, for quote.

³ *Ibid.*, Vol. 11, Part 3 (1983), p. 207, for quote.

⁴ *Ibid.*, Vol. 9, Part 3 (1975), pp. 273-274, for Birmingham. *Ibid.*, Vol. 19, Part 1 (2005), pp. 38-40 & 45, for London (Battersea) and Staffordshire.



282 'FOSSIL' TEAPOT and LID

Salt-glazed Stoneware

c. 1760

Probably Staffordshire

Domestic inventories taken at mid-18th century often listed “stone Tea Potts.”¹ This possible candidate of salt-glazed stoneware shows a turned globular form with plain undercut foot ring and convex cover fixed by a narrow, raised rim. The handle follows the ubiquitous ‘crabstock’ style. A contraflexed spout faintly displays its overwrapped leaves and a stem molded at the body connection; the upright finial was premolded as a full-face flower. Black enamel representations of varied filigrees reserved within the speckled ground are painted all over—simulations of the fossils embedded in Derbyshire encrinite limestone.² Each cheek further exhibits a billowy, cleared panel containing a solitary tea rose in degrees of pink along with its rich green and pink parti-colored leaves on their thorny stem; two similarly excluded patches on the lid show pink or blue buds. The knob received touchings of the previous flower colors. A bright turquoise blue wash, which overlays nearly all of the body, makes a striking attraction.

H. 3 $\frac{5}{8}$ inches, D. 3 $\frac{5}{8}$ inches, S. 6 $\frac{1}{2}$ inches

Illustrated in Christie’s sale catalog, 30 September 1974, Lot 26. Similar to Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, Color Plate 133. Colonial Williamsburg Foundation, 2016.

68/75.00624JS24

¹ *Antiques*, February 1970, p. 248, for an inventory.

² Rackham, *Early Staffordshire Pottery*, p. 33. This sedimentary stone contains fossils of spiny invertebrates.



283 'FINCH' WALL FLOWER-VASE

Salt-glazed Stoneware

c. 1760 - 1770

Probably Staffordshire

Totally decorative objects in the category of this wall flower-vase or -bracket of all-white, salt-glazed stoneware affirm the increasing affluence among 18th-century housekeepers. For design, the overall conception is a cornucopia twist with subtle spirals; the flat back is punched twice to allow for easy suspension. Constructed in the general manner of "Flower Horns," the rear plate is luted to a convex face having a decided, outwardly flared rim; the pocket is tapered from top to bottom.¹ In high relief, the front has been press molded with one full-length, grandly feathered songbird, probably a finch, which scans behind across its wing. This bird takes command station on one widely disposed and leafless branch that has punctuation with face-on flower heads of composite variety. A formal scallop shell dominates at center along the rococo forward rim edge where it accompanies eccentrically placed full-blossoms, swirled leafy clusters, and bridges of auricular scrollwork. These "Corna Copiaes" were also produced in buff and tin-glazed earthenware.²

L. 7 $\frac{7}{8}$ inches, W. 5 $\frac{3}{4}$ inches, H. 3 $\frac{1}{4}$ inches

Identical (in reverse) to Luxmoore,
English Saltglazed Earthenware,
Plate 36 (bottom left).

Ex coll: Dr. Alvin M. Kanter (label)

130/88.01500JH4

¹ Mountford, *Staffordshire Salt-glazed Stoneware*, Ill. 155, for quote. Archer, *Delftware*, p. 362, for 18th-century print showing use.

² *Ibid.*, Ill. 156, for quote. Solon (1883), *The Art of the Old English Potter*, Plate XLIX, for buff earthenware. Garner and Archer, *English Delftware*, Ill. 86-B, for tin-glazed earthenware.



284 'ACACIA' COFFEE CAN

Salt-glazed Stoneware

c. 1760

Probably Staffordshire

Of diminutive capacity, this salt-glazed stoneware coffee can or miniature mug has been plainly turned to a cylinder with a crisp bottom bead and inset base.¹ A simply looped strap handle is pressed to the body; there is a slight kick tab. The continuous chinoiserie landscape ensemble in brilliant overglaze enamels features the acacia tree or a weeping willow; grasses are washed bluish-green while J-bend fence panels have Buddhist-emblem latticework in Chinese red.² Dominated by a full-blossom having yellow center and pink petals, a superimposed nosegay further includes a blue-and-yellow flower with stemmed foliage; black veining adds emphases throughout these drawings. The inner rim is traced in green with overlaid black scallops. Compare this version of a popular decoration, possibly a *Peony and Fence* pattern, to that on the coffee pot at page 605.³

H. 2 ½ inches, D. 2 ⅛ inches, S. 2 ⅞ inches

Similar to Williams and Halfpenny,
A Passion for Pottery, Ill. 23.

12/70.00265GL1

¹ Austin, *British Delft at Williamsburg*, p. 122, for designation of straight-side cup as a 'can' that was normally used without a saucer.

² Austin, *Chelsea Porcelain at Williamsburg*, p. 90, for 1755 print of *Acacia Spinosa*. *Vide*, p. 461, for remarks defining the weeping willow tree.

³ Charleston and Towner, *English Pottery 1580-1830*, Ill. 162, for a Worcester porcelain plate showing such a suggestive design c. 1752.



285 'WICKER' DEEP DISH

Salt-glazed Stoneware

c. 1760

Probably Staffordshire

Ample, press molded dishes of salt-glazed stoneware were popular middle-class possessions that were available from innumerable potters. This deep, all-white piece is circular with a flared wall that ends as ogee waves. A band forming its trivial foot jogs the smooth outside. On the interior just below the distended rim, suspended high-relief formal scrollery segregates alternate zones for either dot-and-diaper or star-and-diaper between panels of allover 'wicker' indentations. This osier pattern recalls an early format introduced into Meissen and later copied by porcelain makers in Europe and England.¹ The eight lozenge-field impressions are strengthened with diamond-panes that were cut out by hand to form a square cluster. A cable-bead circling about the well center bounds a grid repeating the diaper styles within thinner bead frames. Eight raised 'horseshoe' curls doubly latch onto this containing ring; and each also encloses, in turn, one of the basic geometrical designs. Similar service pieces appear in buff earthenware with either a 'tortoiseshell' or full green-glaze.²

H. 1 $\frac{3}{4}$ inches, D. 9 $\frac{3}{4}$ inches

Identical to Lewis (1999), *A Collector's History of English Pottery*, p. 76 (upper right).

1/68.00150ST1

¹ Poole, *English Pottery*, p. 72, for Meissen wickerwork roots c. 1730 - 1740. English Ceramic Circle (2013), *Fire and Form*, p. 206, for the suggestion of a baroque influence on the style of these dishes. *Ibid.*, p. 661, for Dresden porcelain affecting salt-glazed dessert ware.

² Barker and Halfpenny, *Unearthing Staffordshire*, p. 68 & Ills. 50-51, for widespread production and design alternatives. *Ibid.*, p. 67, for similar mottled example. Grigsby, *English Pottery 1650-1800*, p. 23, for green dish. Skinner sale catalog, 13 December 1997, Lot 153, shows a nearly identical pattern block mold yielding approximately ten percent shrinkage.



286 'CURRANT' SWEETMEAT DISH

Salt-glazed Stoneware

c. 1760 - 1765

Probably Staffordshire

Displaying and finally serving sweetmeats such as almonds, raisins, and many equivalent nonpareils were carried out with salt-glazed stoneware “leaves for desert.”¹ In this instance, the shallow concave tray was press molded as if a somewhat currant bush leaf showing five deltoid lobes.² The irregularly trimmed edge is slightly ruffled; recessed mid-ribs radiate as branches from a meridian stem. At center, three small leaves overlay and balance around a curled twig that extends out to make a horizontal open-loop lift. Two loose sprays of nearly globular berries in high profile complete the grouping. Overglaze rosy mauve enamel accents all of the fruit and internal leaf structures; the handle has cinnamon brown. One broad, undiagnostic paint-band in green trims the perimeter as well as the interior foliage. The underneath surface is smooth except for three ‘peg’ feet, which are boldly anchored by means of a molded floret. Comparably clustered leaves and drupelets can be found on Lowestoft soft paste porcelain starting about 1760; the Chelsea potters offered versions with vegetable and flower foliage.³

L. 6 ¼ inches, W. 5 ⅝ inches, H. 1 ⅜ inches

Identical to Grigsby, *English Pottery 1650-1800*, Ill. 38.

160/94.01550WS7

¹ Grigsby, *English Pottery 1650-1800*, p. 232, for quote. A nonpareil is a thing of unequalled excellence.

² The currant bush of the genus *Ribes* bears edible berries resembling seedless grapes.

³ Charleston and Towner, *English Pottery 1580-1830*, Ill. 190, for Lowestoft. Austin, *Chelsea Porcelain at Williamsburg*, p. 97 & 1755 auction, p. 13, for use of cabbage- and sunflower-leaf themes at Chelsea.



287 'VINE' BREAD BASKET

Salt-glazed Stoneware

c. 1760 - 1765

Probably Staffordshire

Neatly press molded with an off-white shade, this broad-oval salt-glazed stoneware bread basket demonstrates finesse in combining molding with modest sculpturing. It most likely held sweet cakes and biscuits for eating in a dessert course. Bowed and scalloped, the inside face wall is relieved with ten triple-reed rattan lunettes, which overlap against the impressed 'honeycomb' ground having elongated hexagons. A horizontal loop handle using a gnarled, vine branch format is cutout at each extreme of the major axis. Several palmate-vein leaves appear to buttress at these returns; tendrils with leaflets trail across the smoothed reserve of the bottom that is enclosed by double-rope beading. The exterior dish face is left clear. A 1764 estate evaluation detailed "2 ditto [white stone] Bread Basketts."¹ Matching salt-glazed and earthen shards have been recovered within Staffordshire.² Chelsea and Worcester factories produced similar porcelain models; buff earthenware examples are also known.³

L. 11 $\frac{3}{8}$ inches, W. 8 $\frac{5}{8}$ inches, H. 2 $\frac{1}{4}$ inches

Identical to Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 150, Fig. 17.

34/72.00625MA1

¹ Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 151, for quote.

² Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, p. 32, for shard observations.

³ English Ceramic Circle, *Transactions*, Vol. 3, Part 4 (1955), p. 171, for porcelain and buff earthenware objects. *Antiques*, November 1997, p. 660, for salt-glazed example with cutwork wall.



288 'ROSE' TEAPOT and LID

Salt-glazed Stoneware

c. 1760 - 1765

Probably Staffordshire

Color properties supersede shape to dominate as the special attractions over this “two dish” teapot of salt-glazed stoneware.¹ The oviform body offers a raised bottom within a modestly flared basal ring. Its S-curve, severe “crab tree” spout and handle are accompanied by the inset cover that has a much dwindled acorn knob.² The allover, including the underside, almost luminous oriental blue enamel gives a suggestion for Sèvres porcelain.³ Each face presents its single subject-panel with a full-blown cabbage rose facing downward amid bud, foliage, and bushy stems.⁴ These blossoms shade from red to pink and nestle among green and yellow parti-colored leaves; sundry floral details are picked out by black. A single long-stem rosebud with leaves swirls across the lid.

H. 4 $\frac{5}{8}$ inches, D. 4 $\frac{1}{8}$ inches, S. 7 inches

Identical to Honey (ECC 1948),
English Pottery and Porcelain,
Plate 22, Ill. 97.

52/73.01650GL4

¹ Mountford, *Staffordshire Salt-glazed Stoneware*, p. 58, for quote.

² Towner, *Creamware*, p. 50, for quote.

³ Mountford, *op. cit.*, p. 58, for Sèvres manner.

⁴ This rose (*Rosa centifolia*) has thin overlapping petals on large, compact flowers that were often used in rose water that could then be a perfumed hand rinse or sweet flavor. *Vide*, p. 369, for a bottle suiting the former purpose.



289 'BALUSTER' PEPPER POT

Salt-glazed Stoneware

c. 1760

Probably Staffordshire

Press molded hollowware when shown as an all-white, salt-glazed stoneware pepper pot was impressive while serving at the table, and it relied on interplays of textures for merit. The present pear-shape baluster holder, which was luted together by halves, presents four upright panels with joining ribs; just above the bulge, a wavy thread-line separates two zones of patterns with the lower one having quintuple dots and the upper disclosing a single star. A tight basketwork band is topmost in every area. The integrated 'bun' cover, maybe turned for add-on, has a shaped union with the container. Further, round sifting holes align as multiple perforations along eighth-part lines across the crown pole; they are isolated with single-row punching. An attached circular, domed base is decidedly waisted and features ledges and a wide, running frieze made of bowing vertical creases. The filling port was drilled underneath and must have a stopper. Comparable 'casters,' so named as pots for casting any dry condiment, have larger outlets when used to sprinkle sugar.¹ Pottery modes among these pieces were quite often drawn from fashionable silver paragons of the 1730s.²

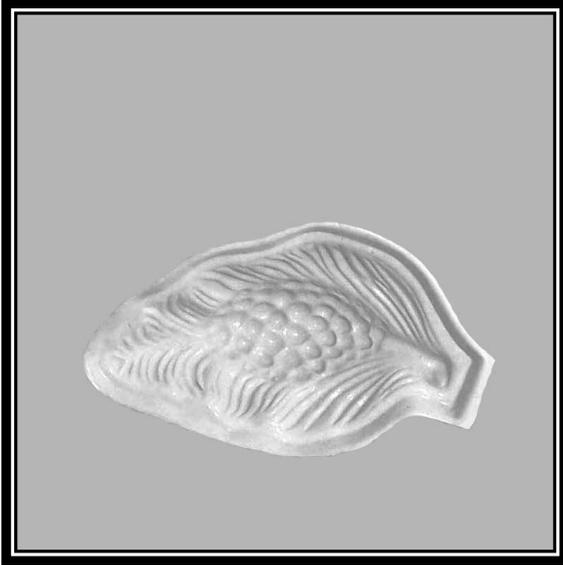
H. 5 $\frac{3}{8}$ inches, D. 2 $\frac{1}{2}$ inches

Illustrated in Sotheby's sale catalog, 20 October 1997, Lot 217. Similar to Freeth, *Old English Pottery*, p. 15, Ill. 34.

189/97.02013SN1

¹ Warren, *Bayou Bend*, p. 160, for origin.

² Davis, *English Silver at Williamsburg*, pp. 149-152, for silver precursors.



290 'FRUIT' JELLY MOLD

Salt-glazed Stoneware

c. 1760 - 1770

Probably Staffordshire

The outside plan of this all-white, salt-glazed stoneware kitchen mold suggests some irregularly curled leaf of nature; jellies, blancmanges, and flummeries could be among candidate delicacies suitable for an imaginative shaping. Often, the resulting positive images made the components used in “dressing out” for special dinner displays.¹ Through press molding, a commodious cavity that is stepped in all around ultimately emerges as a fleshy leaf overlaid with congeneric fruit—clustered drupelets creating this elongated mass approximating the raspberry. Multiple impressed veins swirl as strong depressions emanating from an arterial stalk that retains the clipped stem protruding from its base. The plinth-type border has been trimmed neatly, and the blank exterior manifests signs of hand smoothing into the general contours of the interior intaglio design. For more formal occasions, the small superposed fruit portion in relief at the top could be colored with food dye to contrast against the usual opaque white bulk of the dessert.

L. 5 inches, W. 3 ¼ inches, H. 1 ½ inches

Identical to Mountford, *Staffordshire*

Salt-glazed Stoneware, Ill. 35-B (block).

145/91.00650WS45

¹ Buten, *18th-century Wedgwood*, p. 49, for quote and descriptions of molded foods and their table uses. Jelly is a gelatinous food made by cooling fruit juice boiled with sugar. Blancmange is a jellylike dessert made of a starchy substance and milk. Flummary is soft custard similar to blancmange.



291 'CABBAGE' CREAM BOAT

Salt-glazed Stoneware
c. 1760 - 1765
Probably Staffordshire

Cream boats of this salt-glazed stoneware size were suitable to uphold the habits for tea serving.¹ Subtly press molded in vertical halves to suggest enfolded growing cabbage leaves, the combined form generates four blades with serrated edges and pronounced stalks with veins. Three rim contours produce slightly pointed curves while the fourth one resolves into a rounded pour lip angled aside. The outline of the plane base is an irregular diamond shape.² An extruded, high-set loop handle with ribbed upper surface stops in a pinch kick. Each leaf highlights its vertical, cleared oval that is enameled with branching in brownish-rose; an undesigning margin of canary yellow surrounds these zones. Remaining outside leafage shows bold turquoise green while the interior of the pot stays uncolored. The handle bears intense, dark chocolate brown that continues part way down the interior wall. This style underlines attempts to reflect fashionably changing tastes as possibly prompted by porcelain ware. Here, both modeling from nature as well as the colors hint of Chelsea or Longton Hall patterns.³

L. 4 ¼ inches, W. 2 ⅝ inches, H. 2 ¾ inches

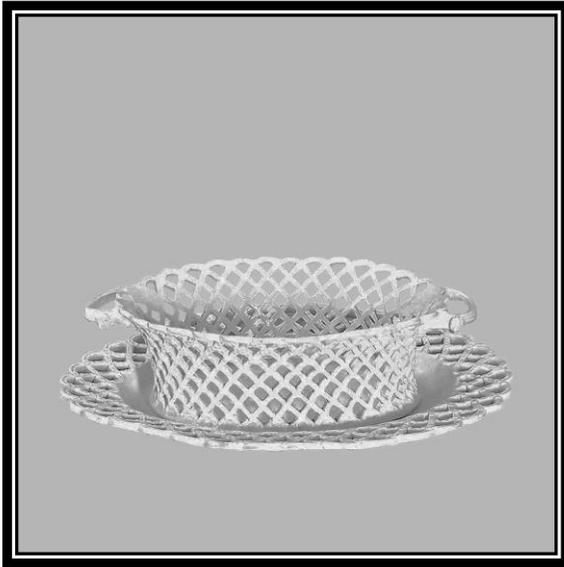
Similar to Earle, *The Earle*
Collection of Early Staffordshire
Pottery, p. 55 & Plate IV, Ill. 99.

205/00.00750MW47

¹ Clarke, *Worcester Porcelain in the Colonial Williamsburg Collection*, p. 16, for nomenclature of cream boat.

² Luxmoore, *English Saltglazed Earthenware*, Plate 67, Fig. 15, for nearly identical block mold.

³ Emmerson, *British Teapots & Tea Drinking*, p. 54, for suggestion of Longton Hall porcelain and example of a pottery teapot. Sotheby's sale catalog, 7 April 2004, Lot 40, for Longton Hall cream boat (c. 1755) that is highly similar in all respects. Austin, *Chelsea Porcelain at Williamsburg*, p. 97, for Chelsea porcelain bowls with similar leaves.



292 'TRELLIS' DESSERT BASKET and STAND

Salt-glazed Stoneware

c. 1760

Probably Staffordshire

Press molding this all-white, salt-glazed stoneware dessert basket and disconnected stand suggested an airy grace, and hand cutting then gave the design a considerable delicacy. Scalloped rims that resemble edges of wicker work aid the oval plan for both pieces. Sharply flared and concave, the wall of this service basket has impressions over its outside to insinuate a woven trellis bearing florets where the intersecting strips form lozenge-shape openings; the inside surface is clear. Formally molded C-scrolls make horizontally looped handles that bracket the extents of the major axis at the multi-lobe upper limit. Its complementary underdish has a smooth well and a flat flange carrying the same edge relief and cutwork as the container. Undersides of both objects are plane. Popular Dresden porcelain could have been the stimulus for this openwork concept, which was also encouraged by silverware used in serving bread or lemons.¹ Same designs appear in green-glazed earthenware.²

Basket: L. 7 ¼ inches, W. 5 ⅞ inches, H. 2 ½ inches,
S. 8 ⅝ inches; Stand: L. 10 ⅛ inches, W. 8 ⅜ inches

Illustrated in *Antiques*, August 1972,
p. 150. Similar to Earle, *The Earle
Collection of Early Staffordshire
Pottery*, p. 40, Ills. 73 and 74.

101-102/78.00575MA5

¹ Burton, *English Earthenware and Stoneware*, p. 102, for practical salt-glazed English adaptations of Dresden openwork. Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 287, for influences of Dresden porcelain embossing and perforating on dessert wares. English Ceramic Circle (2013), *Fire and Form*, pp. 206-207, for baroque suggestions on salt-glazed baskets of c. 1740 and late baroque-style elements on a comparative basket of silver c. 1730. *Ibid.*, p. 55, for typically serving bread and lemons.

² English Ceramic Circle (2007), *Creamware and Pearlware Re-Examined*, p. 159, for a green example with cream-colored body.



293 'LOBE' DESSERT TRAY

Salt-glazed Stoneware

c. 1760

Probably Staffordshire

Tableware made especially for the dessert course often took a form much like this small salt-glazed stoneware tray; they were also proper to present and serve tarts.¹ Here, the all-white, broad-oval piece shows eight wide edge lobes and offers a deep flange curving gently into the well; the exterior bottom is smooth, except for residual impressions left from press molding. In nearly a macramé style, crisp rope-relief establishes the controlling design; namely, along the rounded perimeter and a central racetrack trace from which are tied connections from eight points unto each outer indentation. Intersections of these extending cords bear a stylized floret. Principal radiating 'wedges' present wicker grounds and the smaller inner ones alternate as osier and diaper styles. The curved, outermost edge zones feature latticework showing a flower head studded on the crossings. At center, ribbed divisions, which create squares, overlay their chevron ground. One London document, which is dated 1761, records "white stone sweetmeat plates" in the consignment to a planter in Virginia.²

L. 7 ¼ inches, W. 6 ¼ inches

Identical to Sotheby's sale catalog,
20 October 1997, Lot 22 (left).

206/00.00650MW4

¹ A tart is open-shell pastry filled with fruit, jelly, or jam.

² Cadau, *The George Washington Collection*, p. 42, for details.



294 'MASON' DRINKING MUG

Salt-glazed Stoneware

Dated 1761

Probably Staffordshire

The 'scratch blue' procedure, as practiced on this salt-glazed stoneware drinking mug of pint capacity, was often done by women "flowerers" to personalize esteemed pottery.¹ Dusting, as here, usually sharpened incised designs by using powdered clay stained blue by zaffre. This thinly turned baluster-shape piece shows molded bands at both the rim and pedestal base; the wall expands gently near the top, and it is bulbous at quarter-height. A flat-strap handle is bent to be a reverse loop that ends with a kick tab. The cursive notation – *Martha Mafon July 23^d 1761*. – girdles around the waist. Above this nostalgic dedication, which perhaps recognizes a birthday or christening, a loose bib of six calligraphic flourishes adds a balance to the bottom frieze having partially hachured clusters of fanciful flowers and foliage that share twisted stems. As early as 15 October 1751, the *Boston Gazette* included a notice for "blue & white Stone Mugs," which likely relates to this category of stock.² In 1753, a Staffordshire customer specified wanting "Ware Blue Flow'd."³

H. 5 ⅛ inches, D. 3 ½ inches, S. 4 ⅞ inches, Mark 1

Illustrated in Sotheby's sale catalog, 15 July 1975, Lot 103; Hodgkin, *Examples of Early English Pottery*, No. 577; Blacker, *The ABC of English Salt-Glaze Stoneware*, p. 94. Described in Luxmoore, *English Saltglazed Earthenware*, Plate 79, Fig. 12; English Ceramic Circle (2009), *Shipwrecks and Marriages*, p. 51 (with error).

Ex coll: Mr. John Eliot Hodgkin
Sir Victor and Lady Gollancz

75/76.00485JS57

¹ Hughes, *English and Scottish Earthenware 1660-1860*, p. 52, for quote.

² English Ceramic Circle, *Transactions*, Vol. 18, Part 2 (2003), p. 318, for quote. *Antiques*, March 1970, p. 411, for another reference.

³ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 244, for quote.



295 'ROSE' BUTTER BOAT

Salt-glazed Stoneware

c. 1765

Probably Staffordshire

Rococo traditions stirred within the modeler of this slip cast salt-glazed stoneware "boat" for butter or a sauce.¹ From a flat plate, an oval four-lobe bowl bulges to a subtly waved line; a high thrusting lip rises directly from the bottom. At lower antipodal height, one flattened grip loops to a pinched kick. Each flank presents, in substance, a crisp relief bouquet featuring blown roses having serrated leaves, Spanish bluebells, and poppy anemones. The edge was rolled as a bead having acanthus-curly from the cusps where also one trail of miniature full-face blooms escorts the spout to the foliated tip; long pendant scrolls overwhelm the wide-blown florets next to the handle. A platform guard-roll supports faintly uplifted grasses and plants. Vivid enameling artfully distinguishes every raised decoration—shaded puce roses, indigo bellflowers, sea green foliage, and scattered lemon yellow, blue, and pink flower heads, which have contrasting hearts. Upper and lower extents are coffee brown. Within the rim, side bands drawn in puce and black are colored in green over black dots; formal, gray-line half-blossoms for each point are infilled pink or blue around yellow centers between verdant leaflets. Overall, such depictions favor the Chelsea porcelain whereas the profile is a better reflection of Worcester and Bristol production.² This piece is from a mold of the format traditionally ascribed to William Greatbatch at Lower Lane, in Fenton, who supplied 'blocks' for several users at this period.³

L. 6 inches, W. 3 1/8 inches, H. 2 3/8 inches

Illustrated in Sayman catalog, Vol. IV, No. 1 (1983), Ill. 135. Identical to Taggart, *The Burnap Collection of English Pottery*, Ill. 256.

117/83.00600WS1

¹ Barker, *William Greatbatch – A Staffordshire Potter*, p. 44, for quote.

² Austin, *Chelsea Porcelain at Williamsburg*, p. 85, for painting example. Rackham, *Catalogue of the Schreiber Collection*, Vol. II, p. 31, for porcelain shapes.

³ Barker, *op. cit.*, pp. 41-46, for discussion of early activities.



296 'GOURD' TEAPOT and LID

Salt-glazed Stoneware

c. 1765

Probably Staffordshire

Here, the salt-glazed stoneware teapot in a globe shape has been lathe turned to provide both the minor foot rim and a milled shoulder guard for a mildly convex cover. The rustically molded open handle, deeply scored loop finial, and a spout having an upsweep from its horizontal inception were interpreted from a gnarled vine subject. This object demonstrates redundancy in superposing lead- over salt-glaze, all in the attempt to achieve a smoothness without the fracturing by boiling water.¹ For accentuations, this first-vitrified body is vertically brushed using streaked mouse gray stain that shows darker 'bleeding' from either overlapped strokes or incompletely dissolved granules from manganese; all the appendages are painted in apple green. The subtle palette is reminiscent of the porcelain manufactured at Longton Hall.² There has been published speculation that this piece could have been potted at Swansea in Wales.³

H. 3 ¾ inches, D. 3 ½ inches, S. 6 ¼ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 203, Fig. 31. Colonial Williamsburg Foundation, 2016.

60/74.01250MA457

¹ Charleston, *World Ceramics*, pp. 266-267, for technique. Sotheby's sale catalog, 6 & 8 March 2001, Lot 21, for sequential application of these same materials. English Ceramic Circle, *Transactions*, Vol. 12, Part 1 (1984), Plate 22d, for overglaze enameled teapot.

² Tilley, *Teapots and Tea*, Color Plate F, for example.

³ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, pp. 120 & 232, for the suggestion. Research and archaeological findings have not proven the origin, although some salt-glazed stoneware pieces inscribed 'Swansea' seem to have a final coating of clear lead-glaze.



297 'MASK' COVERED TUREEN and STAND

Salt-glazed Stoneware

c. 1765 - 1770

Probably Staffordshire

Adopting *service à la française* for upper-scale dining required prestige tureens because a large ceramic or metal covered vessel should present thin or thick soups at first course.¹ This all-white, joined-by-halves salt-glazed stoneware bowl features prow ends and oval sides set along the primary axis as well as a flat bottom and bulbous wall under the concave necking that traces a flat band. Eight matched scroll-border cartouches are equally positioned to merge around the wall at the widest breadth, and a mirroring lower frieze adjoins. Diamond-trellis fields alternate with five-dot and lone star motifs, and connected areas reveal osier basketwork. A tripod of attached grotesque animal masks over paw feet balances beneath; each is doubly punched on the brow and near the temples.² Horizontal, open loop C-scroll handles cant up from the small ends. A domed cover rises in a reverse curve profile from a molded edge unto the conforming plane boss under a flattened urn finial having curling foliage and star-diaper pattern. The lid re-applies the lower raised parterres while the border ledge overhangs and follows the curve of the basin. The stand, normally any oval serving dish of sufficient size, reflects the raised bowl grids about the flange; the roll edge becomes a series of reverse curves. A pottery account book from 1763 records “Soop Turaines” in several sizes.³ This relief style is known in buff earthenware.⁴

Tureen: L. 12 $\frac{3}{4}$ inches, W. 9 $\frac{1}{8}$ inches, H. 10 $\frac{1}{4}$ inches,
S. 13 $\frac{3}{4}$ inches; Stand: L. 16 $\frac{3}{8}$ inches, W. 13 inches

Illustrated in Sotheby's sale catalog, 21-22 October 2004,
Lot 105. Identical to Mountford, *Staffordshire Salt-glazed
Stoneware*, Ill. 65.

297-298/04.05400SN234

¹ *Antiques*, August 1994, pp. 186-192, for soups and serving practices. For this French style, guests sat round a table and served themselves from dishes symmetrically laid out before them. Lesser people used soup as an economy food. English Ceramic Circle (2013), *Fire and Form*, pp. 44-45, for initially using a soup tureen in the first course – a Remove – ahead of some roast or large fish.

² A safeguard for releasing vapors from thick fabric sections during oven firing.

³ Williams and Halfpenny, *A Passion for Pottery*, p. 192, for quote.

⁴ Grigsby, *English Pottery 1650-1800*, p. 226, for an example.



672 Salt-glazed Stoneware

298 'WYATT' UTILITY JUG

Salt-glazed Stoneware

Dated 1767

Probably Bristol (Redcliff Back)

Attributed to Richard Frank & Son potworks

This pint-size, salt-glazed stoneware public-use jug is among several similarly named and dated pieces.¹ The thin body of finely levigated grayish clay was lathed to be a straight-side cylinder. A double above two single wide-space string cordons circle the base; an incised line appears below the rim. The wide, compressed strap-loop handle has a single groove tracing the spine unto a thumbed and curled back terminal; a finger-pinched spout is placed opposite. The “brown stone potter” pressed poorly aligned, Roman mixed-case printer’s type into moist clay so as to read: **T Wyatt / 1767**.² An incised oval ale-measure mark with **G R** under a royal crown is at the thumb spot. This formed vessel was dipped upside down to half-height in iron-rich slurry. At firing, the smooth surface attained its lustrous copper brown above a tannish-gray color. Both the composition and exterior profile suggest its West Country manufactory.³ The *Bristol Gazette* from 12 June 1777 elaborates about the “Richard Frank & Son, earthen and Stone Pot Works...” being established at Redcliff Back before that time.⁴

H. 5 $\frac{3}{8}$ inches, D. 3 $\frac{3}{8}$ inches, S. 5 $\frac{1}{8}$ inches, Marks 42 & 43

Illustrated in Honey (ECC 1948), *English Pottery and Porcelain*, Plate 12, Ill. 53; Atkins (2003), *An Exhibition of English Pottery*, Ill. 6.

Exhibited at Victoria & Albert Museum, London, 1948 (label).

Ex coll: Mrs. J. Walter Wyles

268/03.02400GA245

¹ Hildyard, *Browne Mugs*, p. 75, for like examples. Green, *John Dwight's Fulham Pottery*, p. 271, for ale-measure marks required by law on pint and quart vessels for public dispensing of ale, but not on wares for other uses. Haselgrove and Murray, *Journal of Ceramic History*, No. 11, p. 147, for Act.

² Chipstone, *Ceramics in America—2002*, p. 174, for 1756 being the earliest recorded date impressed this way, p. 186, for marking style sequences. Hughes, *English and Scottish Earthenware 1660-1860*, p. 39, for 1763 quote.

³ Horne, *English Brown Stoneware*, p. 29, for ‘GR’ cipher on comparable mugs confirming Bristol origin. King George III reigned at the period of this jug.

⁴ Jackson and Price, *Journal of Ceramic History*, No. 12, p. 20, for quote.



299 'LATTICE' FRUIT DISH

Salt-glazed Stoneware

c. 1770 - 1775

Probably Staffordshire

Press molded pieces, formed in the declining decades of salt-glazed stoneware and destined for domestic service, are represented through this shallow, all-white basket that could be obscured in the numerous advertisements for "Fruit Dishes."¹ The container shows a right octagon edge-plan where each side meets at a semicircular notch. Three orbital ring-patterns merge one to another; they are concentric to a broad roundel having a heavy rope-twist limit that confines a field of bulky square-chain latticework on a plane ground. A profuse articulation of four repeated running leaf scrolls along a bare band is closest inward. Next around and on the rising zone, there is an emphatic trapezoid-cell grid that is completely reticulated with all openings framed as if by shaped mullions.² An edge-field of basket weave with a clearly pressed splint-and-straw theme extends to the pronounced groove and round-bead rim border. The exterior is smooth, and the server is elevated on a deep band as foot ring.

W. 8 ½ inches, H. 1 ¾ inches

Identical to Mountford, *Staffordshire*

Salt-glazed Stoneware, Ill. 143.

303/05.00744GA1

¹ Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 151, Figs. 18 & 19, for a differently patterned shallow basket dish that was point-incised "Fruit Dishes" before salt-glazing.

² Mullion is a vertical dividing bar between the lights of a window.



300 'FLORA' TEA CANISTER

Salt-glazed Stoneware

Dated 1770

Probably Devonshire (Bovey Tracey)

Attributed to the Indeo potworks

Here, a slab-connected, off-white salt-glazed stoneware canister for tea is an upright parallelepiped with narrow columnar neck to support the now missing cover. Two opposing sides, which were 'scratched with a point' and exposed to royal blue powder, have either one vine trail supporting a tulip-shape flower and pendant bud below one loose foliage branch or a similar drooping stalk having half-leaves to the flank. A third panel carries like incisions to make a three-side boundary pattern that partially frames the inscription: *Martha Saymore / · Septimber (sic) · y^e 21th · 1770*. All of these outlined elements are randomly striped with straight cuts. The press molded principal wall shows the draped goddess – Flora – facing left with floral boughs raised in her hands.¹ She is enclosed above an acanthus blade by three auricular C-scrolls that are separated with curled leaves, and the extreme limits of the plaque carry bristle-raked grooves. Top diagonal corners display a mold applied rose or daisy on its stem; an incised half-leaf filled in with zaffre secures each mid-edge. Tea equipage bearing south Devon surnames was one notable output of the Bovey Tracey potworks.²

L. 4 inches, W. 3 3/8 inches, H. 5 1/2 inches, Mark 57

Illustrated in Adams and Thomas, *A Potwork in Devonshire*, p. 72, top left & center left; *Antiques*, September 1991, p. 313; *Connoisseur*, September – December 1924, p. 194, No. III; Christie's sale catalogs 17 May 1971, Lot 221, and 12 June 1995, Lot 25; Bonhams sale catalog, 9 September 2009, Lot 7. Described (error) in English Ceramic Circle (2009), *Shipwrecks and Marriages*, p. 52.

Ex coll: Mr. J. Henry Griffith

342/09.05100BL239

¹ Adams and Thomas, *A Potwork in Devonshire*, p. 69, for relief molding possibly direct from a Staffordshire wall flower-vase. Northern Ceramic Society, *Newsletter*, No. 76, December 1989, p. 44, for view of referenced cornucopia. *Flora* is the mythological goddess of flowers. *Vide*, p. 385, for types of tea.

² *Ibid.*, pp. 68-69, for Indeo, Bovey Heathfield, and Pond Garden sites as likely sources for salt-glazed products c. 1750 - 1775. *Ibid.*, p. 71, for list of some inscribed canisters. Atkins (2001), *An Exhibition of English Pottery*, Ill. 63, for like 1770 scratching and using south Devon surnames.



301 'MEDALLION' ALE MUG

Salt-glazed Stoneware

c. 1780 - 1790

Probably Liverpool

Representing 'debased scratch blue' tavern wares, this salt-glazed stoneware mug uses a white, close-grain fabric that is only discernible inside and across the bottom. At firing, the opacifying dip over remaining surfaces yielded the gray blue cast that recalls those Westerwald jugs imported from Germany.¹ The thrown cylinder shows a modestly rounded bottom zone ending with a recessed base; the rim cants inward through a rather notable distance. Triple-reed bands at both direction changes delineate one broad frieze whereon an applied oval medallion is centered upright on the leading face. This flattened-border oval is molded with a crowned cipher of Georgius Rex III – **GR** – between crossed palm fronds. The striking is encircled by scratched volutes and flanked by leaf-and-stem tracery; each incision has coarse dabbing with cobalt stain, most likely from a soaked cloth. The design implies a simplified estimate of a Grenzhausen stoneware.² Its carinated loop handle is bent to a comma-shape above mid-height and has a wedge point at the lower return to the body. A *Pennsylvania Gazette* of 1772 had "blue and white GR... stoneware" on offer with other goods.³ Objects of this character were potted at least as late as 1786, and the Flint Mug Works is thought to be the source of many such pieces.⁴

H. 4 $\frac{3}{4}$ inches, D. 3 $\frac{3}{4}$ inches, S. 5 $\frac{1}{8}$ inches, Mark 18

Identical to Mount, *The Price Guide to 18th Century English Pottery*, p. 96.

2/69.00120ST1

¹ Gaimster, *German Stoneware 1200-1900*, pp. 251-253, 267-268 & Fig. 126, for prolific English importation for tavern use and 18th-century Westerwald profiles.

² Barber, *Salt Glazed Stoneware*, p. 18, for King George III cipher and descriptive features of Grenzhausen wares.

³ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 164, for quote.

⁴ *Antiques*, December 1965, pp. 834-837, for analysis of this type ware and the Flint Mug Works.



302 'CHASE' HUNTING JUG

Salt-glazed Stoneware

c. 1795 - 1800

Probably London (Mortlake)

Manner of the Sanders potworks

leased to Thomas Norris¹

Bulbous hunting jugs formed of salt-glazed stoneware were signature pieces of Mortlake potteries at Surrey in the late 18th century.² This pint-and-half vessel with the putty gray fabric shows a wheel thrown, inverted baluster profile, which narrows to the base and straight neck. Its quarter-mold scotia foot rims the plane bottom; a collar with pinched spout has closely turned ribs. A thick, hand drawn loop handle features a lone scored spinal swale and a folded back terminal. Bulky sprig-pads include the prominent rectangular plaque on the pouring face. It shows two boors who carouse around a barrel head, and one appears passed out; a stone wall and tree complete the scene, all perhaps derived from Teniers.³ A full-height tree and farm gate with detached bush flanks the panel left; a shorter one with post-windmill are opposite.⁴ Clockwise around the lower frieze, five hounds challenge a leaping fox while the mounted hunter who wears his wide-brimmed pointed hat gallops after them. The upper half of the jug was immersed in a heavy reddish-brown iron wash and burned to a freckled sheen. Its lip takes a fitted silver-plate band, possibly made by Thomas Law & Co. of Sheffield where retailers could buy such refinements.⁵

H. 6 7/8 inches, D. 5 inches, S. 6 1/8 inches

Similar to Howarth and Hildyard, *Joseph Kishere and the Mortlake Potteries*, Plate 38.

316/05.01075HL245

¹ Howarth and Hildyard, *Joseph Kishere and the Mortlake Potteries*, pp. 32-33, for relationship.

² Oswald, *English Brown Stoneware 1670-1900*, p. 58, for traditional view.

³ David Teniers (1610 - 1690) was a Flemish genre painter, especially of peasant scenes.

⁴ Howarth and Hildyard, *op. cit.*, pp. 68-69, for this mill and plaque being distinctive for Mortlake products. *Ibid.*, p. 112 (Type (I)), for mill sprig as used at both the Sanders and later Kishere potteries.

⁵ Godden, *British Pottery*, pp. 194 & 197, for reference to firm and examples. Howarth and Hildyard, *op. cit.*, p. 70, for few jugs being plated after 1810. Silverplate is silver fused to a sheet of copper by heat and mechanical force.



303 'PUTTI' HUNTING JUG

Salt-glazed Stoneware

c. 1800 - 1810

Probably Bristol (Temple Street)

Reconsideration of the West Country table-service jugs made like this pint-size one of salt-glazed stoneware is in progress. The ovoid cream clay body was wheeled with a narrow, cylindrical neck that also confirms a shouldered effect; the bottom is flat. A single scored line is featured under the rim of the smooth pouring column. The thumbled spout shows a curved throat, and the opposing pulled loop handle with one shallow groove connects at shoulder top and then low center where a molded terminal faintly resembles clustered grapes secured by horizontal strapping with faux screws. Above mid-height around the swell, a constructed frieze is emblazoned by luted on winged putti or Bacchanalian boys, all bracketed by trees. The figures are bold and minimally detailed, unlike the comparable later products.¹ Different trees flank the debauching activities; one grows beside a fence and gate while the other shields a goose peering from behind. In sequence between, two trumpeting putti ride in a chariot pulled by two lions as a third figure pushes. Three preceding boys squeeze grapes over a dish, a striding toper drinks from a wine jug, and another five putti lounge or hoist a basket of grapes.² Over the lower half, a clockwise chasing scene depicts one rider who sounds the hunting horn as he trails three hounds after a stag; two further dogs follow before the final tophatted horseman. The jug was ultimately top-dipped into a lustrous dark brown wash that encompassed the classical motifs. Several "Brown Stone" potters operated near competitors along Temple Street between 1775 and 1812.³

H. 5 ¼ inches, D. 4 ¾ inches, S. 5 ⅜ inches

Similar to Hildyard, *Browne Mugs*, Ill. 206.

275/03.00827PS237

¹ Pountney, *Old Bristol Potteries*, Plate LII, for similar detailed scenes on a gray-base goblet dated 1818.

² Falkner, *The Wood Family of Burslem*, Plate XLIII, for multiple blocks showing widespread concept of grouped frolicking Cupids, chariots, grapes etc; this cited model for other fabrics is assigned to Staffordshire potters c. 1783 - 1818.

³ Hildyard, *Browne Mugs*, p. 15, for quote. Jackson and Price, *Journal of Ceramic History*, No. 12, pp. 33-34, 53, 66, 106, 130 & 164, for neighboring pot-houses and proprietors.

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Buff and Cream
Earthenware



*Diverse Generations of Cream-colored
Earthenware*

Buff and Cream Earthenware

BY MID-EIGHTEENTH CENTURY, emergent cream-color fabrics in Staffordshire suggested new profitability as flints were compounded with white-firing clays; revised blends could be stiffened and still maintain a sufficient pliability for mechanical molding and turning. Daniel Bird of Stoke and Enoch Booth from Tunstall have since garnered independent, but unverified, recognitions as the earliest principal developers.¹ Introductory ceramics from about 1740 to 1765 are here called buff earthenware and the close follow on outputs with improved strength, glaze, and consistent shade are labeled cream ware. The latter activity rewarded English pot makers with supreme acclaim and substantial export subsidies during the closing quarter of the 18th century.²

320 With the early work, the objective purposes for both formats of this light color pottery were congruent to that for ‘white salt-glaze’; namely, to devise a thin ware adaptable to precision forming. Because the guiding emphases were on the medium instead of any shape, press molds from “White Stone” operations were often reused for economy.³ In production, the higher oven temperatures required for a stoneware, compared to any earthenware, caused greater shrinkage of completed ceramics formed in the same mold. Pragmatically, the added physical adornments were espoused from earlier methods for turning, sprigging, and mold applying as parlayed within the ‘salt-glaze’ pot-houses.⁴

308 In part from the glaze, the initially ungarnished buff bodies were too blemished or overly irregular in tones for revenue benefits. Therefore, almost for a contradiction, disguising dark grounds from earth-color blends, often green beside brown, were stippled or mottled underglaze in what today is restrictively proclaimed a ‘Whieldon ware’ in deference to the recognized leading potter of Staffordshire.⁵ Two
307 handlings prevailed; the earlier one placed sprinkled oxide flecks over the nearly dry pieces. At wet glazing or with

a powdered lead ore, granules dissolved and commingled.
316 The second way required body-baking before brushing with
oxide-tinged liquids and finally a glaze dipping. These re-
sults ripened into patently English sequences for “tortoise-
shell” or “cloudy” glaze products.⁶ As an offshoot to a to-
305 tally motley coloring, staining could be confined to dabs on
raised decorations. Through such accentuation, potters pru-
dentially recovered their contingent investments in experi-
ments across many spare years. From 1745 until 1760, the
advanced quality of buff earthenwares encouraged abundant,
326, 321 fancifully molded serving dishes and niceties; these nearly
ornamental objects were increasingly integrated as had those
for “white flint” wares.⁷ The masterpieces for this era were
double-wall teapots showing open-work trellises for an outer
310 shell and those carefully hand formed to resemble a fruit and
its foliage. As the parting gesture to buff earthenware, tinted
lead-oxide solutions, or “colour’d Glazes,” were developed
in 1759 and then applied in England the first time. In par-
ticular, some articles were enveloped from time to time with
324 copper green films that masked rouletted or pricked grounds
319 to bring about intriguing light-and-shade effects; brightening
by some oil gilding was selective.⁸ In spite of decided gains
313 with all of these newly chosen linkages for clay, coloration,
and glaze, public acceptance of the later conceptions and of-
ferings climaxed and disappeared around 1770. From then,
314 most merchants could not find recipients for the darkened
artifices at home or in the far-flung colonies.

By about 1765, an ascendance through buff earthen-
ware led to an epoch where cream ware exhibited fine-grain
texture and paleness that could be regulated by more suit-
able white clay and then later china-stone. Also including
traces of flint in a fluid glaze of lead as well as sequenced
firings of the body and then coating gave marketable light
tone and hardness that was neither as brittle nor abrasive to
utensils as was stoneware. These newest discoveries posted
technological milestones toward the modern pottery indus-
tries. For color, the first wares from this mature period are
328 at times a tannish-cream because of iron impurities while
those beyond about 1770 appear paler as a result of better

348 cleansing and glaze tinting.⁹ The lively art work placed on
the “Creamcolour” started in earnest with the free-painting
of the inglaze and enamel outlooks for bygone pottery, but
334 a distinct breakthrough came in manufacturing when an ex-
pediting glue-process for the overglaze transfer printing har-
monized with the smoother surfaces. John Sadler assumed
the guiding position from his Liverpool workshop where he
completed productions for Josiah Wedgwood.¹⁰ Of course,
cleverly manipulated paragons such as soup tureens, dessert-
356 table centerpieces, and covered bowls are impressive even
without color accents. Sanguine partnerships in many loca-
tions throughout Staffordshire, Yorkshire, Derbyshire, and
Liverpool contributed to engulfing the markets with cream
ware.¹¹ Merchandise having a more modest appeal was pro-
moted at places such as Bovey Tracey and Swansea.¹²

Beginning with the 1760s, relentless enhancements of
‘color-glazes’ and the naturally cream shade particularly in-
terested Josiah Wedgwood at Burslem. The inclusion of a
346 Cornish fluxing mineral with the glaze as well as fabric was
especially gratifying about 1775.¹³ However, around 1768
their earned extraordinary economic endowments started to
accrue along with the public encomium for premium “cream
Colours” having impeccably cleaned bodies and silky glosses.
The trade name “Queen’s ware” capitalized upon the greatly
publicized purchasing by the royal household.¹⁴ Supported
by excited receptions for the improved tableware, numerous
English “China-men,” or shopkeepers, supplemented basic
359 stocks in trade with the formerly fringe-market baubles of
pseudo-classical tastes.¹⁵ As tangible confirmation for this
outburst in confidence, some producers began to apply an
incused marking to permanently advertise a leading accom-
plishment. Noteworthy signatories are members from the
376 Wood family, William Greatbatch, the factories of Wedg-
355, 381 wood, Neale, and those at Leeds and Liverpool.¹⁶

During third quarter of the 18th century, many potters
328, 339 like those at Cockpit Hill in Derby and others at Swinton
dispensed a becoming cream ware with salient descriptors
in its form and decoration. Plate rim moldings, handle and
342 spout pairings, as well as enamel palettes now leave hints
of such added sources. Leeds outlets in Yorkshire at their

peak of about 1780, sold lighter weight table services than most other locales; the good proportions, punch work, and entwined loop handles all heightened visual attractiveness. There was also a propensity to use highly raised neoclassical swags and wavy margins.¹⁷ In addition, either in-house or independent sources undertook some ‘china enameling’ on blanks from diverse sites; endorsed designs included floral sprays, contemporary figures, and bold ‘chintz’ stripes. By 1768, David Rhodes began providing his similar exclusive enameling service out of London for Josiah Wedgwood.¹⁸ Nonaligned artisans followed a late phase for the William Greatbatch period and finished their unadorned items with printed vignettes overlaid with clear-enamel colors. Notably from this time, single objects were completed by means of divided labor, even at far removed locations, as when blank wares were hauled from Staffordshire ovens to print shops in Liverpool. Underglaze blue painting proved erratic unless oil-based because any watered color would ‘bleed’ in a glossing oven. Comprehensive blue-printing spread from porcelain manufactories in the early 1780s.¹⁹ Just leading 1780, the final incorporations into a cream ware – adding Derbyshire churt and a cobalt-tinged glaze – formulated a hybrid “China Glaze,” which evolved to “pearl white” under Wedgwood. His type is now rightly called pearl ware, and all versions sold as a companion to cream ware.²⁰ Over the ending 18th-century decades, Liverpool enterprises pursued their port advantages with surface-printed and gilded jugs for distributions abroad; some of the products were special commemoratives for their intended markets.²¹

At the close of the reign of King George III in 1820, cream ware reached the English zenith for achievement by commercial pottery. Indeed, quality emerged satisfactorily uniform for any elegant and vibrant pattern to be accepted as equivalently fashionable to those from a porcelain house. Repeated exploitations of the expanding opportunities, however, demanded many intensified mass mechanization procedures, which quickly dissuaded most private extensions of unique interpretations by the majority of potters. Broadly analyzed, these late-term goods from all areas were routinely formed using stereotyping machinery. Such activities were

signals to end a romantic age for English clay molding and introduce some fresh day-to-day catalog orderings. Voluminous outloadings were sent to the Continent and placed several receiving countries under duress to undertake their own offsetting home factories to make cream ware.²² As an example of further pressure, the backbone for newly restoring the John Turner II manufactories was exporting blank cream ware for decoration at their private workshop in Holland.²³

¹ Lockett and Halfpenny, *Creamware & Pearlware*, p. 15, for likely early pioneers. Barker, *William Greatbatch – A Staffordshire Potter*, p. 14, for John Astbury now generally discounted as discoverer / inventor. English Ceramic Circle, *Transactions*, Vol. 18, Part 2 (2003), pp. 250-251, for contrasts of fluid glaze applied to unfired (raw) body and the Booth way (c. 1750) of applying fluid glaze to biscuit ware. Also, clay and flint were added to the lead-glaze.

² English Ceramic Circle (2007), *Creamware and Pearlware Re-Examined*, pp. 15-17, for discussion of confusing nomenclature for these and related categories of pottery. Hildyard, *English Pottery 1620-1840*, p. 102, for condition.

³ Noël Hume, *A Guide to Artifacts of Colonial America*, p. 116, for quote.

⁴ Towner, *Creamware*, p. 19, for comparative results.

⁵ Lockett and Halfpenny, *op. cit.*, pp. 15-16, for general discourse on coloring and naming. English Ceramic Circle, *Transactions*, Vol. 16, Part 2 (1997), pp. 237-254, for analysis of Whieldon works, potting history, and portrait.

⁶ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, pp. 120 & 153, for quotes.

⁷ *Ibid.*, p. 154, for quote. Towner, *op. cit.*, p. 20, for manufacturing methods.

⁸ Lockett and Halfpenny, *op. cit.*, pp. 16-17, for quote and the introduction of glaze.

⁹ Towner, *op. cit.*, p. 21, for advancements.

¹⁰ Buten, *18th-century Wedgwood*, p. 19, for quote. Lockett and Halfpenny, *op. cit.*, pp. 24-26, for summary of transfer printing.

¹¹ Lockett and Halfpenny, *op. cit.*, pp. 44-45, for overview of distribution.

¹² Adams and Thomas, *A Potwork in Devonshire*, pp. 52-65, for varieties of buff earthenware and cream ware c. 1750 - 1836. Gray, *Welsh Ceramics in Context, Part II*, pp. 1-28, for credit and background.

¹³ Towner, *op. cit.*, p. 44, for flint inclusions.

¹⁴ *Ibid.*, p. 60, for quote and name adoption.

¹⁵ English Ceramic Circle, *Transactions*, Vol. 9, Part 2 (1974), p. 198, for quote.

¹⁶ Buten, *op. cit.*, p. 21, and Barker, *op. cit.*, p. 178, for typical applications of marks.

¹⁷ Lockett and Halfpenny, *op. cit.*, p. 18, for potteries. Hughes, *English and Scottish Earthenware 1660-1860*, pp. 115-116, for Leeds as an example of embodied distinctive traits.

¹⁸ Towner, *op. cit.*, pp. 120, 124, 128 & 132, for independent enamellers and work for Wedgwood.

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- ¹⁹ Lockett and Halfpenny, *op. cit.*, p. 17, for blue-painting underglaze. Halfpenny, *Penny Plain, Twopence Coloured*, pp. 61-62, for blue-printing with influences of Josiah Spode I and other pioneers.
- ²⁰ Grigsby, *English Pottery 1650-1800*, p. 34, for quote and evolution.
- ²¹ Brown and Lockett, *Made in Liverpool*, p. 41, for catering overseas.
- ²² Towner, *op. cit.*, Chapter 10, for foreign initiatives. English Ceramic Circle (2007), *op. cit.*, p. 24, for summarized locations and dates for responding continental creamware factories.
- ²³ Hillier, *Master Potters of the Industrial Revolution*, pp. 19-20, for export and decoration overseas.

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304 'HOOP' DRINKING MUG

Buff Earthenware

c. 1700 - 1720

Probably Staffordshire

Early drinking mugs such as this gill-size type of pale buff earthenware were thrown for service in ordinary and diverse locations.¹ At three-quarter height, the straight-up profile has relief accentuation from nine deep, wheel turned ridges that create its 'hoop' band; the bottom is flat. Another group of five, cut just above the base, promotes the effects recalling cane-bound casks made by coopers. A single hand formed loop handle shows a subtle broad ridge along its spine; terminals were plainly smoothed down against both ribbed belts. This entire container, except for the underside, was dipped into manganese-rich lead-glaze, which intensified a drizzled amber brown with random heavy splotches and variegations. Also, this color streaked darkly where it puddled along the ribs. Investigations of the pot-house sites at disparate places, particularly in Staffordshire, confirm that utilitarian 'mottled ware' had public favor during the 18th century. Today, however, most examples emerged from archaeological contexts.² Red stone and salt-glazed ware of comparable contours were potted at about this same time.³

H. 2 $\frac{5}{8}$ inches, D. 2 $\frac{3}{8}$ inches, S. 3 $\frac{3}{8}$ inches

Illustrated in Atkins (2004), *An Exhibition of English Pottery*, Ill. 2.
Similar to Chipstone, *Ceramics in America—2003*, p. 122, Fig. 19.

Ex coll: Dr. John Gray

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¹ A gill capacity is one-fourth a pint.

² Chipstone, *Ceramics in America—2003*, pp. 120-127, for many examples retrieved from a dated context c. 1700 - 1720. Further, it is indicated that "This type of pottery was referred to as "manganese-glazed ware" in excavation reports of the 1970s and 1980s. The glaze's streaked appearance suggests that, possibly, it is the "Motley-colour" referred to by Robert Plot, "which is procured by blending the *Lead* with *Manganese*, by the *Workmen* call'd *Magnus*. However, it is conjectured that Plot, or the workmen he interviewed, could have been confusing manganese with magnas, an iron-ore."

³ Elliott, *John and David Elers and their Contemporaries*, Ills. 2A & 7B, for a red stone example c. 1695 and a salt-glazed one c. 1704.



305 'ARABESQUE' COFFEE POT and LID

Buff Earthenware

c. 1750 - 1760

Probably Staffordshire

Manner of Thomas Astbury or

Thomas Whieldon

Betraying rococo influence through form, this lead-glazed, buff earthenware coffee pot emphasizes an elongated pear-shape body and its foliate spout.¹ The foot is simply turned and raised underneath while grooves encircle below the rim and under the union for the pouring neck, which is molded to a swan-curve profile having C-scrolls and formal foliage. Opposite, a reverse loop handle of strap style finishes with a pinched kick terminal. The dome cover is flanged as well as topped with a 'twig' grip; two mold applied liver birds and scroll-traces balance the plain areas. Raised ornaments of same technique twice repeat symmetrically across flanks of the container. A "May flower" laid on a leafage mat centers on the bulbous portion; there are surrounding arabesque thread interlacements showing both bib and pendant types.² The neck features a huntsman – a striding hornblower who carries his staff – bounded by different linear scrollery and fanciful emblems.³ The spout, handle, and most of the delicately stamped relief have underglaze touches using celery green oxide stain while a rich brown manganese was interspersed solely along the spout and the designs on the sides.⁴ Birds, blossoms, and drops on the lowest tracteries have been spotted in mustard yellow.

H. 6 $\frac{3}{4}$ inches, D. 3 $\frac{7}{8}$ inches, S. 6 $\frac{3}{4}$ inches

Illustrated in Sotheby's sale catalog, 16 December 1975, Lot 39. Similar to Honey (ECC 1948), *English Pottery and Porcelain*, Plate 14, Ill. 56.

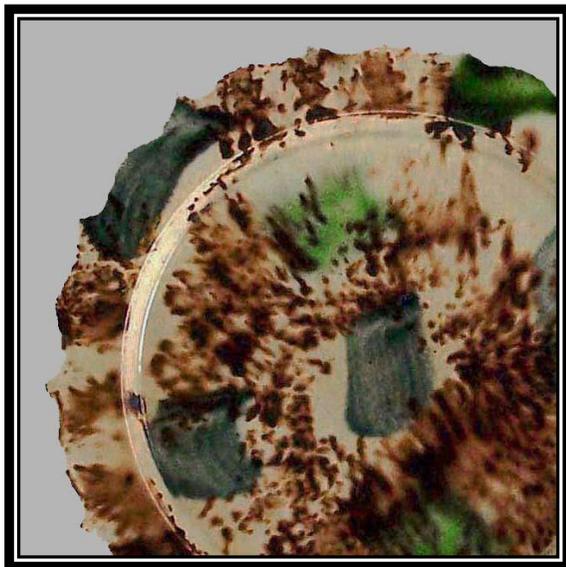
86/76.01340JS368

¹ *Antiques*, October 1995, p. 434, for similar coffee pot with large spout.

² Church, *English Earthenware*, p. 69 & Ill. 46, for quote and reference to a salt-glazed stoneware bottle with similar applied floral decoration dated 1759.

³ Chipstone, *Ceramics in America—2004*, p. 191, for reference that such a figure could be "hunting under the pole" where his pack of hounds responded to the position of the staff.

⁴ Towner, *Creamware*, p. 20, for 'dabs' on relief as a forerunner to allover staining.



306 'POINT' DISH
Buff Earthenware
c. 1750 - 1760
Probably Staffordshire

Small dishes made of buff earthenware were useful for presenting food at several meal courses or possibly to serve as stands.¹ This circular example shows a narrow flat flange with the rim associated by outline with popular contemporary metal objects.² The quasi-regular edge presents fourteen hand cut segments, which consist of points connected by balancing reverse curves. A steep well-wall is present, and the full underside is smooth. Metallic underglaze oxide stains of brown manganese, copper green, and slate blue have been applied randomly everywhere while leaving clearings for the cream-colored fabric. Blue and green shades were dragged across the front face to appear as wide-brush 'rectangles.' The companion brown color was sponged as well as flecked in a dry state before being drizzled by the final allover lead-glazing; this speckling also covers the reverse. Decorative coloring of this nature is likely to be one of those reflected among the "Coloured China" of colonial inventories.³

D. 7 1/8 inches

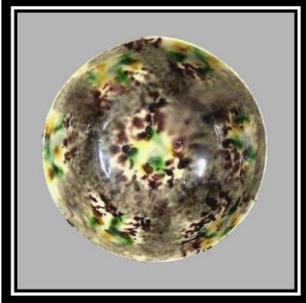
Similar to Sayman catalog,
Vol. III, No. 1 (1982), Ill. 1224.

257/02.00850AS23

¹ *Antiques*, August 1994, p. 194, for sizes in contemporary table layouts. Austin, *British Delft at Williamsburg*, p. 33, for illustration of a small size used to serve vegetables.

² Davis, *English Silver at Williamsburg*, pp. 128-131, for similar-concept rim plans on salvers.

³ Hood, *The Governor's Palace in Williamsburg*, p. 288, for example entry.



307 'JACKDAW' BOWL

Buff Earthenware

c. 1750 - 1760

Probably Staffordshire (Fenton Vivian)

Manner of Thomas Whieldon

Undoubtedly a desirable object when serving tea, this thinly turned, footed bowl of buff earthenware compares to named "slop bowles" that were proper to collect dregs; some have mention in the Whieldon account books.¹ The nearly half-hemisphere body received a narrowly milled band at the rim; for later assembly, detailed lathe work generated a constricted, and hollow, pedestal-lift. Externally, mold applied ornaments populate a frieze, which illustrates disparate elements such as tendrils, leafage, and flowering branches that support one bird. Four additional appliquéés advance a solitary jackdaw holding a sprig in its beak along with squared foliate medallion, a double tier rosette, and clusters of blossoms having unconnected branches.² Sponged gray becomes the predominant color while patches derived through intermingling copper green, slate blue, brown manganese, and ocher granules are rhythmically disposed over all the surfaces except underneath. These lumpy granules of oxides partially dissolved in a lead-glaze to create an early-standard 'tortoiseshell' appearance.

H. 2 ½ inches, D. 4 ½ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 200, Fig. 18.

Described in Sotheby's sale catalog, 19 November 1968, Lot 85. Similar to Earle, *The Earle Collection of Early Staffordshire Pottery*, Plate VI, Ill. 260.

Ex coll: Lady Gollancz

55/74.00950PG3

¹ English Ceramic Circle, *Transactions*, Vol. 8, Part 2 (1972), p. 173, for quote. Thomas Whieldon (1719 - 1795) was the early pre-eminent Staffordshire potter and entrepreneur.

² Jackdaw is a black bird smaller than a crow.



308 'GRAPE' TEAPOT and LID

Buff Earthenware

c. 1750 - 1760

Probably Staffordshire (Fenton Vivian)

Attributed to Thomas Whieldon

Coordinated coloration and raised patterns distinguish this quasi-globular, buff earthenware teapot. The machined body is capped by a cavetto turning about the top opening; it also spreads around the rim of the recessed cover. Its base is undercut to create a thread foot ring. A 'crabstock' style, press molded loop handle is attached opposite to a simple reverse curve spout where a raised branch bearing buds rises along each flank from the union. The finial is an incised bird with extended wings.¹ Series of scrolling mold applied ornaments compose essentially identical trailings over both pot faces; delicate crimped stems support grape clusters and re-entrant leaves. The cover reprises the fruit and foliage along with a flexing bird. Chocolate brown and gray blue metallic oxide stains were dabbed to blend all over the object and modulate beneath a limpid lead-glaze, all upon the partially exposed background of cream-colored earthenware. A quite similarly turned and relief decorated biscuit body has been dug out around the Fenton Vivian site that related to the period of occupation by Thomas Whieldon (1747 to 1780).²

H. 3 5/8 inches, D. 3 7/8 inches, S. 6 3/4 inches

Identical to Freeth, *Old English*

Pottery, p. 29, Ill. 28.

199/99.02200MW48

¹ *Vide*, p. 958(4), for view of wingspread.

² English Ceramic Circle, *Transactions*, Vol. 16, Part 2 (1997), pp. 237-254, for a discussion of shards as well as the life and works of Thomas Whieldon.



309 'ACANTHUS' DESSERT PLATE

Buff Earthenware

c. 1750 - 1760

Probably Staffordshire

Manner of Thomas Whieldon and

Josiah Wedgwood partnership

Possibly pressed in a mold first made for a salt-glazed ware, this circular, buff earthenware dessert plate reveals a dozen scallops around the thick-edge rim that also takes a heavy curb of upstanding leaves.¹ The subtly raised background relief develops as two patterns—a grape-leaf texture over the well and trellis-diaper to enclose the concave-side lozenges on the flange. Six sharp-cut groups of three-splayed acanthus fronds radiate from the rim to the bottom and the center projects the supposed Indian Plum tree as a sprawling fan revealing five clusters of fruit pods beside foliage.² Underneath a lead-glaze, the controlling fields of rich brown manganese supports three spokes that took on tinted grayish-brown. Additional subdivision of the mid-spaces develops V-shape inner areas where darkish slate blue confines copper green wedges. The reverse shows a recessed base and a stipple in the reddish-brown color.

D. 8 $\frac{5}{8}$ inches

Identical to *Antiques*, July 1967,

p. 13.

17/71.00125MA35

¹ Grigsby, *English Pottery 1650-1800*, p. 101, for salt-glazed stoneware example.

² Acanthus leaf is an ornament like those of a Mediterranean plant of order *Acanthaceae*. Indian Plum is a tropical tree of genus *Flacourtia* and has an edible but rather acid fruit.



310 'PEAR' TEAPOT and LID

Buff Earthenware

c. 1754 - 1759

Staffordshire (possibly Fenton Vivian)

Manner of Thomas Whieldon and Josiah

Wedgwood partnership

Joining this lead-glazed buff earthenware teapot and lid produces the shape of a pear set on its blossom end. The thrown body took lobes from nature after a finger was drawn across both parts. A tapered spout, which was molded as an over-wrapped leaf on stem, flexes in a reverse curve from the bulbous portion of the pot. Its loop handle was minutely sculptured as an ancient limb; the deep cover bears applied foliage as well as a gnarled twig that extends over the lift top to form an open finial. On opposite faces of the vessel, one sprigged branch with three serrated and veined pear tree leaves springs from alternate handhold returns to encompass the body. Underglaze, painted oxides irregularly blend to be vertical bands where enriched green stripes continue over the pouring and lifting attachments while parting ochre yellow panels that have dark brown manganese splashes. This fruit format, was possibly conceived by William Greatbatch when supplying the joint Whieldon-Wedgwood venture; it may be a reminder of close interactions by three leading Staffordshire potters.¹

H. 4 $\frac{3}{4}$ inches, D. 3 $\frac{7}{8}$ inches, S. 6 $\frac{1}{8}$ inches

Illustrated in English Ceramic Circle, *Transactions*, Vol. 5, Part 4 (1960), Plate 172(b); Sotheby's sale catalog, 10 March 1964, Lot 17; *Antiques*, April 1969, p. 440. Described in London City Council, *Catalog of the Wedgwood Exhibition at Iveagh Bequest, Kenwood*, No. 4. Similar to Taggart, *The Burnap Collection of English Pottery*, Ill. 448.

Exhibited at Kenwood House, London, 1954.

Ex coll: The Reverend Cecil J. Sharp

49/73.02500MA7

¹ Grigsby, *English Pottery 1650-1800*, pp. 41, 43 & 177, for links (1754 - 1759) and Wedgwood-formula green color-glaze from 1759. Towner, *Creamware*, pp. 28 & 43, for partnership 'fruits' before 1760. Wedgwood left Fenton Vivian to rent Ivy House Works, Burslem, in May 1759. Some early Wedgwood teapots have wrapped-leaf spouts; transition dates are uncertain. Horne (2001), *English Pottery and Related Works of Art*, Ill. 01/17a, for later example c. 1765.



311 'VINE' CHOCOLATE CUP

Buff Earthenware

c. 1755 - 1760

Probably Staffordshire

Perhaps taking the capacity of "Large Brexfast Cupps" as in a service for chocolate or coffee, this tall, buff earthenware container has been lathe-cut to prime proportions.¹ The inverted bell-shape features an extended height that would accommodate the normal whirled heads of froth. And, the rim flares crisply while a bowl-bottom rests on a clearly defined, ordinary foot ring; a vaguely incised thread-band surrounds the waist. The extruded loop handle has ribs along the top-most surface, and it reflexes to a pinched lower tip.² Across much of the exterior, applied roll-clay, which entangles and doubles across itself, represents a contorted vine stem bearing sprigged leaves, clustered fruit, and a full-face blossom.³ The entire container shows dappled, dark treacle brown manganese oxide under lead-glaze. Traces of its fashionable gold gilding remain on the raised decorations.⁴

H. 3 ¼ inches, D. 3 inches, S. 3 ⅞ inches

Illustrated in Sotheby's sale catalog,
15 September 1992, Lot 245 (part).

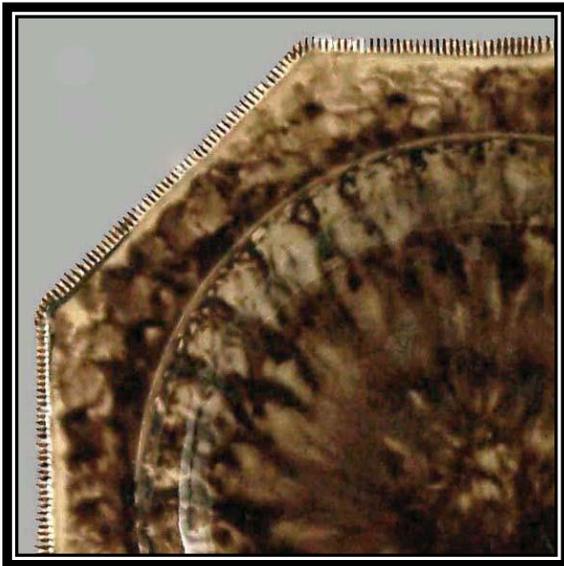
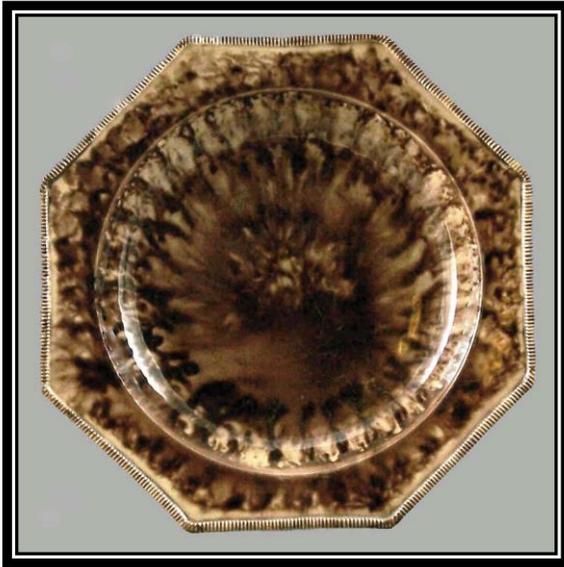
154/93.00700JH25

¹ Archer, *Delftware*, p. 346, for 1759 quote. American Ceramic Circle, *Journal*, Vol. VIII, p. 98, for comparable Worcester designation. English Ceramic Circle, *Transactions*, Vol. 20, Part 3 (2009), pp. 533-548, for summary of the chocolate drinking practices and discussion of the sizes and forms of western cups from 1690 to 1820. *Ibid.*, pp. 536-537, for chocolate being a breakfast drink at home; public chocolate and coffee houses had extended hours for its service from the mid-18th century. American Ceramic Circle, *Journal*, Vol. XVII, pp. 98-108, for contemporary preparation of cacao (*Theobroma cacao*) pods to make a chocolate beverage. *Vide*, p. 563, for general comment about providing saucers for cups.

² *Ibid.*, p. 539, for Chinese porcelain cups dominating markets until the first half of the 18th century. *Ibid.*, p. 547, for English ceramic or metal craftsmen also producing cups with single as well as double handles from about 1750; later forms sometimes included covers. Bonhams sale catalog, 18 May 2011, Lot 29, for two-handled, blue-on-white delftware specimen having 'mimosa' pattern c. 1730 - 1740. *Vide*, p. 219, for such tin-glaze pattern elements.

³ Edwards and Hampson, *op. cit.*, p. 79, for hand rolled or extruded stems being 'vining.' *Vide*, p. 585, for technique with a salt-glazed stoneware jug.

⁴ Grigsby, *English Pottery 1650-1800*, p. 26, for gilding techniques.



312 'OCTAGON' DEEP PLATE

Buff Earthenware

c. 1755 - 1760

Probably Staffordshire

Manner of Thomas Whieldon

The modestly canted, planar flange around this buff earthenware 'deep plate' terminates in a regular octagon; the bowl is in circular layout having a concave wall profile.¹ A narrow molded rim-strip in "knurled" fashion projects one rounded ridge with close, numerous transverse slashes—the 'milled' characteristic.² The entire underside is made smooth. Manganese oxide flecks, which have diffused in the lead-glaze, produce blurred treacle brown mottling that yields varied intensities over every surface.³ Both the coloring and spotting represent the classic application for a "Turtle Shell" plate.⁴ Here, the generous staining caused nearly organized trickles and puddles favoring a 'corona' along the curve of the well and a 'sunburst' to accent the center. These accidental designs introduced eye appeal for this relatively austere table piece.⁵ Comparable kiln wasters have been recovered at pre-1760 locations used by Thomas Whieldon.⁶

W. 8 5/8 inches, H. 1 5/8 inches

Identical to Freeth, *Old English Pottery*, p. 31, Ill. 42.

116/82.00375SH2

¹ Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 140, for the contemporary use of 'deep plate' to mean a soup bowl.

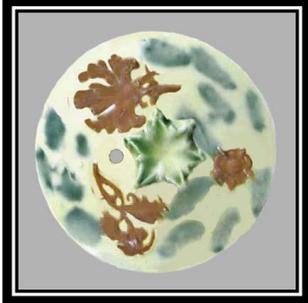
² Davis, *Pewter at Colonial Williamsburg*, p. 22, for quote. Church, *English Earthenware*, pp. 36-38, for suggestion of the now improbable construction procedure to crimp on an applied clay strip, thus illustrating the advent of machinery to replace simpler handcrafting methods. Davis, *op. cit.*, p. 116, for the use of related bonding and crimping techniques to produce fancy-rim metalware plates.

³ Williams and Halfpenny, *A Passion for Pottery*, p. 107, for an illustration of a 'dry' area demonstrating the application of color.

⁴ *Antiques*, October 1968, p. 573, for quote.

⁵ Mankowitz and Haggart, *The Concise Encyclopedia of English Pottery and Porcelain*, Plate 106(a), for comparable drizzled effect.

⁶ English Ceramic Circle, *Transactions*, Vol. 16, Part 2 (1997), p. 248, Fig. 17, for recovered border pattern. Skerry and Hood, *op. cit.*, p. 231, Pattern D1, for salt-glazed shard.



313 'FILIGREE' TEAPOT and LID

Buff Earthenware

c. 1760

Probably Staffordshire or possibly Derbyshire

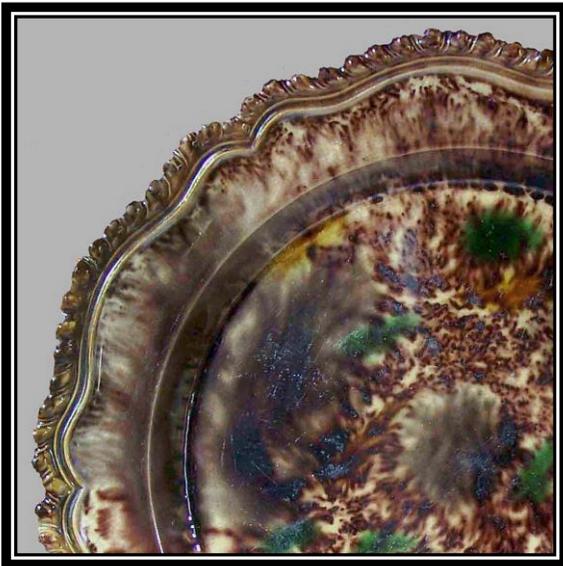
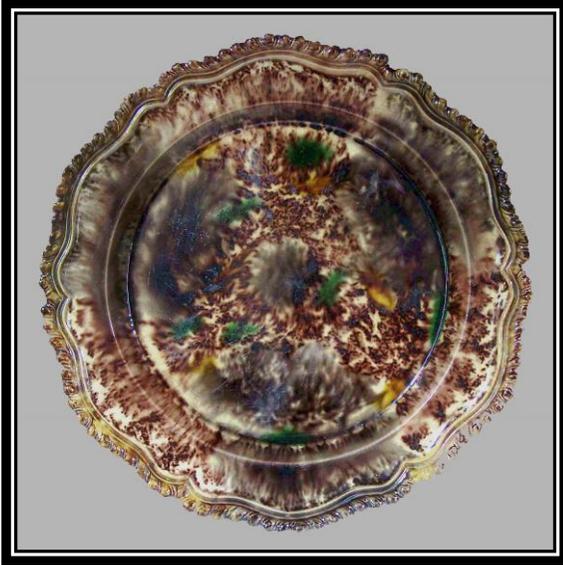
This thrown, buff earthenware teapot is finished as an olive shape. Lathe turning added a raised welt to steady a cover and also provided the dual cut lines above the base that is cushioned upon a slim bead-edge. Zones of incised strokes appear laterally across the looped 'jointed stalk' handle. A molded, relaxed S-curve spout has a wrapped vine with its slipper-shape leaves from the top and a flowered and slipped stem rising from the join.¹ The knob above the nearly flat lid is an erect leaf stem having six stiff points. Reddish-brown clay lifted from metal dies made crisp, mold applied devices that show as the premier accent over each cheek. At center, a filigree rosette boasts five lobes and expands from a floral 'button.' Four non-joining patterns encompass this motif; namely, 1) at top, a mimic fleur-de-lis with side scrolls, all over a heraldic wreath, 2) matching flank positions with a pineapple between vine lacing, again upon a bar, and 3) at the bottom, a single crinkled edge leaf-on-stem. One detached leaf, along with a lone stylized rose and a leaf-and-flower sprig, repeat near the foot of the finial. Regulated grayish-green metallic oxide stain was sparingly brush dabbed over the entire outside while reserving nearly all of the spaces between the applied ornaments. The functional body attachments are randomly splashed by copper green. Clear lead-glaze fully envelops the piece. The potter apparently tried to distinguish this teapot by counterchanging a usual light-on-dark color placement.

H. 4 $\frac{3}{4}$ inches, D. 4 $\frac{3}{8}$ inches, S. 7 $\frac{5}{8}$ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 202, Fig. 26; Atkins (1999), *An Exhibition of English Pottery*, Ill. 43; Ceramics Fair, *Catalog of the New York Ceramics Fair—2001*, p. 12, Fig. 7; Berthoud and Maskell, *A Directory of British Teapots*, Plate 148. Colonial Williamsburg Foundation, 2016.

200/99.05775GA4

¹ English Ceramic Circle, *Transactions*, Vol. 6, Part 3 (1967), pp. 259-260 & Plates 165b, 166a-b, & 183b, for attribution of spout form to Derby (Cockpit Hill) Pot Works without archaeological or archival documentation.



314 'VALANCE' PLATE

Buff Earthenware

c. 1760 - 1770

Probably Staffordshire

Table plates such as this circular example made of buff earthenware often bear a press molded design contour taken from those "Round Dishes" that can be found with silverware and dated from around 1730.¹ The six reverse curve edge segments at hand regulate an acutely elevated, architectural valance or rim-band, which is deeply grooved and capped by a gadroon or 'bead and reel' flair.² From the otherwise clear flange, the straight-slant well face connects to a smooth bottom. Underglaze oxide stains made for ocher, copper green, and rich brown have been dabbed and flecked to develop a loose three-spoke pattern that seems to partition a 'clouded' grayish brown backdrop; that hazy color further contributes a single splash at the middle. The cream-colored ground for the flat reverse is speckled by brown; the plate underlip was thinned by hand. Salt-glazed stoneware examples showing the same relief are known.³

D. 9 ½ inches

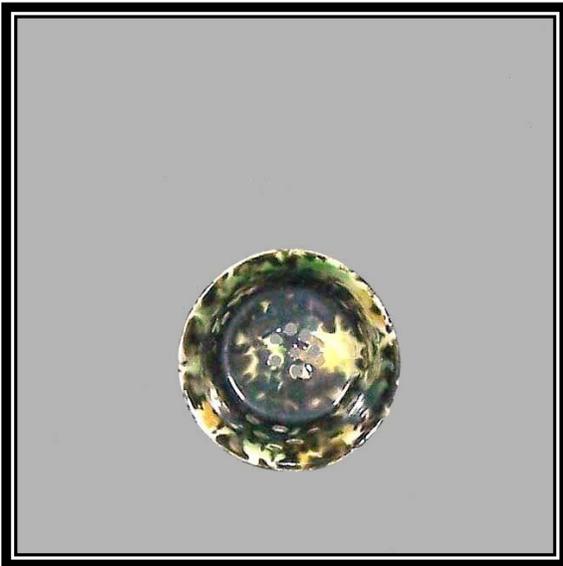
Identical to Earle, *The Earle Collection of Early Staffordshire Pottery*, p. 111, Ill. 252.

40/72.00275NH2

¹ Davis, *English Silver at Williamsburg*, p. 139, for quote and style of plates.

² Noël Hume, *A Guide to Artifacts of Colonial America*, p. 116, for pattern designation.

³ Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 231, Pattern E1, for a sample.



315 'TULIP' FOOTED STRAINER

Buff Earthenware

c. 1760

Probably Staffordshire

A personal domestic desire might well have brought about what here appears as a footed strainer in buff earthenware; perhaps it was an aid for tea with lemons. The lathe turned bowl has a tulip-profile, flattened base, and spreading lip; seven drilled holes across the bottom approximate a round cluster just as three sets of six create upright triangles that locate equally around the wall. Press molded legs make a tripod showing lion masks above paw feet. Metallic oxides for copper green, dusky gray manganese, yellow ocher, and slate blue intermix all over as splotches under a lead-glaze. Shards from one comparable body shape have been found at Fenton in Staffordshire within a 1760s context.¹ The documented purpose for this type of pierced ware seems to be undiscovered.

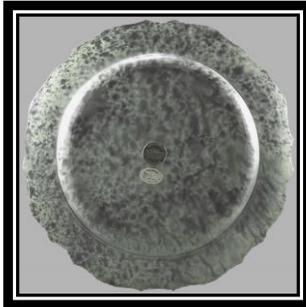
H. 1 $\frac{3}{4}$ inches, D. 2 $\frac{5}{8}$ inches

Illustrated in Christie's sale catalog,
16 October 1996, Lot 40. Similar to
Barker, *William Greatbatch – A
Staffordshire Potter*, Plate 182.
Colonial Williamsburg Foundation,
2016.

Ex coll: Mrs. Marie E. Creem

182/97.02100SR3

¹ Barker, *William Greatbatch – A Staffordshire Potter*, pp. 254-255, for a rouletted, green-and-yellow color-glaze strainer reconstructed from shards c. 1765 - 1770.



316 'LATTICE' PLATES

Buff Earthenware

c. 1760

Probably Staffordshire

Manner of Thomas Whieldon

Stylistic inheritances from silver or salt-glazed tableware are apparent through these two round, buff earthenware plates. The sharp ogee curves for the rim plan complement crispness in the press molded flange. Tight foliate scrolls extend from the rolled outside margin and segregate sixteen fields that are sequentially imprinted using the chevron, one of two chinoiserie lattices, or a willowlike basket weave.¹ The well is plane and shows a raked wall capped with brim molding. Melting qualities for 'tortoiseshell' were developed beneath a translucent lead-glaze that blurred random dabs of mustard yellow, cobalt blue, brown manganese, and copper green on a gray body-ground; backsides of these plates are modestly stippled gray. Complete application of the single color to the rear surface is typical with this genre of plates. In August 1762, an issue of the *New York Gazette* offered "...Tortois Table Plates and Dishes of the Neatest Patterns..." along with several goods.² Matching shards from white salt-glazed stoneware have been reclaimed in the vicinity of the Whieldon pottery site at Fenton Vivian as well as close to Town Road in Hanley; therefore, there is no certainty of a singular manufacturer.³

D. 9 1/8 inches and 9 3/8 inches

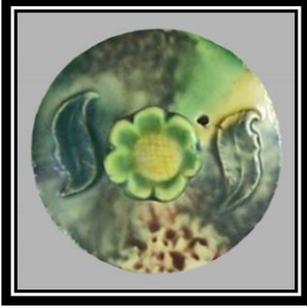
Identical to Earle, *The Earle Collection of Early Staffordshire Pottery*, Plate VI, Ill. 251.

3-4/69.00350MA4

¹ Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, pp. 286-287, for contemporary reference to the lattice pattern as 'China Rail.'

² Hughes, *English and Scottish Earthenware 1660-1860*, p. 63, for quote.

³ English Ceramic Circle, *Transactions*, Vol. 16, Part 2 (1997), p. 243, for Fenton Vivian shards. Barker and Halfpenny, *Unearthing Staffordshire*, p. 60 & Ill. 40, for reference to Hanley shard. Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 235, Pattern N1, for salt-glazed plate.



317 'HAWTHORN' TEAPOT and LID

Buff Earthenware

c. 1760 - 1770

Probably Staffordshire

Transitional effects between a rustic-style buff earthenware and the later refined fabrics and profiles mark this spherical, 'two-dish' teapot.¹ The doubly curved spout is tapered and finely reeded along the length after rising from a quasi-shell collar. A well-defined loop handle assumes the 'crabstock' manner; the foot ring is trivial and a roll-band qualifies as a guard to steady the lid. Representational rococo spriggings of sinuous acanthus blades swirl into loose lace-webs across smooth cheeks of the pot. One network of this raised scroll-foliage begins near the outlet; that of the opposite side starts close to the top of the lift. Mold formed flower faces of five petals, maybe some debased hawthorn element, advance the theme from among other scattered whorls of bud or foliage.² One pair of drifting leaves garnishes the convex top, which bears an upright blossom as a knob having seven green lobules around its yellow center. As balance for the relief decorations, lead-glaze reveals sponged 'clouded' oxides making a patch-quilt array; brown manganese, slate blue, copper green, charcoal gray, and maize tints lightly haze over cream background. In concept, these applied decorations are similar to some excavated at Fenton Vivian; they also appear on a jug dated 1757.³

H. 4 $\frac{7}{8}$ inches, D. 4 $\frac{3}{4}$ inches, S. 7 $\frac{5}{8}$ inches

Illustrated in Sayman catalog, Vol. III,
No. 1 (1982), Ill. 1226. Similar to
Honey (ECC 1948), *English Pottery
and Porcelain*, Plate 14, Ill. 59.

119/83.00900WS24

¹ Towner, *Creamware*, p. 28, for teapot size.

² Hawthorn of genus *Crataegus* is a spiny shrub with berries and fragrant flowers. Hayden, *Chats on English Earthenware*, p. 167, for suggestion of the hawthorn.

³ English Ceramic Circle, *Transactions*, Vol. 8, Part 2 (1972), Plate 122, for shards. Barker and Halfpenny, *Unearthing Staffordshire*, pp. 42-43, for a discussion of attribution.



318 'RIBBON' PLATE

Buff Earthenware

c. 1760

Probably Staffordshire

Manner of Thomas Whieldon

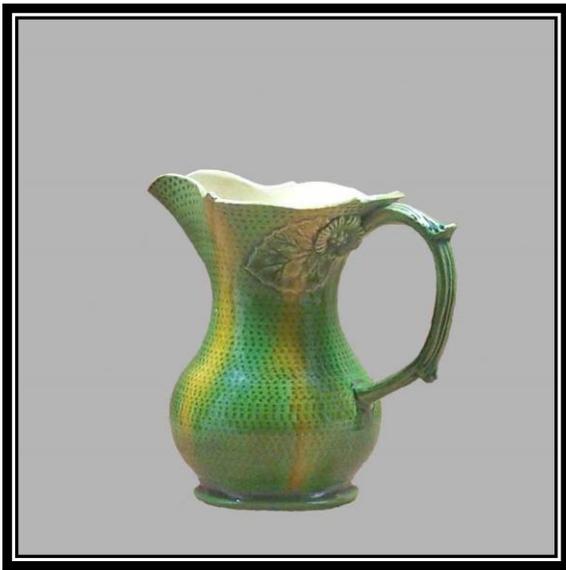
The flange about this circular plate of buff earthenware shows strong press molding where six lobes are finished as scroll-curves, and the roll-rim has a single groove. Each juncture point merges with a medallion—alternately acanthus fronds at a dip and pomegranates with leafage at a peak.¹ Connecting zones are emphatically relieved by a diamond-lattice of interlaced and twisted ribbons, which box in quadripetal flower heads. The steeply inset well retains a narrow bead at the brim. Beneath a clear lead-glaze, both faces for this plate took on a 'tortoiseshell' dappling in gray manganese. However, six mingled clusters of slate blue, copper green, and ocher hues direct interest to the smoothed front center. Leading devices along the ledge also display controlled accents of blue and ocher. This plate is flat across the back-side, and it clearly exhibits hand trimming before glazing.

D. 9 $\frac{1}{8}$ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 203, Fig. 28.

66/75.00300JS1

¹ Acanthus leaf is an ornament like those of a Mediterranean plant of order *Acanthaceae*. Pomegranate is the fruit of a small tree – *Punica granatum* – that is native to parts of Asia and Africa.



319 'ROULETTE' CREAM EWER

Buff Earthenware

c. 1760 - 1765

Probably Staffordshire

Manner of Josiah Wedgwood (Burslem)

Flamboyant flaring with curving of the rim above a bulged baluster corpus highlights the rococo stance for this cream ewer of buff earthenware; a crisp roll-edge base plate undercuts beneath.¹ Before shaping its upper limit, the body received an allover roulette ground during lathing; closely aligned horizontal tracks with impressed dots remain. The pour-lip was finger pulled and the perimeter hand trimmed into serpentine curves having four intervening spikes. An opposing press molded loop handle in a oval section offers up foliate-scroll patterns; its vertically scored spine carries a thumb rest and lower finger stop.² One flank near the upper return was doubly sprigged with a serrated and incised broad leaf under a full-face daisy.³ The lower terminal is blunt. Erect color-glaze streaks alternate as maize yellow or copper green, each enhanced by varied glaze depths from the dotted core fabric; the interior remains clear.⁴ Teapots were more earnestly adapted to natural 'melon' themes.⁵

H. 3 ½ inches, D. 2 ¾ inches (body), S. 3 ⅝ inches

Similar to Williams and Halfpenny,
A Passion for Pottery, Ill. 80 (right).

Gift of Harry A. Root to the Chappell Collection, 2012

Ex coll: Captain Price Glover
Mr. Harry A. Root (label)

363/12.00000HR35

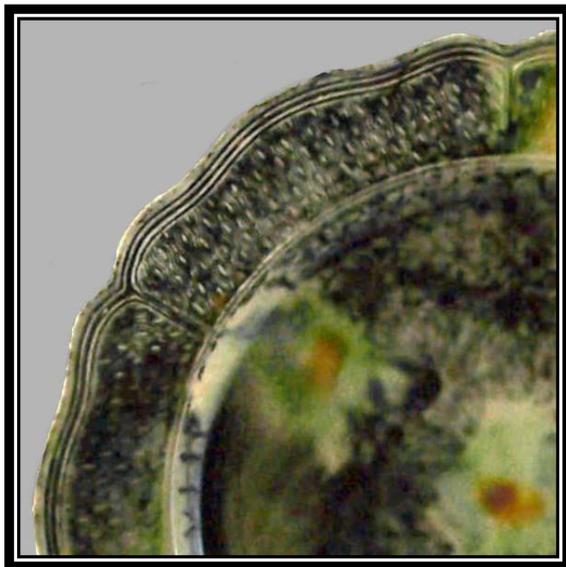
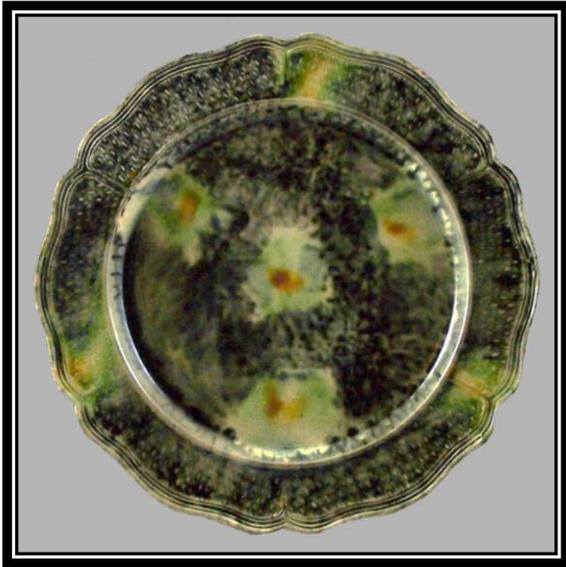
¹ Barker, *William Greatbatch – A Staffordshire Potter*, pp. 47-48, for a 1763 invoice listing "Milk pts." and "Ewers" with the tea equipage.

² *Ibid.*, Fig. 27, No. 19, for excavated handle form by Greatbatch c. 1762 - 1770. Hildyard, *English Pottery 1620-1840*, p. 92, for during 1763 - 1764 Greatbatch (Lower Lane) sent 200,000 wares [some biscuit] to Wedgwood (Brick House).

³ Honey, *Wedgwood Ware*, p. 9 & Plate 1, for these sprigged decorations matching those on a teapot attributed to Josiah Wedgwood (Burslem) c. 1760 - 1765.

⁴ Barker, *op. cit.*, p. 20, for Wedgwood green glaze in 1759 and yellow in 1760.

⁵ Emmerson, *British Teapots & Tea Drinking*, Colour Plate 7 & Ill. 53, for 'melon' teapot in a different color way. Williams and Halfpenny, *A Passion for Pottery*, pp. 139 & 205, for technique on jugs and a covered box. Grigsby, *English Pottery 1650-1800*, p. 187, for similar water bottle and tea canister. Barker, *op. cit.*, p. 254, for 'melon' ware made at many potworks.



320 'BARLEYCORN' PLATE

Buff Earthenware

c. 1760

Probably Staffordshire

Manner of Josiah Wedgwood potworks

As direct antecedent of the “Queen’s ware” profile named around 1767 and made familiar in pattern books by 1774, this circular, buff earthenware plate was press molded to make a petal-shape rim.¹ Three parallel grooves reinforce the edge and also strike radially across the flange from six indentation points; the intermediate fields display “Barley Corn” ripples—a former ‘salt-glaze’ style.² The recess is smooth with a slight rolled lip at the upper bound. On the obverse, clouding in sponged gray randomly overcasts the background. Each of the seven orbitally disposed buff reserves further captures weak splashes of copper green and grayish-blue around one of sharp ocher. All the stains are taken up and dissolved within the final lead-glaze. A gray ‘tortoiseshell’ splatter sparsely covers the reverse that has a flat bottom. The conformation and colors illustrated by this piece qualify it as a contemporary “moulded, cloudy” ware.³

D. 9 $\frac{3}{8}$ inches

Identical to Honey (ECC 1948),
English Pottery and Porcelain,
Plate 14, Ill. 62.

10/69.00180ST1

¹ Buten, *18th-century Wedgwood*, p. 19, for quotes and dates.

² Barleycorn is a grain of barley. Noël Hume, *A Guide to Artifacts of Colonial America*, p. 125, for derivation of form. Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, p. 286, for contemporary notice of salt-glazed stoneware plates in “Barley Corn” pattern. *Ibid.*, pp. 37 & 41, for German porcelain borders possible forerunners of English salt-glazed ones; references in 1763 / 1764 to “Dresden or Barley Corn ...” ground patterns might indicate that the names could be interchanged. Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 232, Pattern G1, for example.

³ Edwards and Hampson, *op. cit.*, p. 153, for quote from 1763.



321 'PASTURE' SAUCEBOAT

Buff Earthenware

c. 1765

Probably Staffordshire

Press molding buff earthenware resulted in this high relief, flat-oval plan sauceboat. Swollen sides bottom out with a standup acanthus leaf-chain lifted on a shaped edge; a sinuous top-roll follows a nascent canopy and a broad flaring lip that tilts leftward. The smoothly pulled loop handle has a lower kick terminal. Raised, rococo stylized vine-scrolls confine bib zones at each extent where they issue full-face flowers, tendrils, and foliage bits that overlay osier fields; acanthus shields depend from the ends.¹ Intermediate side panels have 1) three cows and a calf standing or lying beside a shading tree with flowers, and 2) three sheep with one suckling lamb browsing or resting beside a floral tree and shrub. Both foregrounds present profuse grasses and flowering plants. Mouse gray oxide stain appears over the visible surfaces along with other color patches, all beneath a clear lead-glaze. The border ridges and swirls are chocolate brown, but the baseline and handle are a deep copper green. For the pasture scenes, trails and touches with canary yellow and green make spots on trees and flowers while the animals and ground plants carry brown accents. Yellow and cobalt blue weep down the ribbed sections of basket weave. Oven wasters have been discovered near several locations including the Fenton Vivian site of Whieldon, but the long-held attribution of this type as a first work of William Greatbatch stays unproven. Salt-glazed stoneware and porcelain (Worcester, Bow, and Lowestoft) also exhibit the pattern.²

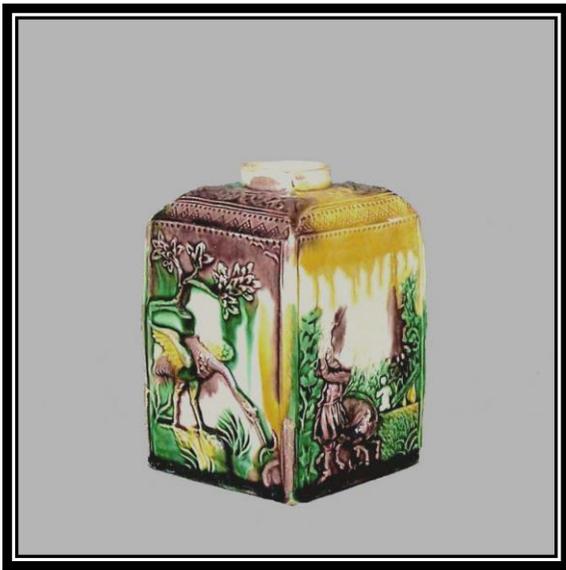
L. 7 ¼ inches, W. 4 ⅞ inches, H. 3 ⅝ inches

Identical to Sotheby's sale catalog,
20 January 2006, Lot 134.

320/06.04100LK56

¹ Osier is a pliant willow twig used in wickerwork. Acanthus leaf is like that of a Mediterranean plant of order *Acanthaceae*.

² Grigsby, *English Pottery 1650-1800*, pp. 200-201, for disclaimer and related fabrics. Freeth, *Old English Pottery*, p. 15, Ill. 35 (right), for salt-glazed type. Williams and Halfpenny, *A Passion for Pottery*, p. 102, for porcelain. Salt-glazed shape molds for 'landskip' patterns are at the Etruria potworks. William Greatbatch (1735 - 1813) was a potter, modeler, block-cutter, and entrepreneur.



322 'AESOP' TEA CANISTER

Buff Earthenware

c. 1765

Probably Staffordshire (Fenton Vivian)

Attributed to Thomas Whieldon

This press molded, buff earthenware tea canister of faint lozenge plan has four rectangular faces that are taller than wide. The body is joined as diagonal halves with a raised bottom. Featured high relief panels, which have self-framing except along the top edge, include: 1) stork and snake with grasses and leafed tree, 2) smocked gardener who wields a spade to ward off a hog, 3) cockerel perched on a wellhead having a winch bucket, all before a house and tree, and 4) water mill amid three stone buildings, one with chimney smoke, which are beside an exotic tree and beyond a stream with a swan.¹ Aesop fables such as one of these – *The Stork and the Fox* – reinforced morality teachings.² An encircling slanted shoulder displays an incised running border of right triangles between two rows of dots. The flatter top zone shows all-over molded scrollwork; the upright circular neck would have had a cover. Intense color-glazes of copper green, primrose yellow, slate gray, and madder brown drizzle singly from quarters of the upper body surface. Also, these color groups randomly descend down much of the wall. The same teaching designs with extended backgrounds remain for stoneware or earthenware wall tiles.³ Biscuit wafers recovered at Fenton Vivian (1747 to 1780) bear mill-and-swan and the stork.⁴

L. 4 1/8 inches, W. 3 7/8 inches, H. 4 1/2 inches

Illustrated in Sotheby's sale catalogs, 17 April 1974, Lot 184, and 20 October 1997, Lot 11.

Ex coll: Mr. Stanley Hedges
Jim and Nancy Dine

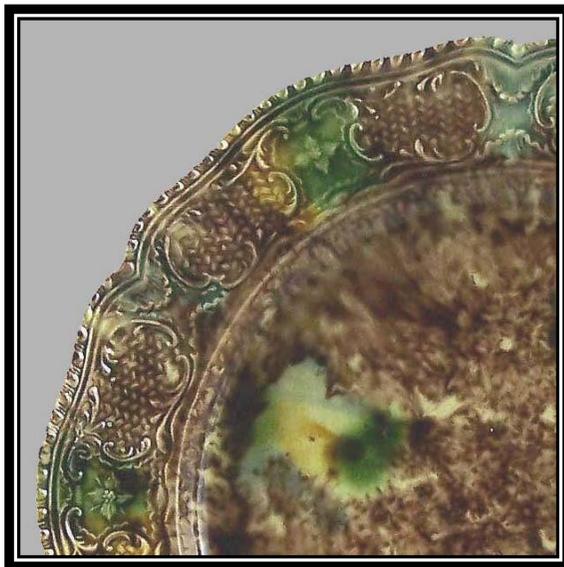
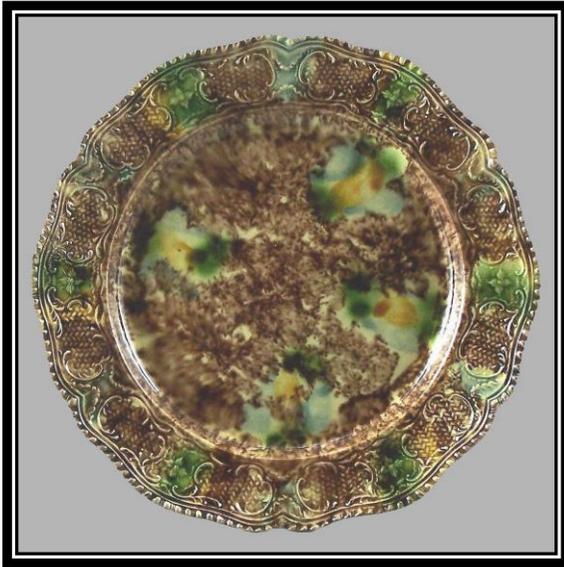
243/02.04850JH2349

¹ *Antiques*, June 1994, pp. 868-877, for origin of fables and their illustrations.

² Grigsby, *English Pottery 1650-1800*, p. 254, for stork fable identification.

³ English Ceramic Circle, *Transactions*, Vol. 15, Part 2 (1994), pp. 195-197, for all faces on salt-glazed stoneware tiles with hog and cock being from Aesop fables. Barker and Halfpenny, *Unearthing Staffordshire*, p. 66, for an extant earthenware tile with this mill.

⁴ Barker and Halfpenny, *op. cit.*, p. 66, for mill-and-swan biscuit shards. Grigsby, *op. cit.*, p. 254, for biscuit shards with stork.



323 'WOVEN' PLATE

Buff Earthenware

c. 1765

Probably Staffordshire

Rococo impressions on this round, press molded buff earthenware "Flatt plate" echo the cast and applied relief as found among silver dishes.¹ Six shallow serpentine undulations define the perimeter and join pointing inward. A highly raised gadroon verge follows this plan; there is a companion inner groove that periodically drops pendant stiff leaves. A similar band of foliage traces around the brim where the wall of the well is clear and steep. Across this widely "chased" flange, crisp acanthus scrolls bracket low relief, tight chevron-weave fields.² Opposing serrated flat-leaf curls or star-shape flower heads alternately separate each of twelve cartouches. Under clear lead-glaze, allover metallic oxide stains are principally mottled using dark brown manganese complemented by slate blue, bluish-gray, copper green, and mustard yellow patches. Four random, concentrated zones with the brighter colors are reserved as effectively round splotches. The trimmed backside is smooth and only sponged in deep brown stain. This earthen "coloured china" family was considered high-style tableware for the middle class at mid-18th century.³ A same 'damask style' body is known in salt-glazed stoneware.⁴

D. 9 ½ inches

Identical to Mount, *The Price Guide to 18th Century English Pottery*, p. 178.

254/02.00761HL3

¹ Hood, *The Governor's Palace in Williamsburg*, p. 309, for inventory reference to name. Davis, *English Silver at Williamsburg*, pp. 132 & 139, for silver objects.

² Austin, *Chelsea Porcelain at Williamsburg*, p. 82 & 1755 auction, p. 15, for example and name of "desart plates chased." Acanthus leaf is an ornament like those of a Mediterranean plant of order *Acanthaceae*.

³ Winchester, *The Antiques Treasury*, p. 79, for quote and explanation. Generic 'china' from any origin included fine earthen- and stone-ware as well as porcelain products, all being sorted out by some descriptive word or phrase.

⁴ Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 257, Pattern R1, for salt-glazed stoneware example. Williams and Halfpenny, *A Passion for Pottery*, p. 92, for molding on salt-glazed stoneware pepper pot. Damask is a textured pattern.



324 'LEAF' PICKLE DISH

Buff Earthenware

c. 1765 - 1770

Probably Staffordshire

Pickle or sweetmeat dishes of this genre were often copied from garden and woodland plants or else hybridized ideas. Press molded, this buff earthenware instance for a cordate leaf furnishes a shallow, concave tray showing an irregularly crinkled standing edge; the likeness seems uncorroborated by Nature. Crisp sigillations across the upper surface delineate a branching stalk, which supports its checkered web of veins; and one horizontally curled stem allows for the open finger-lift. Underneath, the rim was hand chiseled so as to heighten the delicacy of the top side. Also, there is a symmetrically attached ribbon foot of V-section. The allover finish was produced by adding color-glaze dip of rich copper green such as developed and hawked by Josiah Wedgwood and his peers from around 1759.¹ Several late 18th-century domestic inventories specify "Green Pickle Leaves," and auctioneers recognized "vine leaf dishes" among both Chelsea and Worcester porcelain.² Comparable pottery is available in salt-glaze and cream ware.³

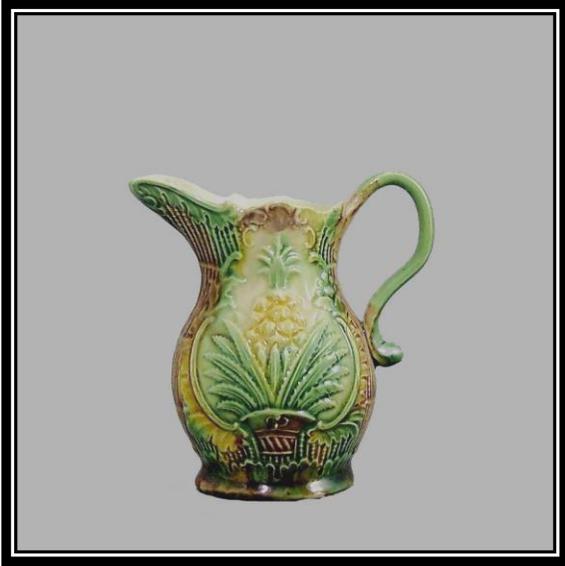
L. 6 $\frac{7}{8}$ inches, W. 5 $\frac{5}{8}$ inches, H. 1 $\frac{3}{8}$ inches

149/92.00750JH3

¹ Grigsby, *English Pottery 1650-1800*, p. 43, for development of glaze and account book entries.

² *Antiques*, October 1968, pp. 570-575, for quote and inventory references to earthen- and stone-ware leaves. Austin, *Chelsea Porcelain at Williamsburg*, 1755 auction, p. 11, for quote and porcelain examples.

³ Mountford, *Staffordshire Salt-glazed Stoneware*, Ill. 86, for salt-glazed piece. Skerry and Hood, *Salt-glazed Stoneware in Early America*, pp. 148-149, for further salt-glaze formats. English Ceramic Circle (2003), *Isleworth Pottery and Porcelain*, p. 14, Ill. 15, for creamware shard.



325 'PINEAPPLE' MILK POT

Buff Earthenware

c. 1765

Probably Staffordshire

Public fascination with a “curious” and foreign object or food found expression in teaware patterns as for this creamy buff earthenware milk pot.¹ The tropical pineapple, which would be grown under glass in the 18th century, qualified as one expensive delight.² This press molded, rococo jug takes a circular section; its baluster profile is accented with constricted neck below the flaring silver-shape rim with a jutting pouring lip. There is a bold cut in at the rolled base plate, and the underside is plane. An extruded, ribbed loop handle uplifts and curves back to a pinched kick. The sculptural relief on each cheek is an acanthus-scroll cartouche that presents one pineapple plant set in an ornamental tub.³ A diamond-plan fruit-core rises between serrated leaf-blades to assert a flared top stalk. Stiff ‘palisade’ foliage encircles the base and scrolled leaf-blades trace out the rim edge. The remainder of the background, outside a smooth reserve, reveals a backdrop of vertical reeds with periodic horizontal lacing. Although wholly under limpid lead-glaze, only the exterior carries painted oxide stains where a principal mahogany brown covers basket-work and copper green emphasizes bordering leaves and the lift. Mustard yellow fills in realistic boundaries to be harvest ‘meat,’ and green elaborates the leafage and crown. Traditional assignment of this ware to only Derbyshire is now a clouded issue.⁴

H. 3 ½ inches, D. 2 ¼ inches, S. 3 ⅜ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 204, Fig. 32; Atkins (1996), *An Exhibition of English Pottery*, Ill. 43. Similar to Grigsby, *English Pottery 1650-1800*, Ill. 90-B.

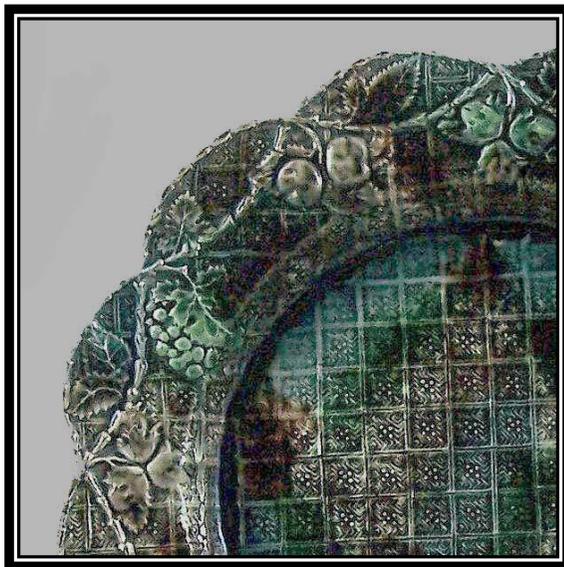
175/96.02370GA24

¹ Contemporary use of ‘curious’ meant ‘rare.’ It is historically uncertain whether milk or cream was the first dairy product to be added to English tea.

² Reilly, *Wedgwood – The New Illustrated Dictionary*, p. 334, for pineapples introduced to England in 1660 and grown under glass during the 18th century.

³ Acanthus leaf is an ornament like those of a Mediterranean plant of order *Acanthaceae*.

⁴ Grigsby, *English Pottery 1650-1800*, p. 191, for different makers.



326 'FRETWORK' DESSERT PLATE

Buff Earthenware

c. 1765

Probably Staffordshire

Dessert plate faces normally had limited food coverage when fruits and biscuits with jams or creams were served; this encouraged expanded raised decorating across the wells as on this round, buff earthenware piece with crisp, press molded patterns.¹ Twelve equal scallops form the rim. Over this full upper surface, a rattan-square trellis creates 'pavement' fretwork where ridges confine faint five-dots above a multi-line texture; the backside is smooth. Thorny stem-chains frame the outer lobes and also pair with those draped inward from each edge cusp, all forming the crisscross flow. Varied overlaid fruit sprigs repeat at the overlaps; namely, as clustered grapes sheltered beneath a leaf, paired apples having leaves, or triple hazelnuts emerging upon foliage. This high pressing continues down across the brim, which tops a steep incline, and outward for foliage to spread within the boundaries from intersecting swag and border vines. Random metallic oxide stains grade into one another using slate blue, spinach green, and shades of mahogany brown under a limpid lead-glaze. Suffused on center, some color streaks hint of right-angled boxes. The backside was sprinkled to be plainly smoke gray. A sales list of 1755 touts "beautiful scollopt desart plates" of porcelain—a demonstration for the popularity of shapes such as exhibited here.²

D. 9 ½ inches

Illustrated in *Antiques*, January 1990,
p. 89. Identical to Earle, *The Earle
Collection of Early Staffordshire
Pottery*, Plate VI, Ill. 265.

Ex coll: Mr. Luke Beckerdite

195/98.02700RH1

¹ *Antiques*, August 1994, p. 193, for typical English dessert items.

² Austin, *Chelsea Porcelain at Williamsburg*, 1755 auction, p. 13, for quote.



327 'SEAWEED' TEA CANISTER

Cream Ware

c. 1765 - 1770

Probably Staffordshire (Fenton)

*Attributed to the Lower Lane potworks
under William Greatbatch*

Deep-color cream fabric as basis for this lead-glazed tea canister was held in good favor over a short duration. The press molded, inlet-base container with vertical sides has an elongated octagonal section made by joining diagonal halves. A slightly stepped upper surface supports a central, round stem; the ceramic cover is lost. Girdling the lower third of the jar, scored braiding heads a skirt of upright reeding. Comparable narrow bands of ribs encircle at both the upper edge and the shoulder. As sharp relief, clusters of shells mixed with seaweeds “made exactly to Nature” ennoble both major faces.¹ This raised ensemble, including mollusks, scallops, a conch, and periwinkles, assumes ‘drizzled’ underglaze metallic oxide stains for reddish-brown, copper green, smoke gray, and mustard yellow; streams of slate blue overlay the two uppermost borders. Contemporary pursuits of gentlemen embraced study collections and malacology that might inspire these selections.² Plate 26 for *The Ladies' Amusement or, Whole Art of Japanning Made Easy* was published around 1762 at London by Robert Sayer; the shell group there is upside down to the position chosen here. Deductively, the engraved strikings were made by the artist Kenton Couse.³ Matching shards appear in the Greatbatch waste tips at Lower Lane, Fenton.⁴

L. 3 ¼ inches, W. 2 ¾ inches, H. 4 ¼ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 84, Fig. 8; Christie's sale catalog, 12 June 1995, Lot 5. Identical to Barker, *William Greatbatch – A Staffordshire Potter*, Plate 162.

172/95.01905CL9

¹ Emerson, *British Teapots & Tea Drinking*, p. 149, for quote. *Vide*, p. 385, for types of tea.

² Malacology is a branch of zoology dealing with mollusks.

³ Barker, *William Greatbatch – A Staffordshire Potter*, pp. 245-247, for discussion of shell wares and this likely design source and artist. Kenton Couse (1721 - 1790) was an English architect. *Vide*, Design 4.

⁴ Barker and Halfpenny, *Unearthing Staffordshire*, p. 54, for shards.



328 'CHERRY' TEAPOT and LID

Cream Ware

c. 1765

Probably Derbyshire (Derby)

Attributed to the Cockpit Hill potworks

Probably representing “Enamell’d Cream Ware” as in older trade lists, this small, ovoid-body teapot was quickly turned in deep cream-color fabric.¹ Its sharp exterior base roll has a vigorously cut slant beneath, and the marginally concave bottom stays unglazed except where some side gloss flowed under. The lid with steam hole is retained by a shallow gallery with a single groove to mark the limit; the finial is a formal, erect flower with molded petals about a spike center. Showing lack of production care, the six-sided counter curve spout has diamond patterns impressed much like the ones on earlier salt- or color-glaze wares; a D-loop handle is molded in the same way. The overglaze enamel painting suggests the style of the Derby locale; namely, diluted, bright orange red monochrome offering of a globular rose with shadows, an added bloom in profile, honeysuckle, and snips of foliage. Close to the spout, one detached cherry on a stem completes the decoration.² Two floating clusters of honeysuckle among leaves balance over the opposite surface and loose sprays dress the cover.³ The knob is tabbed with color, and the pour-out tip is banded.

H. 4 1/8 inches, D. 3 5/8 inches, S. 6 1/4 inches

Similar to Towner, *Creamware*,

Ill. 39A.

138/88.01200JH24

¹ English Ceramic Circle, *Transactions*, Vol. 6, Part 3 (1967), p. 255, for quote.

² *Ibid.*, pp. 258 & 271, for supposed Cockpit Hill features. English Ceramic Circle (2007), *Creamware and Pearlware Re-Examined*, pp. 179-197, for history of the Cockpit Hill Pottery and a survey of remaining proven shards.

³ Honeysuckle of genus *Lonicera* is a climbing vine with small fragrant flowers.



329 'BOLE' TEAPOT and LID

Buff Earthenware

c. 1765 - 1770

Probably Staffordshire

Intricate press molding helped fashion this teapot to tree bole form; an extended buff earthenware vessel irregularly tapers smaller to its top. The gnarled effects indicate attacks by nature; adding overgrown moss and the wart-like scars suggest fungi and cankers.¹ Leafy fruiting vines are applied as sprigings to the wall. The domed cover extends the irregular surface design and plan to highlight a large gimlet-shape snail with spirals; a knoblike bump near the lift assures its alignment.² An arched loop handle has grooves to simulate bark along with sharply exaggerated twig nubs. In opposition, the tapered S-shape spout of this “stump of tree” reveals comparable sharp features.³ Allover, except for the underside, oxide stains making copper green and brown manganese complement the background gradations of smoke gray; the core fabric is yellowish-cream under lead-glaze. The contemporary editions are known in salt-glazed stoneware, and a follow-on teapot appeared in black basalt.⁴ John Voyez has been considered the modeler of the present kind of ware.⁵

L. 4 $\frac{7}{8}$ inches, W. 4 $\frac{3}{4}$ inches, H. 4 $\frac{3}{4}$ inches, S. 6 $\frac{3}{4}$ inches

Identical to Mount, *The Price Guide to 18th Century English Pottery*, p. 186.

328/06.01660WN245

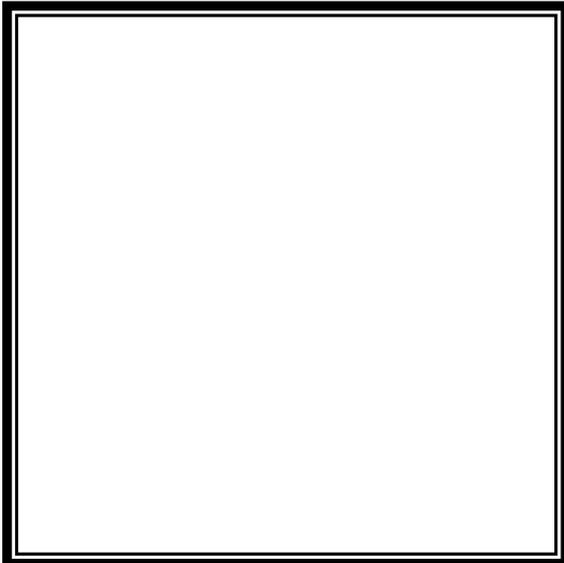
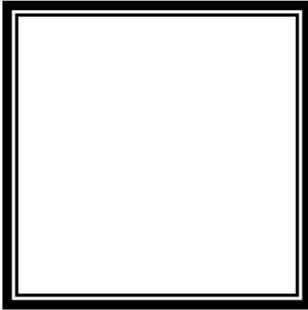
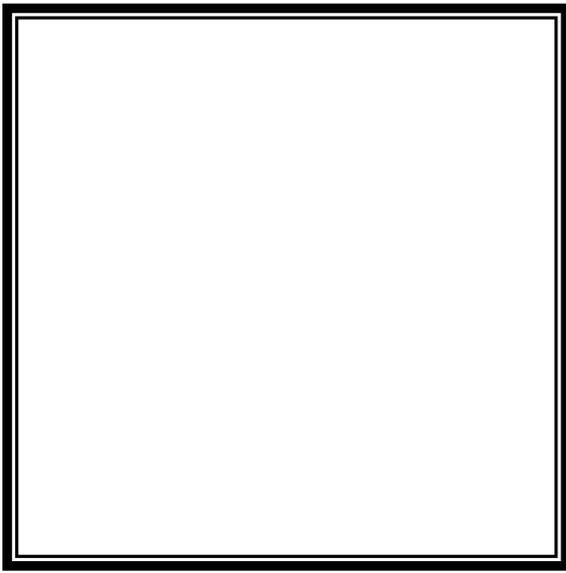
¹ Bole is a tree trunk. Canker is a visual result of fungus attacking tree bark. Some growths become large, swollen, and oddly shaped.

² Gimlet is a boring tool with pointed spiral cutter. The carnivorous tulip snail (*Fasciolaria tulipa*) grows to several inches. The lid notch is misaligned a bit, which is not an uncommon result from hurried pairings at removal from the kiln.

³ Taggart, *The Burnap Collection of English Pottery*, p. 133, for quote. *Ibid.*, pp. 130-135, for Enoch Wood (1759 - 1840) who was a potter, modeler, and early collector of English pottery. In 1835 he donated a very similar teapot to the King of Saxony in Dresden.

⁴ Sotheby's sale catalog, 19 November 1968, Lot 29, for suggestive stoneware piece. Edwards, *Black Basalt*, p. 112, for related basalt example c. 1770 - 1775.

⁵ John (Jean) Voyez (1735 - 1800) was a French sculptor and modeler who was engaged sometimes by potters in London and Staffordshire. Delhom, *The Delhom Gallery Guide – English Pottery*, pp. 11-22, for discussion to include a view of a molded jug of like character that has the name – I. Voyez – impressed thereon. English Ceramic Circle, *Transactions*, Vol. 5, Part 1 (1960), pp. 8-41, for further documentation.



330 TEAPOT

(shoulder-baluster w / chain)

Staffordshire, c. 1765

(a) Sotheby's 16.3.1999 (9)

Courtesy, Sotheby's

(b) Sale Catalog (2009), *Ceramics
in Kensington—Eight Days*

in June, p. 46, Ill. 17.

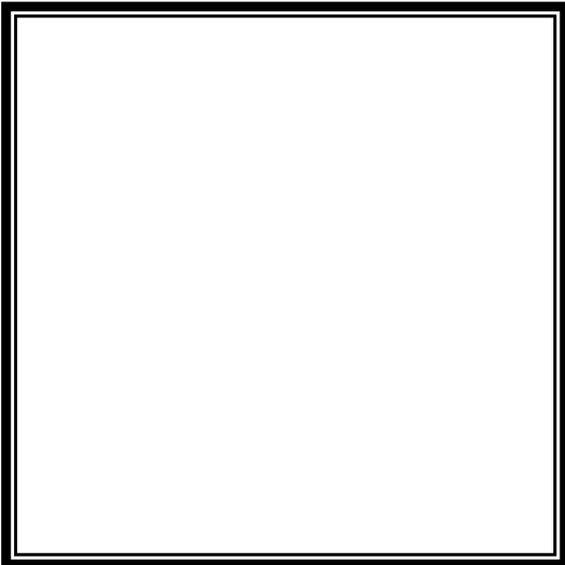
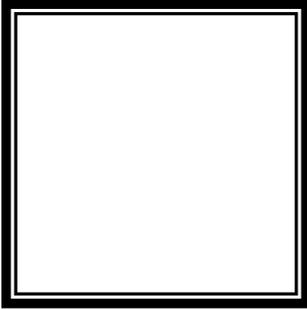
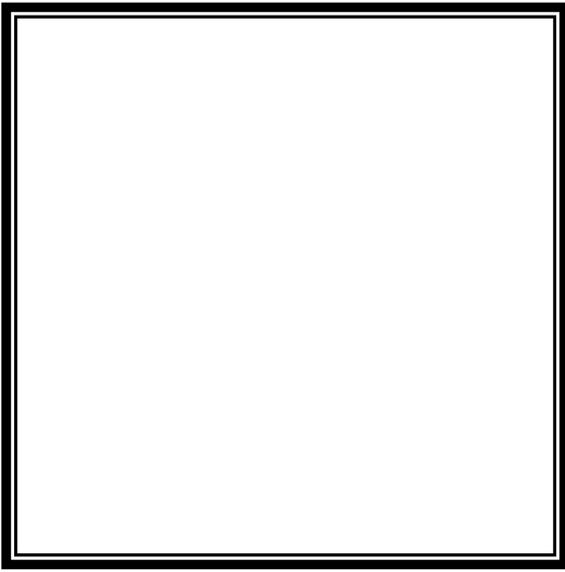
Courtesy, Garry Atkins



(a)



(b)



331 COVERED JUG

(puce / red printed birds)

Staffordshire, c. 1765

(a) Attributed to Wedgwood (Burslem)

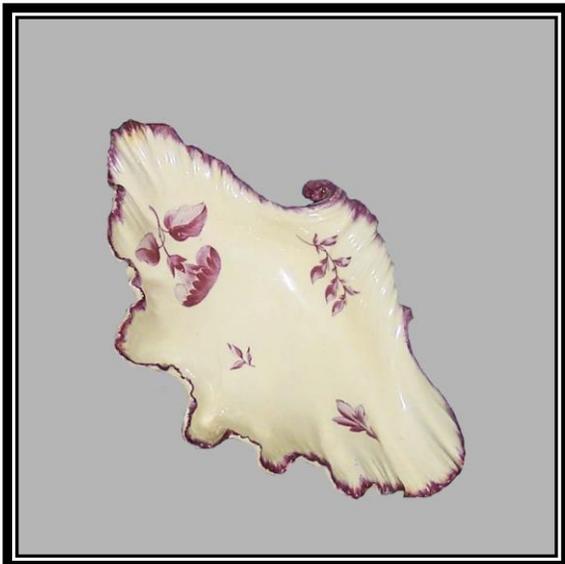
Museum Purchase: Delhom

Collection. (1965.48.1376a-b).

*Courtesy, The Mint Museum, Charlotte,
North Carolina*



(a)



332 'SHELL' DESSERT DISH

Cream Ware

c. 1770

Probably Staffordshire (Burslem)

*Attributed to Josiah Wedgwood potworks
with David Rhodes in London*

Both international and London acclaim attended this creamware dessert dish that matches some in the expansive Husk Service of 1770 made for Catherine II (the Great), Empress of Russia.¹ Other notable "People of Fashion" bought nearly duplicate rococo products.² This double-side molded shape proposes half a mollusk shell with ribs that end in a fanlike outline.³ At the 'hinge,' an out-and-under curl creates a naturalistic aid in lifting. The underside shows molded spiraling seashells for pads; a third rest is truly one of the pronounced ridges. Freely scattered styled flower sprays, which resemble those found on French faience, are enameled as camaieu rose purple. Foremost, one separated and twisted back trumpetlike 'fringe' blossom reveals sepals and two leaves; a leafed shoot embellishes an opposite upturn, and a trivial slip interposes.⁴ The slope of the 'scroll handle' carries a heavily foliated twig with buds; a lone bloom lodges opposite and close by the rim. Inwardly stroked tipping follows the scored edge and spreads across the roll of the lift. This underside presents a daintily painted script 'G,' presumably to identify the artist Thomas Green.⁵ Husk Service objects were made at Burslem before enhancement under Thomas Bentley and David Rhodes who worked from the Chelsea Decorating Studio in London.⁶

L. 7 1/8 inches, W. 5 inches, H. 2 1/8 inches, Mark 38

Identical to Towner, *Creamware*, Ill. 13A.

251/02.00475GA24

¹ Young, *The Genius of Wedgwood*, p. 134, for Wedgwood & Bentley trading with Russia since 1769. The Husk dinner and dessert services were made for 24 people; the name derives from the dinner service with enameled husk-and-festoon border. Empress Catherine II (r. 1762 - 1796) was the wife of Peter III.

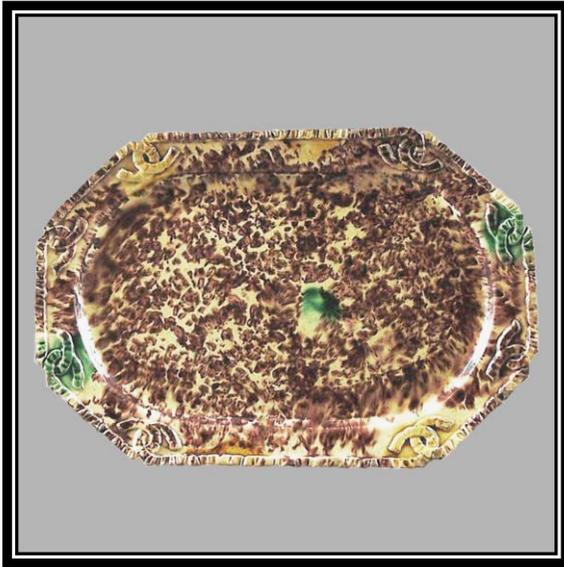
² *Ibid.*, pp. 96-97 & 147, for quote and home sales based on noteworthy pattern.

³ Mollusk is of phylum *Mollusca* meaning invertebrates like oyster and clam.

⁴ Reilly, *Wedgwood – The New Illustrated Dictionary*, p. 87, for Josiah Wedgwood naming this color Purple of Cassius (*calx cassii*). Honey, *Wedgwood Ware*, p. 11, for French style. This 'slip' is a detached stem or twig.

⁵ Dawson, *Masterpieces of Wedgwood*, p. 90, for Green named in October 1770.

⁶ Reilly, *op. cit.*, p. 227, for overseer. The Chelsea venue operated 1769 - 1774.



333 'TASSEL' SAUCE-TUREEN STAND

Buff Earthenwarec. 1770

Probably Yorkshire (Rothwell)

Attributed to Rothwell Potworks

trading under John Smith

and Company

Boldly press molded buff earthenware that has intense, added underglaze coloring characterizes a group represented by the sauce-tureen or –boat stand shown here.¹ This utilitarian assignment is hinted at through a steeply rounded well, which is encircled with a gently sloped flange where its outer limits form an elongated octagon. Inside, parallel brim edges connect to semicircular ends; the entire bottom is smooth. Outer edge-lengths offer a squarely lifted, crimped ribbon with free ends hooked onto adjacent strips at invected corners, and the tips are tasseled or fringed. On the face, a deep cream body is profusely mottled, with scant overlaps, in crimson manganese stain while rich green dabs hold on center and two diagonal tie-points; primrose yellow spots mark each long side twice, one being laid at the angle. The back is only toned by splotchy manganese. An allover pellucid lead-glaze complements this fabrication. By 1775, the successor management at Rothwell included an “Earthen Terene” within a stock inventory.² A contemporary Leeds catalog for cream ware illustrates underdishes of similar size among “Sauce Terrines” and “Sauce Boats.”³ Unglazed, identical ‘tassel’ shards from rims are among recoveries from the Rothwell factory site, but remnants have not been found at other locations.⁴

L. 9 ¾ inches, W. 6 ⅝ inches

Colonial Williamsburg Foundation, 2016.

133/88.00800LK23

¹ Emmerson, *British Teapots & Tea Drinking*, Colour Plate 4 & p. 89 (Figs. 87-88), for examples of bold teapot moldings and strong colors, probably from Yorkshire.

² Lawrence, *Yorkshire Pots and Potteries*, p. 46, for quote and potworks.

³ Towner, *Leeds Pottery*, Leeds Pattern Book index, for quotes.

⁴ *Leeds Art Calendar*, No. 73 (1973), p. 8 & Fig. 2(d), for shards and the natures of the bodies and glazes. Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, p. 278, for another notice of ‘tassel’ finds at the Rothwell Potworks site.



334 'BLINDMAN' DISH

Cream Ware

c. 1770 - 1775

Probably Staffordshire

*Manner of Josiah Wedgwood potworks
and Guy Green printshop*

Characteristics of this tannish-buff creamware server are typical of early English industrial pottery; an inherently 'oily appearance' pervades the lead-glaze finish. An oval, traditional "Queen's ware" shape was press molded with rolled rim; the lobed hexafoil has double perimeter grooves that dart inward to establish matched divisions around the ledge. The underside is flat and unmarked. This table dish, and others, could have passed "in the white" from the principal potworks to the Guy Green printing manufactory in Liverpool.¹ There, objects were enlivened by use of dark drab vignettes lifted from etched and engraved-over copperplates. Here, a center tableau illustrates an aspect of adolescent life—a frolic at blindman's buff amid a country clearing where two girls evade a blindfolded boy. This theme-print recedes with a rail fence, grasses, a sapling, and bearded shafts for plants. Eighteen independent flower snippets, birds in flight, butterflies, and insects were composed separately before their allocation along the flange without repeats. This server qualifies as one style of "Copper plated Queen's Ware" that could have been advertised in *The New-York Gazette* of 1771.²

L. 9 $\frac{3}{8}$ inches, W. 7 $\frac{7}{8}$ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 205, Fig. 35.

74/76.00375PG2

¹ Rackham, *Catalogue of the Schreiber Collection*, Vol. II, p. 62, for quote. Ray, *Liverpool Printed Tiles*, p. 1, for John Sadler retires in 1770 and Guy Green continues to print at least to 1780. Buten, *18th-century Wedgwood*, p. 26, for the Wedgwood exclusive connection to Sadler and / or Green for printing his wares.

² American Heritage, *History of Colonial Antiques*, p. 254, for quote.



335 'CYBELE' TEAPOT and LID

Cream Ware

c. 1770 - 1782

Probably Staffordshire (Fenton)

*Attributed to the Lower Lane potworks
under William Greatbatch*

The “square” shape – straight-side cylinder – classifies this lead-glazed, creamware teapot having both concave shoulder and steep neck; the underside is recessed.¹ Rouletted ‘pearl’ beads encircle the base and extremes of the slopes as well as station as a guard line set in on the domed cover. A molded, curved spout has acanthus leaves and slight reeds at the join. Marginal grooves cap an extruded handle, and the indented or ear-shape loop joins abruptly. For the finial, a horizontal morning glory or convolvulus blossom expands with a blown flower, bud, and splayed leaves. Salmon, rose purple, bright green, and canary yellow enamels with black details prevail for allegories with naked satyrs. One mimics Cybele in her chariot pulled by a lion and lioness; the latter carries a rider. Another poses as Bacchus who toasts astride a barrel set between fruiting vines.² Each view includes washes for earth; clouds swirl above. Ovoid line-frames for primary vignettes cap as feathery flourishes just below the lid. Scrolls, medallions, and distorted rocks fill in spaces beside both spout and handle; the concept continues for a chintzlike swath on axis through the finial, which has color accents. Oblate flanking reserves define monochrome landscapes with a pagoda; the spout foliage is green. Gold gilding remains attached to all drawings, beadwork, and the blossom-lift. Factory tip shards confirm that this pot is from the Lower Lane potworks.³

H. 5 ½ inches, D. 4 ¼ inches, S. 7 ⅞ inches

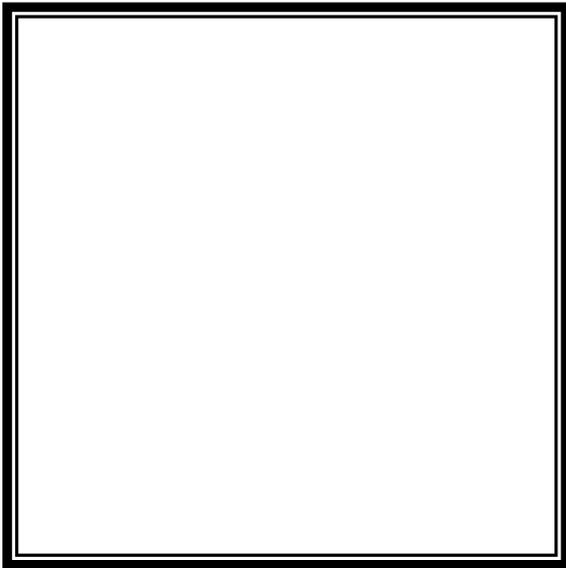
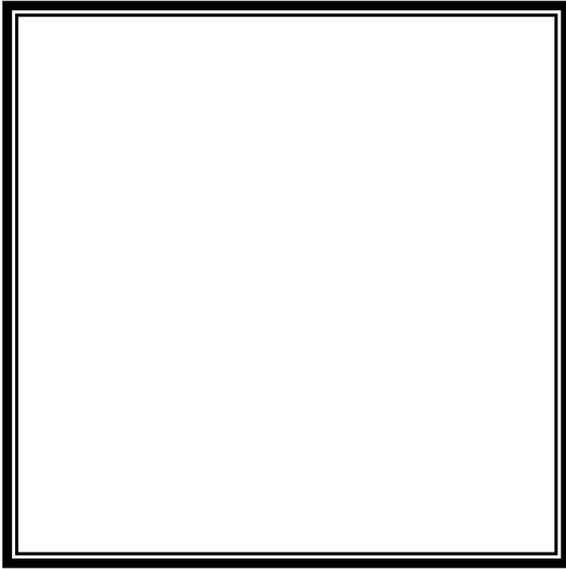
Illustrated in Chipstone, *Ceramics in America—2001*, p. 204, Fig. 34. Identical to Barker, *William Greatbatch – A Staffordshire Potter*, Ills. 111 a & b.

156/93.02650JH23

¹ Towner, *Leeds Pottery*, Leeds Pattern Book (Teaware), for quote.

² Lions represent the lovers Hippomenes and Atalanta who lost human form by offending Cybele—the nature goddess. Bacchus is the god of wine and revelry.

³ Barker, *William Greatbatch – A Staffordshire Potter*, p. 77, for shards. *Ibid.*, pp. 168 & 173-177, for potting characteristics of William Greatbatch.



336 MILK JUG

(covered, oxide colors)

Staffordshire, c. 1770 - 1780

Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, Ill. 303.

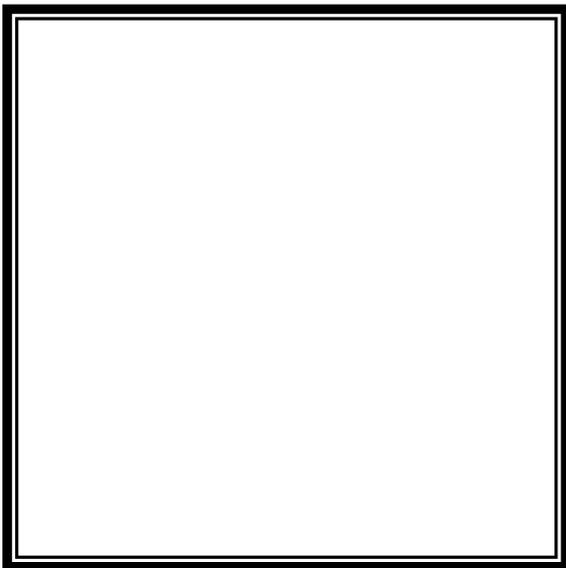
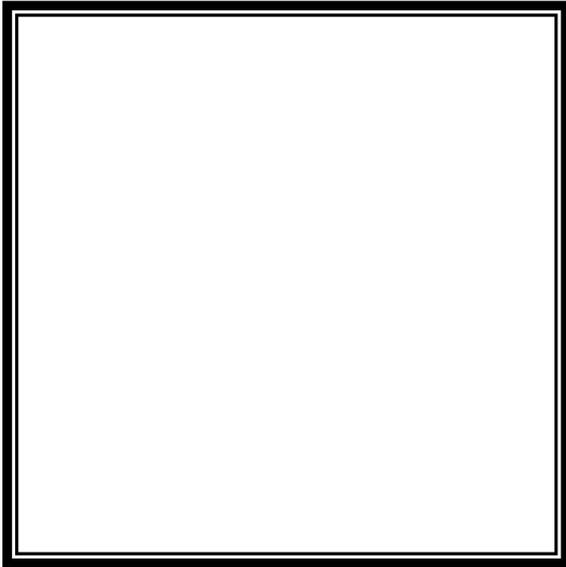
Rickard, *Mocha and Related Dipped Wares, 1770-1939*, Figure 27 (left).

(a) John Howard at Heritage.

Courtesy, John Howard at Heritage



(a)



337 CREAM EWER

(gallery, underglaze stripe)

Yorkshire, c. 1770

(a) Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, III. 310.

Courtesy, Temple Newsam House, Leeds
(10.36/38)



(a)



338 'SHEPHERDESS' TEAPOT and LID

Cream Ware

c. 1770 - 1777

Probably Staffordshire (Etruria)

Attributed to Etruria potworks under Josiah

Wedgwood with David Rhodes in London

Clear lead-glaze over this pale cream earthenware teapot affords a fine surface for enameling after a porcelain manner. The globular body engages a double-curve spout molded like wrapped around 'cabbage' leaves. Two entwined straps having grooved edges create its balancing loop handle.¹ Upper terminals show leaves with cut edges, and the lower ones are modest bifurcated curls with split kicks; dabs of lettuce green spot the top set, and deep puce tabs the bottom group. One molded bloom with puce crinkled petals and a canary yellow core tilts over green leaves raised on the flat-dome lid.² The impression – **WEDGWOOD** – in small, poorly aligned upper-case Roman letters plus 'worker cuts' scar this smooth bottom; other potters added similar elements.³ The prime face reveals a strolling shepherdess in a puce and gray dress with laced bodice; she wears a jaunty iron red hat and cradles her black staff. A green, red, and black tree stands left while the ground washes interplay puce, yellow, and black. One distant iron red gate and towered building amid trees are picked out with red and black; sketchy clouds are purplish throughout. The reverse carries a like landscape and building where green leaves are stippled dark brown. Trees and a rail gate are under clouds to complete the cover. David Rhodes – the Wedgwood "Master Enameller" – supervised decorating at London, but signature styles or colors for him are suspect.⁴

H. 4 $\frac{5}{8}$ inches, D. 4 $\frac{1}{8}$ inches, S. 7 $\frac{1}{4}$ inches, Mark 52

Similar to Emmerson, *British Teapots & Tea Drinking*, Ill. 64.

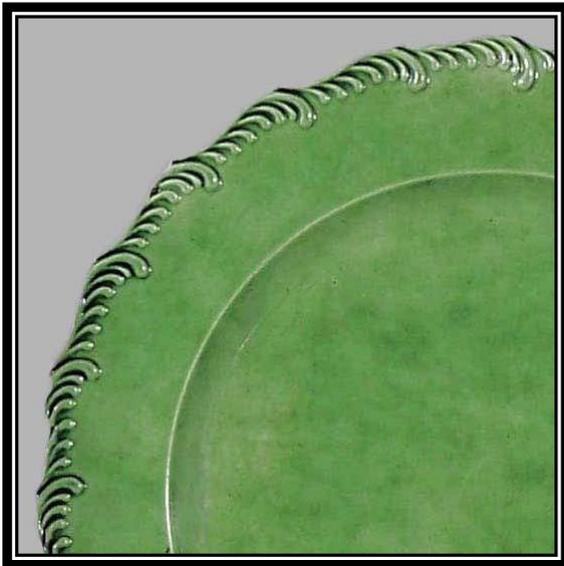
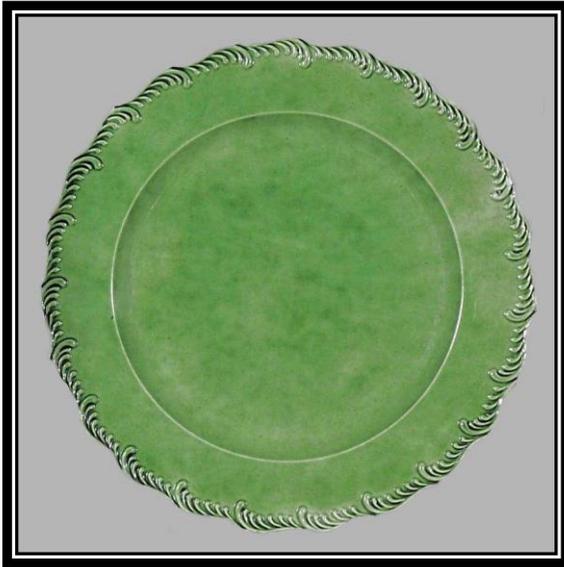
308/05.03358GA247

¹ Reilly, *Wedgwood – The New Illustrated Dictionary*, p. 217, Ill. 2, for a view of like handles and p. 251, Ill. 1, for the knop, all c. 1770.

² Towner, *Creamware*, pp. 192-212, for spout (Plate II, Ill. 1), handle and terminal (Plate V, Ill. 3), and finial (Plate VII, Ill. 8).

³ Towner, *Creamware*, p. 46, for Wedgwood characteristics and sources.

⁴ Williams, *Wedgwood – A Collector's Guide*, p. 47, for quote. Rhodes died in 1777 after serving at the Newport Street, Cheyne Row, and Greek Street premises from c. 1768. *Vide*, p. 773, *fn* 5, for reference to Rhodes as painter.



339 'FEATHER' DESSERT PLATE

Cream Ware

c. 1770 - 1780

Possibly Yorkshire (Swinton)

The press molded, hand trimmed outline of this creamware dessert plate is a course with twenty-three stylized feathers facing inward; each shows seven 'barbs' divided four and three.¹ Otherwise, the delicately thin plate is smooth with a coved well wall. The backside, which lacks any foot ring, exactly follows the planar surface areas from the front. An allover and almost uniform apple green finish has resulted from the dipping of a biscuit blank into stained lead-glaze. Similar unglazed shards and invoice references for "Green plates" suggest that pieces of this fashion might have been products from The Swinton Pottery under William Malpass and William Fenney between 1770 and 1778.² Later under a new ownership, this potworks manufactured several other formats featuring feather moldings.³

D. 8 ¼ inches

Similar to Delhom, *Gallery Guide – English Pottery*, Ill. 113.

192/98.00758RH3

¹Towner, *Creamware*, Appendix I, p. 213, for some examples of 'barb' divisions.

²English Ceramic Circle (2007), *Creamware and Pearlware Re-Examined*, pp. 113-131, for examples of products of about 1770 - 1778 that are attributed to The Swinton Pottery under Malpass and Finney (*fl.* 1768 - 1776, and with Malpass continuing until Whitsuntide 1778). Bingley, Wood & Co. followed at the premises from 1778. *Ibid.*, pp. 119 & 125, for glazed feather-edge plate shards and the invoice quote.

³English Ceramic Circle, *Transactions*, Vol. 11, Part 3 (1983), pp. 243-245, for Swinton characteristics. *Ibid.*, p. 244, for notice of four other versions during the period 1785 - 1806.



340 'BOUQUET' MUG

Cream Ware

c. 1770 - 1775

Probably Yorkshire (Hunslet)

*Manner of The Leeds Pottery trading under
Humble, Greens and Company*

A manila-color ground underlies the transparent yellow lead-glaze of this creamware mug. Here, the straight wall half-pint cylinder shows a moderately skirted bottom edge; and an impressed 'pearl' bead surrounds both lip and foot. The underside is milled with a recess. A single handle was fashioned of two reeded straps that were entwined and bent into reverse curve profile. Its four sprigged terminals are composed of double-blossoms with leafage, and every relief is painted with sky blue, lemon yellow, and celery green. Two overlaze enamel bouquets nearly blanket the outside of the vessel; the larger loose spray bears two prominent crimson flowers on either side of a stalk that is highlighted in black and flares in both green and parti-colored yellow and green leaves. Diminutive red flowers with yellow centers trace along the main branch. The smaller floral cluster reconfirms the primary theme, but principal blossoms are tightly drawn. These decorations could have been executed under Jasper Robinson who managed the Leeds 'china enameling' firm; however, such a service engagement would have been by a client who brought plain ware to him from elsewhere. Managers from this pot-house are not known to have procured such outside 'blanks' to color for their own account.¹

H. 4 ⅛ inches, D. 3 inches, S. 4 ¼ inches

Similar to Draper, *Mugs in
Northampton Museum*, Ill. 7.

72/76.00400PG2

¹ Griffin, *The Leeds Pottery 1770-1881*, p. 179, for the firm and speculation about outside enameling.



341 'MID-BAND' TEAPOT and LID

Cream Ware

c. 1770 - 1782

Probably Staffordshire (Fenton)

*Attributed to the Lower Lane potworks
under William Greatbatch*

Extravagant details accompany this teapot, which was turned from a pale cream clay. Its upright olive-shape has a boldly gadrooned basal ring and a top collar string for the slightly stepped lid; like 'rope' relief also borders that central disc.¹ An applied finial reflects a laid down, frilly trumpet flower-on-stem with serrated leaves; its anchor is a petaled blossom. By lathe-finishing, a wide girdling band was recessed around the broadest body width; premolded plaques, which have two types of bas-relief flower heads between scrolling acanthus fronds, were carefully luted end to end in the track. A 'pearl' beading channels this frieze.² Two straps interlace and loop as the lift; each was extruded to make a spinal rib escorted by small ridges. The undersides are flatter than the bowed tops. Full-face blooms over foliage secure four terminals.³ An opposing molded spout tapers in S-curve profile; it has lengthwise reeds in relief except near the tip; there is a raised, stiff blade collar. Enamelled bouquets on the cheeks divide at the mid-band with its hunter green ground. Purplish rose defines every spray, and green-leaf stems bear rust red or canary yellow blooms. Naturally defined, lid buds and finial reprise colors. Vine blooms, knop, and molded relief chains retain gilt. Shards were dug from the Greatbatch site in Fenton.⁴

H. 5 1/8 inches, D. 4 1/8 inches, S. 6 7/8 inches

Illustrated in Bonhams sale catalog, 18 December 2012, Lot 73; Dunsmore, *This Blessed Plot, This Earth*, p. 118, Fig. 5. Identical to Barker, *William Greatbatch – A Staffordshire Potter*, Plate 67.

Ex coll: Mr. Tom G. Walford (label)

364/12.02000BL24

¹ Gadroon is a string of ropelike, bead, or fluted profiles that often slant or alternate in sizes or shapes.

² Towner, *Creamware*, p. 128, for relative dating of 'pearl' borders.

³ Barker, *William Greatbatch – A Staffordshire Potter*, p. 174, Fig. 28.4, for spout, p. 168, Fig. 23.11, for finial, and p. 171, Fig. 26.23, for terminal moldings. Towner, *op.cit.*, p. 201, Plate V.8, for general format of handle.

⁴ Barker, *op. cit.*, pp. 165-274, for production-phase dating of recovered shards.



342 'CROWN' DESSERT DISH

Cream Ware

c. 1770 - 1775

*Possibly Derbyshire or
Yorkshire*

Creamware dessert dishes composed in a formal fashion encouraged the modish aspirations of patrons to display “complete Table Services.”¹ This press molded, broad-oval piece has a flange with twelve dished lobes and reeded guard rim; the body fabric has a heavy-cream color under a floated lead-glaze that thickens to deep yellow. Alternate panels are very closely punched to blend heart, diamond, rice grain, and circle shapes that create patterns resembling a crown. Remaining concavities and the middle well introduce four variations of overglaze floral studies outlined by black and thickly enameled with radiant monochrome green—the style of some Derby porcelain.² The principal serving surface is bordered by a slanting concave wall that has single beading around the brim; the reverse bottom keeps smooth while the under-rim reflects the upper face contours. More rigorous confirmation is necessary before a significant pot-house can be substantiated in the Melbourne region as earlier proposed; currently discovered creamware shards seem better identified as remnants from some modest, short-term operation on that site.³

L. 10 $\frac{7}{8}$ inches, W. 9 $\frac{3}{8}$ inches

Illustrated in English Ceramic Circle,
Transactions, Vol. 8, Part 1 (1971),
Plate 20(b). Similar to Towner,
Creamware, Color Plate D.

Ex coll: Mr. Donald C. Towner (label)

126/87.00950LK25

¹ English Ceramic Circle, *Transactions*, Vol. 9, Part 2 (1974), p. 198, for quote.

² *Ibid.*, Vol. 8, Part 1 (1971), p. 19, for Derby porcelain resemblance.

³ Northern Ceramic Society, *Northern Ceramic Society Journal*, Vol. 3 (1978 - 1981), pp. 95-99, for discounting the establishment of a Melbourne pottery such as suggested earlier by others. Northern Ceramic Society, *Newsletter*, No. 146 (June 2007), pp. 47-53, for extended discussion about the unlikely existence of any creamware operation near Melbourne. Northern Ceramic Society, *Journal*, Vol. 25 (2008 - 2009), pp. 26-39, for overview of studies relating to all types of pottery making near the Furnace Farm (Melbourne) location in Derbyshire.



343 'CASTLE' TEAPOT and LID

Cream Ware

Dated 1771

Probably Yorkshire (Hunslet)

*Manner of The Leeds Pottery trading under
Humble, Greens and Company*

A bold ownership claim marks this turned, deep cream fabric teapot. The ovoid body, which has an indented base behind a bead ring and a flattened guard edge to secure a cover, shows a reverse curve spout with raised fern-blades.¹ The cross-handle with double straps has multiple ridges upside as well as four large terminals featuring a flower head, trailed leaves, and a strawberry.² A two-part finial uses a horizontal stemmed flower with five lobed petals around its core; leaves anchor it to the lid.³ Enamel overglaze decorations are limited by an allover iron red and black palette. One face discloses a dedication – **Ann / Hough / 1771.** – in both upper- and lower-case letters; loosely painted swirled foliage in the two colors encircles this memorial done in black. On opposite side, a romanticized countryside castle dominates with three multi-story towers, one with rippling pennant; walls are crenelated. Depictions of earth, oversize sidebar trees, and the clouds are principally in black.⁴ Two-color leaf-twists repeat along the cover rim, and the tips of petals and center for the knob are dabbed red. A traditional view that the now-phrased 'Leeds enameling shop' was the only location to use this color combination and painting technique is under critical review. The holders of plain purchases from anywhere were able to solicit their decorating from several sources.⁵

H. 5 ⅛ inches, D. 4 ¼ inches, S. 7 ½ inches, Mark 33

231/01.03420MW45

¹ Charleston and Towner, *English Ceramics 1580-1830*, Ill. 91, for spout.

² Emmerson, *British Teapots & Tea Drinking*, p. 87, Fig. 3, for similar 'strawberry' terminal.

³ Towner, *Creamware*, Plate IX (3), for similar flower head but different foliage.

⁴ Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, pp. 171-172, for observations of painting palettes and formats as previously understood.

⁵ Griffin, *The Leeds Pottery 1770-1881*, pp. 178-179, for activities of Robinson and Rhodes as enamellers and validity of 'their' painting styles. *Vide*, p. 3, for comment about reassessment of named painters.



344 'SMOKER' TABLE JUG

Cream Ware

Dated 1773

Probably Staffordshire

Manner of William Greatbatch

Turned, customized creamware table jugs made as this quart-size piece contained rations of beer or cider because period diners had aversion to water.¹ The pear-form body settles on a flared, cut in base where its extended column ends as a ridge; 'pearl' beads track the foot and rim. A molded pouring beak forwards a bearded face over which riveting features project cabalistic effects. The indented or ear-shape loop handle of oval section has grooves along the upper edges; the returns are abrupt. Overglaze enamels highlight a black and iron red feathery cartouche covering the breast of the jug. Within this framing, a Roman-letter recognition – **Joseph Cook . / 1773** – entangles among webs of scroll-filigree, all in black.² These colors repeat to brighten the satyr mask. One side presents a man seated outdoors in a chair as he draws on his pipe while tipping at a red, round-tripod table that holds a purple glass, decanter, and his tobacco material; the ground layout in black reveals yellow wash amid purple. His attire is a purple coat, red waistcoat, canary yellow breeches, and puce stockings, along with black shoes and cocked hat. An incongruous orange swag-and-jabot drapery with black tassels dangles below the rim. The second flank promotes a sketchy landscape that is occupied by a red-and-black gabled house before both a black paling fence and gray, bristling tree. Comma-shape shrubs to the sides rise from earth sketching that has red accents; distant hazy mountains and clouds are puce while bird flocks are black.³

H. 6 ½ inches, D. 4 ¾ inches, S. 6 ¾ inches, Mark 35

Similar to Barker, *William Greatbatch* –
A Staffordshire Potter, Plate 119.

246/02.04225JH24

¹ Lange, *Delftware at Historic Deerfield, 1600-1800*, p. 29, for custom.

² Horne, *A Collection of Early English Pottery*, Part X, Ill. 280, and Part XIV, Ill. 402, for examples attributed to William Greatbatch. Barker, *William Greatbatch – A Staffordshire Potter*, Plate 119, for category signature piece.

³ Barker, *op.cit.*, Plate 128, for 'same hand' landscape.



345 'ROSE' SUGAR CUP and COVER

Cream Ware

c. 1775

Probably Yorkshire (Hunslet)

*Attributed to The Leeds Pottery trading under
Humble, Greens and Company*

Although unmarked, this lead-glazed pale creamware sugar cup presents potting details more commonly correlated with the potteries around Leeds. A narrow, rolled foot supports a bowl that was made with a melon-scored wall expanding to a scalloped rim; these delicate contours were worked with an 'engine' lathe. Interlaced pairs of 'ropes,' each having five twisted strands, provided for two horizontal "cross handles" where flower-and-leaf terminals anchor every return point.¹ This cover and flange resemble an umbrella that was lathe-fluted beyond a serrated disc before being capped with a finial—press molded as a multi-part horizontal rose where the leafy stem is nicked close to its free end.² Puce overglaze enamel reinforces the all-over cream color with touches on the flower relief as well as camaieu floral sprays about the cover and side of the bowl; feather-tip edging shows along the top rim and lid. Also, applied foliage has highlights from fresh green.

H. 3 $\frac{3}{8}$ inches, D. 3 $\frac{3}{8}$ inches, S. 4 inches

Identical to Schmalz, *The Queen's Table*, Plate 31; *Antiques*, May 1981, p. 976. Similar to Towner, *Creamware*, Ill. 66A.

Ex coll: Mr. Donald C. Towner
Captain Price Glover

43/72.00350PG23

¹ Buten, *18th-century Wedgwood*, p. 26, for quote. Towner, *Creamware*, p. 124, for suggestion that twisted style handle preceded that of flat strap.

² English Ceramic Circle, *Transactions*, Vol. 4, Part 3 (1957), pp. 10-11 & Plate I, for discussion of Leeds finial and terminals. *Ibid.*, Vol. 10, Part 4 (1980), Plate 105b, for similar terminal mold from The Leeds Pottery and Plate 111a, for an excavated finial. Griffin, *The Leeds Pottery 1770-1881*, pp. 407-415, for Leeds *Drawing Book No. 1* (watermarked 1781 and 1782) where an amalgamation of Ills. 170 & 172 could produce the design here.



346 'CHINTZ' TEAPOT and LID

Cream Ware

c. 1775

Probably Staffordshire (Etruria)

Attributed to Etruria potworks under Josiah

Wedgwood with David Rhodes in London

This olive-shape creamware teapot was made through a kick wheel and lathe; the flat bottom reveals a scored cross mark. A pressed biflex spout seems like a 'cabbage,' or overlapped leaves; a vented ball finial crowns the flush lid. The scrolled acanthus leaf handle developed a finger rest, thumb stop, and curled-bifid bottom terminal. Attachments were irregularly lined on their profiles by adding onglaze iron red and black enamels. Further, a painted fantasy suggests popular chintz cloth as fashionably imported from India.¹ Vertical hoops of pattern cross beneath a knob where two bands are composed of three slender ribbons that show yellow, green, purple, or red, each with black engrailed borders. A wider black line that passes along the plane of all pot additions has escorts of offset, red jagged waves that have black outlines and pips. A principal broad surround has flanking purple ribbons where, within the striping boundaries, there are triangle and diamond reserves. The latter bring forth a central red flower head and green dots at points. A cream reserve field shows a chain of stemmed red blooms having black ticking along with green and yellow parti-colored leaves. The stems enwrap the entire sash, and a frilly red-and-black rope loops out from side to side along the margins. David Rhodes worked in London before 1768, but from that date he oversaw enameling there for Wedgwood until 1777. Concurrently, other plain objects could still have been sent to Jasper Robinson at Leeds.²

H. 5 ¼ inches, D. 5 inches, S. 8 ⅛ inches

Illustrated in Skinner sale catalog, 31 May 1997, Lot 26. Identical to Williams, *Wedgwood – A Collector's Guide*, Ill. 46.

Ex coll: Dr. Alvin M. Kanter (label)

183/97.03795SK35

¹ *Antiques*, December 1953, p. 481, for 'chintz' a Hindu word for spotted or variegated as in the native hand-painted and resist-dyed cotton cloth.

² Emerson, *British Teapots & Tea Drinking*, p. 77, for interactions of these decorators and Wedgwood. *Vide*, p. 773, *fn* 5, for comments on painting styles.



347 'FRINGE' DESSERT PLATE

Cream Ware

c. 1775

*Probably Staffordshire or
possibly Yorkshire*

Style competitions often caused short-lived productions as illustrated by this press molded, wavy-hexagon dessert plate of creamware. Six equally fringed edge sections have reverse curve outlines that form a mild saddle at center, and the ends gather at sharp indentations. Three-prong, applied 'feathers' about a rim-roll; namely, paired symmetrical plume trails array to left and right from the mid-point of every sector. At center, the tips overlap as for a laurel wreath; the other ends curl inward where they meet. The intermediate foliage follows the ledge in short, three-spur groups widely spaced on either hand. Brim and well returns round over while subtle ridges hint at 'pie slices,' which fade inwardly from the rim. The entire backside is smooth. All the complex moldings are picked out in overglaze apple green enamel and the outmost limit carries a brownish-pace line. A painted flower stalk in camaieu puce at center shows multiple leafed branches that support a naturalistic blossom with five petals. Earlier, near 1772, Josiah Wedgwood had promoted his similar Queen's-shape modification, which was sold under the "New Feather Edge" pattern name.¹ Previous porcelain from Longton Hall has similar attributes.²

W. 8 ¾ inches

Identical to Noël Hume, *If These*

Pots Could Talk, p. 211, Fig. IX.44.

281/04.00380CG23

¹ Reilly, *Wedgwood – The New Illustrated Dictionary*, p. 411, for definition of the style on a page from an early Shape Drawing Book (watermark 1802). *Ibid.*, p. 415, for a plate example c. 1772. Gray, *Welsh Ceramics in Context, Part II*, p. 22, Ill. 1.26, for view of a 'new featheredge' plate in these colors. *Vide*, pp. 755 & 765, for "Queen's Ware" shape and also one version of a preceding 'feather' plate.

² Peirce, *English Ceramics: The Frances and Emory Cocke Collection*, p. 154, for plate c. 1757 - 1760 with this same outline, a molded leaf border in green, and a flower spray at center.



348 'NOSEGAY' COFFEE POT and LID

Cream Ware

c. 1775 - 1780

Probably Staffordshire

The turned, elongated pear-shape of this yellow-hue cream-ware coffee pot is exaggerated by the high-dome cover that initially lifts vertically above a slanted, overhanging rim. A molded finial is an upright deep purple flower head around a canary yellow core. A flaring, recessed stem-foot was milled to leave a rounded edge and modest turnings. Attached below mid-height, the slender swan neck spout, which carries raised enfolded acanthus leaves at the base, rises almost vertically.¹ The oval section loop handle is opposite and is without terminals. Slightly modified, enamel nosegays from fluid brushwork, which was common for earthenware decorators, enhance each flank.² The groups sponsor one rust red blown rose nestled among varied styles of smaller blossoms in red, blue, and purple, all among sprangling parti-colored leaves in lettuce green and green-and-yellow; the details are in black. Green foliage tips at the crotch and breast of the spout suggest a swag bridle. A running border of red springlike circles band the pot and lid rims; two mating positions combine for purple blooms. The top highlights one detached pair of red, green-stem apples plus a horizontal green foliage stalk with purple flowers. As an insight to 18th-century specifications, a letter received by Wedgwood in 1763, wanted "Enamell'd Cream Colour, Flowers" on the "...Quart Coffee Pots."³

H. 10 ⅛ inches, D. 5 ¼ inches, S. 7 ⅝ inches

Illustrated in Christie's sale catalog, 9 July 1997, Lot 11; Skinner sale catalog, 11 December 1999, Lot 31; Lewis (1999), *A Collector's History of English Pottery*, p. 117 (second from right).

Ex coll: Mrs. Susan S. Weitzen

202/99.00690SK235

¹ Acanthus leaf is like that of a Mediterranean plant of order *Acanthaceae*.

² Emmerson, *British Teapots & Tea Drinking*, p. 78, for painting nature and production time of essence relative to the final selling value compared to porcelain.

³ Dawson, *Masterpieces of Wedgwood in the British Museum*, p. 17, for quote.



349 'PANSY' PLATE

Cream Ware

c. 1775

Possibly Staffordshire or Derbyshire

The precise geometry of the regular octagon outline for this medium cream, molded and turned creamware plate is eased by flamboyant enameled decoration over the lead-glaze. A narrow, raised rim-ledge adds a chain of alternately clear and closed diamonds between stepped line borders; the circular well meets a nearly straight drop from the plane flange. The underside is smooth with a recessed base. Doubly repeated colored spandrels in ledge molding angles anchor contiguous trails of flower plants that partly drape from the brim. Balanced meandering ribbons of leaves and recognizable prominent blooms are outlined in black. Also, the principal full-face maroon blossoms, probably the bladder hibiscus, have five shaded petals around canary yellow centers dotted cinnamon brown. Each flank has a flow of either pairs of small red spidery orchids or side-by-side pansy heads developed in yellow and black along with red sepals having brown veins.¹ Further, a detached red-and-black strawberry plant elaborates the middle; black tendrils and shadowed leaves support the fruit.² Recovered shards have failed to establish the true origin for this plate, even though close matches are recorded.³

W. 9 1/8 inches

Similar to Towner *Creamware*, Ill. 47-A.

271/03.01150JH1

¹ Orchid is a flowering tropical plant of the family *Orchidaceae*. Bladder hibiscus is a colorfully flowered tropical plant of the mallow family. Pansy is a small plant of the violet family. English Ceramic Circle (2007), *Creamware and Pearlware Re-Examined*, pp. 188-189, for examples of using strong enamel colors to produce bold floral decorations on plates and teapots from Derbyshire during the 1770s.

² Archer, *Delftware in the Fitzwilliam Museum*, Ill. M.84, for painted wall tile with similarly composed 'floating' strawberry plant c. 1750 - 1775. English Ceramic Circle, *Transactions*, Vol. 24 (2013), p. 250, Ill. 10, for a circular, creamware feather-edge plate with total and identical enameling as shown here.

³ Towner, *Creamware*, p. 212, for notice of Derbyshire and Staffordshire octagonal shards of diamond edge cream-colored plates that seemingly match this molding. Emmerson, *Teapots & Tea Drinking*, p. 95, for description of usual bead of William Bacchus (*fl.* 1783 - 1787) at Fenton Vivian. Barker, *William Greatbatch – A Staffordshire Potter*, pp. 179-181, for another creamware plate shard source in Staffordshire.



350 'PEARL' UTILITY BOWL

Cream Ware

c. 1775 - 1780

Probably Yorkshire (Hunslet)

*Manner of The Leeds Pottery trading under
Humble, Greens and Company*

Close to hemispherical, this yellowish creamware utility bowl asserts the classical stance. Lathe turning along with a joined pedestal have provided a coved, spreading hollow stem foot. Rouletting added a 'pearl' bead around the bottom edge; a matching relief band repeats just below the rim of the bowl.¹ Remnant gold oil gilding shows on all beading. Two enameled horizontal sprays of flowers with leaves enliven the outside wall. An open deep pink rose, a larkspur stem showing blossoms, as well as mixed yellow-and-brown or red blooms concentrate in one group; apple green foliage provides shelter for them. The second clustering is similar, but with additional prominent yellow, brown-tip tulips and a red daylily; there are a few black details. A pink bud with a green stalk separates these major patterns. The interior discloses rust red edging composed with a wiggly line below a single stripe at the container edge.

H. 3 inches, D. 6 $\frac{3}{8}$ inches

213/00.00700JB25

¹ Towner, *Creamware*, p. 128, for dating 'pearl' borders.



351 'HONEYCOMB' MILK POT

Cream Ware

c. 1775 - 1780

Possibly Yorkshire

An adapted theme of Chinese porcelain supports this lead-glazed creamware milk pot, albeit the shape and utility are not oriental.¹ Capturing features “agreeable to the present taste” is achieved through double-wall construction that is closed beneath; an outer shell is luted onto a thrown vessel.² That ‘barrel screen’ swells at its mid-height, and the reverse curve rim rises to be a broad-lip spout and heel.³ There are ten modestly flattened faces above a stepped back base. A loop handle carries a lozenge-facet spine and ridge below; the bottom terminal favors a cushion. Three curtain roundels display pierced, radiating patterns in triple concentric zones; a reticulated diaper-surround of hexagons – a ‘honeycomb’ – spaces these medallions. Grayish-green enamel reinforces each round shield as mauve fields interpose between horizontal lines tangent to the discs. This last color shows along the base in cursorily ‘penciled’ lozenge-trellis bands having stars just as circles bind crossings around the outer and inner rim and back of the handle; an inside lip ribbon discloses demiflorets in quarterly reserve. The origin of this pot is elusive, but The Swinton Pottery is the leading option.⁴

H. 3 ½ inches, D. 2 ⅝ inches, S. 4 inches

Illustrated in Puttick & Simpson sale catalog, 20-23 November 1934, Lot 2 (part); Atkins (2001), *An Exhibition of English Pottery*, Ill. 64; Christie’s sale catalog, 19 October 2000, Lot 41; English Ceramic Circle, *Transactions*, Vol. 20, Part 1 (2008), p. 166.

Ex coll: Cecil Baring, 3^d Baron Revelstoke

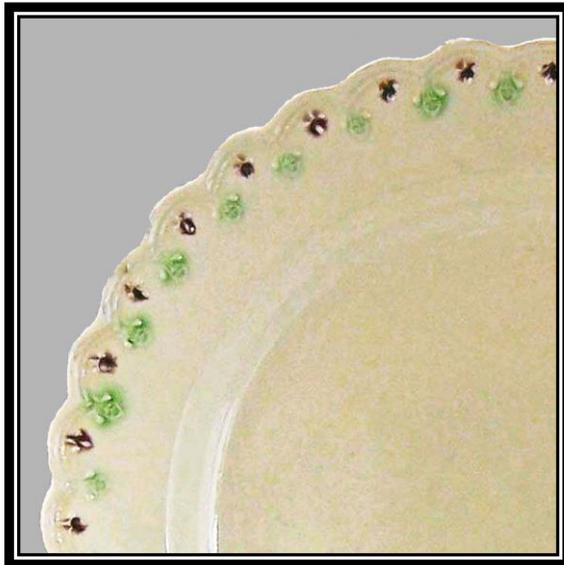
237/01.04350GA23

¹ English Ceramic Circle, *Transactions*, Vol. 20, Part 1 (2008), pp. 161-166, for Chinese design sources, varied related pieces, and their possible pottery site origin. *Ibid.*, p. 166, *fn*, for text [and photograph] of Lot 2 in Revelstoke 1934 sale offering this very pot as a ‘milk jug.’ American Ceramic Circle, *Journal*, Vol. VIII, pp. 55-112, for Worcester 1769 sale catalog identifying ‘milk pots.’

² *Antiques*, February 1989, p. 496, for quote. *Vide*, pp. 543 & 1009, for double-wall throwing process for stoneware, but not used here.

³ Barker, *William Greatbatch – A Staffordshire Potter*, p. 95, for ‘ewer’ format.

⁴ Horne (2005), *English Pottery and Related Works of Art*, pp. 24-25, for suggestion based on related inscribed, dated, or reticulated wares. English Ceramic Circle, *op. cit.*, p. 164, for expanded analysis. *Vide*, Design 11.



352 'FLEUR-DE-LIS' PLATE

Cream Ware

c. 1775 - 1785

*Probably Staffordshire or
possibly Yorkshire*

Manner of William Greatbatch

The account entry of 1771 for “Cream Coler Table plates” perhaps stood for round ones such as this pale, press molded type.¹ Relying upon the carry-over techniques from stoneware modeling, the current pattern essay sets forth a coved well-wall below the flat flange that is only broken by concise edge ridges. Thirty-four shallow scallops describe the rim, and the rolled curb takes an astragal band on its inner side. Each cusp features pendant, would-be fleurs-de-lis—emblems for the iris or lily plant. Here, the ‘tongue’ marked with a manner of patriarchal or double-arm sprig partitions curled-leaf pairs while small three-point blades are located within every rim arc.² There is a string foot ring. Each of the flower heads is alternately speckled using celery green or brown manganese underglaze stains, but the placing was somewhat uncontrolled. Shadow discolorations during firing also mar the recess, and minor grit fixes within the glaze. A number of potters in Staffordshire as well as Yorkshire made fine wares with related borders; some unglazed shards and complete plates that were produced by William Greatbatch reveal his conjoined script initials beneath.³ A comparison border appears in miniature at page 815.

D. 9 $\frac{3}{4}$ inches

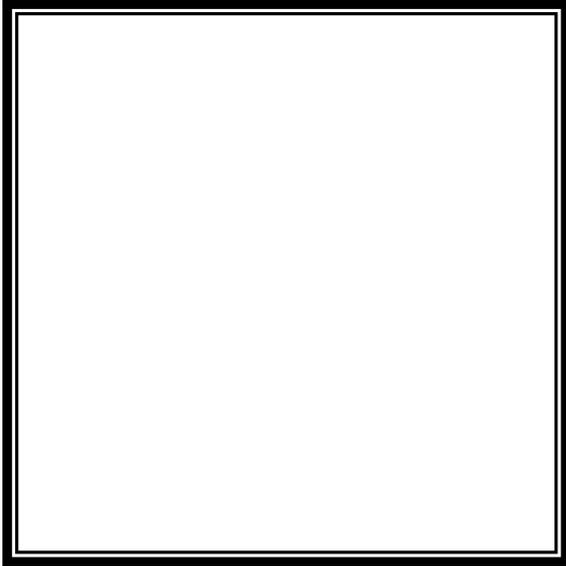
Similar to Lockett and Halfpenny,
Creamware & Pearlware, Ill. 132;
Barker and Halfpenny, *Unearthing
Staffordshire*, Ill. 42.

142/91.00300GA36

¹ English Ceramic Circle, *Transactions*, Vol. 11, Part 1 (1981), p. 52, for quote.

² Fox-Davies, *A Complete Guide to Heraldry*, pp. 130 & 272, for discussion of lily and cross motifs.

³ Barker, *William Greatbatch – A Staffordshire Potter*, pp. 178-179, for Greatbatch and other producers.



353 PLAQUE

(molded Flora)

Devonshire, c. 1775

(a) Williams and Halfpenny, *A Passion
for Pottery*, Ill. 137.

*Courtesy, Colonial Williamsburg Foundation,
The Henry H. Weldon Collection, 2001-615.
Photo by Gavin Ashworth.*



(a)



354 'HONOUR' ALE MUG

Cream Ware

Dated 1777

Probably Yorkshire

As a forerunner to improved “pearl white” and blue transfer printed pieces, this creamware mug is decorated underglaze using purple blue line drawings.¹ The squat-cylinder body of just above pint capacity displays a faintly distended lower perimeter and an undercut base. A strap handle with a ridged back loops to its thumbled ending; the middle rib is painted as a succession of hyphens. The outside lip border has bands that guide a lozenge-chain showing dots on center and cross marks at their touch points; inside, the extent exhibits only a double line. Four stiff design sequences occupy the complete outer wall where initially, conventionalized spruce and pine trees focus the popular oriental theme of a pagoda and paling fence.² Earth mounds precede the scene beyond a near view of turf and grasses in ‘wicker’ furrows. Next, a western attired man stands in a sparse landscape; his left arm extends toward a third panel where the dated maxim appears in script: *It is an honour for a / man to ceace from / strife but Every / fool will be meddleing / 1777.*³ A single spruce, rock, and tussocks complete the ground frieze, and birdlike ticks spot open sky areas in each sketch. Today, one recognizable set of wares, likely made in Yorkshire, includes this mug.⁴

H. 4 inches, D. 4 inches, S. 5 3/8 inches, Mark 3

Illustrated in Roberts, *Dated in Blue*, pp. 20 & 130,
No. 7; Chipstone, *Ceramics in America—2001*,
p. 138, Figs. 4 & 5.

78/76.00205JS35

¹ Buten, *18th-century Wedgwood*, p. 73, for quote. Lockett and Halfpenny, *Creamware & Pearlware*, p. 17, for blue-painting development and problems.

² Chipstone, *Ceramics in America—2001*, pp. 135-161, for discussion of ‘house and fence’ pattern and this mug having a very early recorded date for an underglaze blue example of earthenware.

³ *The Bible (KJV)*, Proverbs 20:3, for verbatim. [While a man is honored on renouncing his unsavory practices, an unwise one will be gathering them up.]

⁴ Roberts, *Painted in Blue*, pp. 130-132, for a Portrait Group to which this mug may belong with a tentative attribution to an as yet undesignated Yorkshire pot-house. Roberts, *Dated in Blue*, pp. 15-16, for but two earlier dated (1776) creamware objects of this type, one (No. 2) having very similar script and noting the location Huddersfield in Yorkshire near Leeds. *Ibid.*, pp. 129-131, for summary and illustrations of recorded pieces assigned to the Portrait Group potworks.



355 'ANEMONE' FRUIT PLATE

Cream Ware

c. 1778 - 1786

Probably Staffordshire (Hanley)

*Attributed to The Church Works trading
under James Neale and Company*

A rococo press molded 'shell-edge' pattern has full liberty around this circular, pale creamware fruit plate made for desert courses.¹ The asymmetrical, wavy outline has 'wrinkles' about the flange because curved, radiating grooves of varied lengths insinuate a calcareous scallop shell.² Six faint ridges suggest 'pie slices' that fade from the rim until close by the center. Each overglaze enameled decoration is royal blue in camaieu. Centrally, a full-blown anemone bloom flourishes in profile from an overweighted stem that springs from three slender leaves laid close to the base; assorted frilly leaflets or buds sprangle from the stalk.³ Three equally placed, but differently slipped, blooms and leafage display at the brim. The extreme extent of this plate was brush-painted inwardly to fill the grooves; at the outer limit, a solid blue band consolidates these colored strokes. It is quite probable that this enameling was added at the Greek Street studio of Josiah Wedgwood in London.⁴ The backside is smooth except for the impressed mark – **Neale & Co** – made in upper- and lower-case upright Roman letters.⁵

D. 8 5/8 inches, Mark 48

Similar to Edwards, *Neale Pottery and Porcelain*, Ill. 106 (right).

295/04.00533HL23

¹ *Antiques*, March 1994, pp. 432-443, for the evolution and popularity of shell-edge earthenware. Wedgwood probably introduced the later ubiquitous form in the mid-1770s.

² Scallop is a marine bivalve of the family *Pectinidae*.

³ Anemone is a plant with cup-shape flowers of genus *Anemone*.

⁴ Edwards, *Neale Pottery and Porcelain*, p. 45, for long-standing enameling agreement.

⁵ James Neale had many partnership arrangements following the death of Humphrey Palmer in 1778. His use of marks is confusing and some seem to overlap relationship periods. The upright, mixed case style is probably c. 1778 - 1786 when Robert Wilson was at first the manager before becoming partner (1783 - 1792). Edwards and Hampson, *English Dry-Bodied Stoneware*, p. 156, for date outline of partnerships. Edwards, *op.cit.*, pp. 43-45 & 48, for situation.



356 'SHELL' CENTERPIECE

Cream Ware

c. 1780 - 1790

Probably Yorkshire (Hunslet)

Manner of *The Leeds Pottery trading under
Hartley Greens and Company*

Leeds pattern books advanced the lead-glazed creamware centerpiece or *platt menage* as both a space saver and the focal point when placed for dessert courses.¹ By virtue of its size, this piece might be better labeled a 'pickle stand' to reflect a further credible use.² As a specimen of colloquial "yellow ware" it spreads a lone echelon of trays molded for five conjoined scallop shells.³ Within, these bowls have simulated natural ridges along with nearly duplicate shells in relief at each hinge; under-surfaces remain smooth. The pricked 'fossil coral' ground and a collar of radiating acanthus leaves are apparent near the base of the shaft.⁴ Above the scoops for sweetmeats, the column introduces applied trails with flower heads and leafage until all are capped by the figure of a seated woman in flowing robes. Her left arm is placed at the waist while the right one as well as crossed feet extend outward. A shield or commemorative medallion would have been held at her hip, but it was omitted before glazing.⁵ The pedestal is circular and convex with a roll-edge and accompanying cut-work diaper of triple-lozenge pattern. Potters passed on their incomplete or damaged objects as second-quality wares.⁶

H. 6 $\frac{7}{8}$ inches, D. 8 $\frac{1}{8}$ inches

Similar to Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, Ill. 472.

107/79.00475LK37

¹ Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, p. 120, for quote and use.

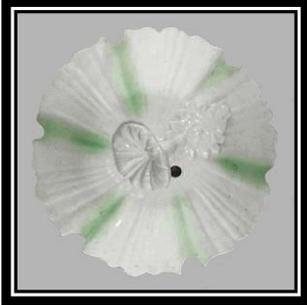
² Chipstone, *Ceramics in America—2007*, pp. 141-164, for illustrating potting methods to construct an ornate tripartite stand derived from casting natural shells.

³ Buten, *18th-century Wedgwood*, p. 18, for quote.

⁴ Acanthus leaf is like those of a Mediterranean plant of order *Acanthaceae*.

⁵ Walton, *op. cit.*, p. 123, for similar complete example.

⁶ Emmerson, *British Teapots & Tea Drinking*, p. 64, for practice. Dunsmore, *This Blessed Plot, This Earth*, pp. 95-96, for Josiah Wedgwood having his own stock of oven "invalids" extensively repaired for secondary marketing in 1769.



357 'STRIPE' TEAPOT and LID

Cream Ware

c. 1780

Probably Yorkshire (Hunslet)

*Attributed to The Leeds Pottery trading under
Humble, Hartley Greens and Company*

Subtle shape and color refinements are pre-eminent qualities for this pale creamware teapot. Its profile stems from a right circular cylinder tapered inward below mid-height. The wall is thrown and vertically lathe-ribbed as for broad and narrow linen fold spacing.¹ This siding extends as a foot ring, and its upper edge repeats twelve reverse-curve sections. At the rim, the wider tip 'slats' are alternately notched to be a half-circle or drilled for a hole; this indented edge pattern, less holes, appears six times around the corrugated dome cover that is located low on the body to accent a gallery. Its mold applied finial represents some articulated trumpet flower such as the morning glory; its stem is anchored by a full-face bloom over a cut-leaf.² Two interlaced, flat handles, both of which were extruded to leave a multi-ridge spine and smooth underside, take four molded terminals consisting of one bloom layered on its foliage stem. The round, tapered ogee spout is put opposite and held by an enfolding bold acanthus leaf around its join.³ Six faintly washed underglaze stripes from green copper oxide fade regularly along the grooving on the side; they continue across the top and intersect at the knob base. This teapot demonstrates some components that are frequently associated with The Leeds Pottery; a factory marked object has also been recorded.⁴

H. 3 ½ inches, D. 3 ⅜ inches, S. 5 ¾ inches

Illustrated in Ceramics Fair, *Catalog of the New York Ceramics Fair—2003*, p. 63 (right). Similar to Towner, *Cream-coloured Earthenware*, Ill. 52-A.

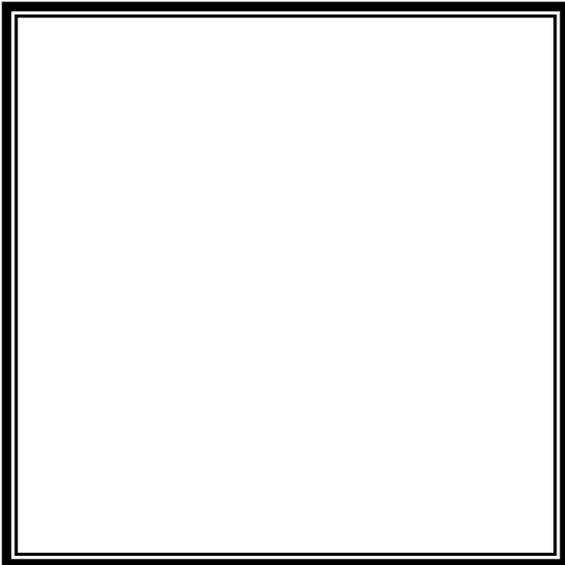
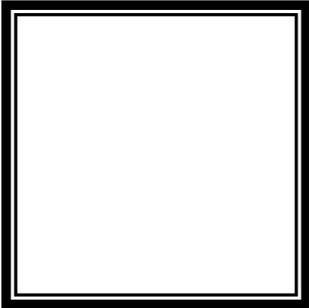
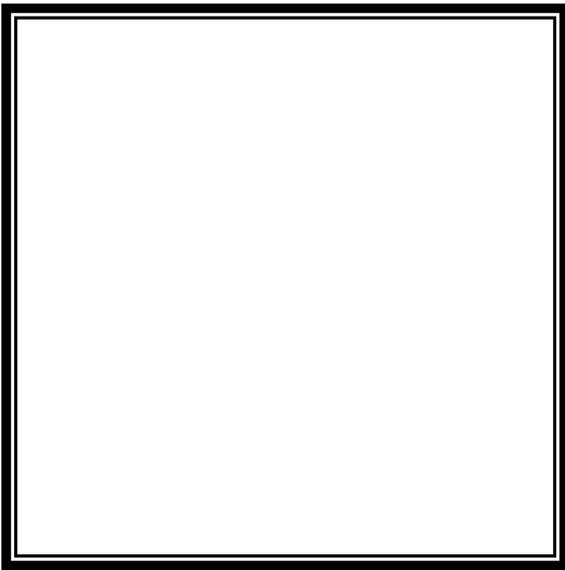
279/04.03040MW2348

¹ Linen fold is an architectural element resembling a sequence of curves as in a folded napkin.

² Morning glory is a colorful twining plant of genus *Ipomæa*.

³ Acanthus leaf is like that of a Mediterranean plant of order *Acanthaceae*.

⁴ Towner, *Creamware*, p. 136, for note of a marked striped teapot. *Ibid.*, pp. 192-212, for spout (Plate II, fig. 5), handle (Plate V, fig. 8), knob (Plate VII, fig. 2), and terminal (Plate IX, fig. 13), all with The Leeds Pottery features.



358 TUREEN

(‘melon’ and stand w / ladle)

Yorkshire, c. 1780 - 1790

Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, Ill. 382.

(a) John Howard at Heritage, 2012.

Courtesy, John Howard at Heritage



(a)



359 'VASE' TALL CANDLESTICK

Cream Ware

c. 1780 - 1790

Possibly Yorkshire (Hunslet)

*Manner of The Leeds Pottery trading under
Hartley Greens and Company*

Normally placed around in pairs, towering candlesticks such as this creamware model, which is faint yellow under lead-glaze, provided for boastful decorating as well as functional lighting. Press molded by halves, the vase-form pillar shows compressed swelling above its mid-height in addition to constricted flarings up and down. The higher section slightly expands by adding deeply grooved, double-end acanthus shafts. Long bottom stalks overlay the flaring pedestal as high relief fronds; these leafy spines become edges for four facets. One shaped ferrule binds these lower leaves that point oppositely in a vertical direction. The bulbous section bears two internally scrolled handles, which are compressed in the extension and are anchored by satyr mask terminals; the outermost surfaces have molded foliage. Four raised husk swags with twin central drops garnish each face from the shoulder. Below its socket, eight cut out, drooping acanthus blades create a wax-drip guard similar to a *bobèche*.¹ Upright leaf-girdling supports the cylindrical nozzle that has a pronounced beadwork trim let down from the rim. A hollow, stepped platform foot made to a waved rectangular plan has a cavetto riser between the basal gadroon and upper beading of ovals. This candlestick pattern is not among recorded sketches from The Leeds Pottery, but one amplified version can be found as the "Tall [Candlestick] 10 to 12 Inches" available around 1798 at the James and Charles Whitehead pot-house in Hanley, Staffordshire.²

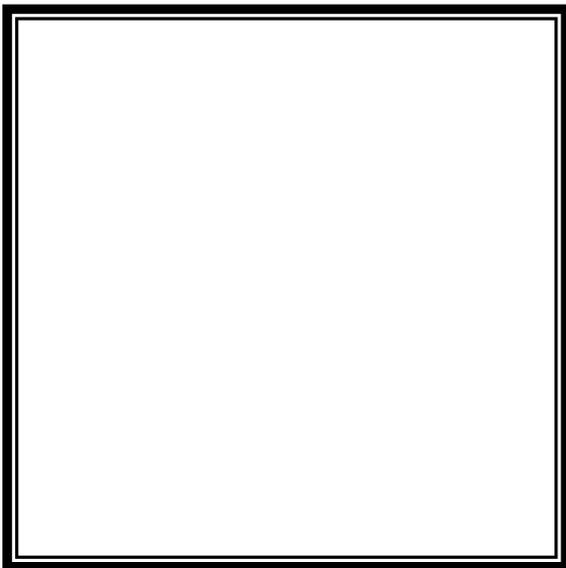
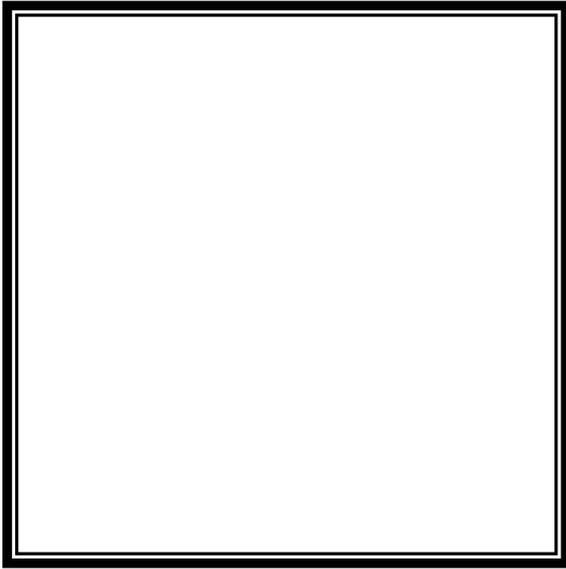
L. 5 $\frac{3}{8}$ inches, W. 4 $\frac{1}{2}$ inches, H. 10 $\frac{1}{2}$ inches

Identical to Parkinson, *The Incomparable Art*, Ill. 197.

347/10.01125HO28

¹ *Bobèche* is a removable collar around a candle socket; it catches melted wax.

² Griffin, *The Leeds Pottery 1770-1881*, for Yorkshire sketches. Drakard, *The Whitehead Catalogue—1798*, pp. 6 & 23 (catalog), for quote and pattern 107.



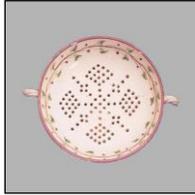
360 STRAINER

(enameled)

Staffordshire, c. 1780

(a) Jacobs sale, Christie's 24.1.1994 (63)

Courtesy, Christie's



(a)



361 'HOUSE' DESSERT PLATE

China Glaze

c. 1780 - 1800

Probably Staffordshire

Manner of William Greatbatch

Through design, this circular “China glaze” dessert plate champions a painted chinoiserie view and moldings that pertain to natural history.¹ The wavy, hand trimmed flange has a shell-relief surround and emphatic grooves on opposite-hand acanthus ‘fans’ splayed at third points; the well wall is rounded.² On reverse, a recess shelters an impressed mark – 1 H – composed with a number and letter.³ A sketch in royal blue by a ‘blue painter’ features an oriental two-tier house braced with a lattice fence.⁴ Stylized shrubbery along with conelike trees and a willow flank these elements. Full-scene, stroked depictions for earth propose mounds; swaths of grass with stones establish the foreground, and dotted slashes indicate flocks of flying birds. At three locations around the brim, a landscape hint seems to be underscored rocks. A fringe on each thickly molded leaf at the rim is tipped by murky blue. This plate recalls Chinese porcelain and derivative English products prior to the depression of their home markets around 1780. Blue-printed underglaze wares passed by then to the upper middle class, and at moderated prices.⁵ Rim shards come from Fenton, and this manner of painting matches other attributions to William Greatbatch; this backside incused mark is currently uncertain for Joshua Heath or any other potter.⁶

D. 8 5/8 inches, Mark 39

Identical to Roberts, *Painted in Blue*, p. 28, Fig. 31b.

255/02.00315HL236

¹ Chipstone, *Ceramics in America—2001*, pp. 140-148, for quote and origin.

² Acanthus leaf is like that of a Mediterranean plant of order *Acanthaceae*.

³ Roberts, *Painted in Blue*, pp. 31-35, for discussion about IH Group that could include Joshua Heath, John Harrison *et al.* Private communication from Lois Roberts (October 2007) suggests this ‘mystery’ plate as likely painted under William Greatbatch with an uncertainly named supplier for the basic pottery.

⁴ Lockett and Halpenny, *Creamware & Pearlware*, pp. 48-49, for pattern conventions. Chipstone, *op. cit.*, pp. 138-141, for name designations of decorators.

⁵ *Ibid.*, pp. 140-148, for discussion of market problems for cream ware and porcelain and the flourishing of underglaze blue-printed wares from 1770.

⁶ Roberts, *op. cit.*, p. 28, for likely attribution and shard information.



362 'COURTSHIP' PITCHER

Cream Ware

c. 1780 - 1790

Possibly Staffordshire or Liverpool

This turned creamware pitcher in gentle baluster shape has a recessed bottom without an external foot; capacity is nearly one and a half pints. It is swollen above mid-height where an uplifted oval-section loop handle returns bluntly. In counter position, a plainly affixed pouring lip demonstrates a concave throat. The character of this vessel is traditional for the pottery objects made at Liverpool in the late 18th century, even though crazing and color suggest a Midlands origin.¹ Both cheeks are embellished using heavily struck, jet black liftings from engravings. One offers up two confiding maidens who sit in front of a fence rail and close to standing sheep. Each gossip wears a fashionable gown along with posies set in her hair; one lass holds an opened letter, the other a flower. This view draws from: *A Collection of Figures and Conversations* (Plate 32) published by Robert Sayer of London in 1771; the painted precedent is *Le Billet Doux* by Boucher. For the second print, a shepherdess lounges beside mixed shrubbery and blighted tree trunk; a suitor leans forward to touch her hand. Staffs remain handy while a basket, bottle, flute glasses, cutlery, and remnants of a picnic spread out near a ground cloth. A sheep rests on the right while a far hamlet appears at left. There are reminiscences of *The Shepherd Lovers* once drawn by Boitard for an untitled booklet from about 1754. Leading before 1775, Josiah Wedgwood offered more explicit variations of the pictures. This artistic touch may recall Thomas Rothwell who engraved in-house at Hanley before 1790.²

H. 5 $\frac{7}{8}$ inches, D. 4 $\frac{1}{2}$ inches, S. 6 $\frac{1}{4}$ inches

Similar to Lockett and Halfpenny,
Creamware & Pearlware, Ill. 101.

111/80.00175LA3

¹ Hyland, *The Herculanum Pottery*, pp. 61-62 & Fig. 48, for its characteristics.

² *Antiques*, June 1982, pp. 1393-1395, for discussion of both print sources. Robert Sayer (1725 - 1794) was an English map and print seller. Louis Peter Boitard (? - c. 1760) and François Boucher (1703 - 1770) were a French engraver / designer and painter, respectively. *Le Billet Doux* is a love letter. Williams-Wood, *English Transfer-Printed Pottery and Porcelain*, p. 170, for Rothwell at Hanley.



363 'HUSK' DESSERT BASKET and STAND

Cream Ware

c. 1780 - 1790

Probably Yorkshire

Proper preparation of the dessert courses mandated balanced displays of multiple dishes that held edibles such as sugared fruits, nuts, or sweet cakes.¹ This pale cream-color "Confectionary Basket and Stand" is one usable ensemble formed by press molding before joining the parts.² The implicit theme is that for an emerging blossom reflected upon a barely oval footed dish with a detached tray. A deep bowl flares to horizontal from the flat bottom; six smoothed outer turns match slight ribs at the inside creases. Resulting edge sections have roll-and-gutter elements. Applied scrolling foliage at every indentation point joins and suspends an Adam-style husk festoon.³ These bordered areas feature punchwork having two alternating schemes. First, a presumably open flower head is flanked by incurved lozenges and circles; the second uses a diamond-plan lattice with dots at four points. Twisted 'rope' loops form flat handles on the long axis, and paired terminals on the underside anchor them with full-head flowers and a broad depending leaf. The spreading oval pedestal is hollow, and flares with an overlay of rounded, smooth petals having thread edges. A plane-bottom stand, which mirrors the basket perimeter, has three stilt marks; the well is deep set.

Basket: L. 5 $\frac{3}{8}$ inches, W. 5 $\frac{1}{8}$ inches, H. 2 $\frac{1}{4}$ inches,
S. 6 $\frac{3}{8}$ inches; Stand: L. 5 $\frac{3}{8}$ inches, W. 4 $\frac{7}{8}$ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 207, Fig. 39;

Sayman catalog (1996), Ill. 540.

Stand similar to Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, Ill. 591.

203-204/00.01300MW24

¹ *Antiques*, August 1994, p. 194, for an English dessert layout c. 1780.

² Towner, *The Leeds Pottery*, pattern book, p. 8, for quote.

³ Robert Adam (1728 - 1792) was an English architect with strong neoclassical influences.



364 'FISH' MINIATURE DISH with FOOD

Cream Ware

c. 1780

*Probably Staffordshire or
possibly Yorkshire*

Ostensibly, this creamware imitation of a serving dish was a miniature “toy” for the youngsters; such playthings were certainly available in sets.¹ Here, a wide-oval server, taken from a press mold, has a sixteen-scallop rim with rolled edge and inner thread line; an implied fleur-de-lis pendant stations at each indentation. Stiff triple-leaf sprigs spring from the center of every arch. The essentially filled well is steeply sloped and presents an integrally formed fish head, probably that of the salmon, laid on its flank; the underside shows this by depression. Crisp incisions further strengthen natural features including teeth and scales. Painted underglaze colors appear from deep reddish-brown and buttercup yellow slips that are spot and slashes placed on an eye, gill, and fin. Raised menu garnishes spread around the flange. Possibly, crossed fennel stalks bearing apple green metallic oxide repeat at the wider reaches of the dish. Two equally spaced disc motifs on either side received densely drizzled brown with yellow slips, perhaps representing poached eggs beneath a mushroom sauce. Throughout much of the 18th century, the English hosts replaced a “transparent” soup, which led in their initial dinner course, with fish or roast treats as a transition to a second service.² This border pattern approaches that of a full-size plate as cataloged at page 791.

L. 4 inches, W. 3 ⅜ inches

Similar to Atkins (2007), *An
Exhibition of English Pottery*, Ill. 30.

215/00.00850AS2

¹ Mountford, *Staffordshire Salt-glazed Stoneware*, pp. 43 & 75, for quote and typical inventory of 1771. A partial small-size creamware table setting is with the Colonial Williamsburg Foundation, Virginia (CWF, 1977-245). Grigsby, *English Pottery 1650-1800*, pp. 234-235, for various vegetable, fowl, and shellfish types, mostly with feather-edges to the dishes. Horne, *A Collection of Early English Pottery*, Part II, Ill. 47, for whole fish and suckling pig forms.

² *Antiques*, August 1994, p. 190, for quote and the serving procedure. Lentil soup is an example of a ‘transparent’ one. *Vide*, p. 671, *fn* 1, for serving protocol.



365 'STAG' STIRRUP CUP

Buff Earthenware

c. 1780 - 1790

Probably Staffordshire

A stirrup cup or rhyton such as this example in buff earthenware certainly falls within the domain for specialty objects.¹ Here, a modeled deer head was press molded by horizontal halves before those parts were luted together to leave one end open. Its diverging antler crown with four prongs lends credence for this sixth-year stag visage that makes the body of the container.² The nostrils, mouth, jaw, and eyes that have strong brows are sharply accentuated. Hair tufts develop into ringlets above the forehead. Such anatomical features further follow the cup edge and phase into the scruff along parts of the U-shape edge of the vessel. Antlers and ears were fashioned from separate molds. Mounted riders made toasts just as they organized for their hunt; therefore, there was no need for foot nor handle. Painted color-glazes derived from metallic oxide stains merge from yellowish-brown to tan; additional dark brown shadings, which line the lip of the holder, give strengths of tone. The interior is natural color under the lead-glaze. Fox, hare, and hound are among further animal themes within this family of dispensers.³

L. 4 5/8 inches, W. 3 1/2 inches, H. 3 inches

Illustrated in Skinner sale catalog,
17 July 2004, Lot 399. Similar to
Falkner, *The Wood Family of Burslem*,
Plate XV, Ill. 69 (center right).

292/04.02585SK234

¹ Rhyton is an earthenware cup in the form of an animal or human head as it was used in ancient Greece and Rome.

² The appearance and extent of deer antlers depend on age. A stag in the sixth year has a *crown* or *sur-royal* with snags and prongs forming the cup on top of the horn.

³ Grigsby, *English Pottery 1650-1800*, pp. 350-351, for fox and hare examples. Falkner, *The Wood Family of Burslem*, Plate XV, Ill. 69 (center left), for hound representation.



366 'RHOMBUS' EGG CUP

Cream Ware

c. 1780 - 1790

Probably Yorkshire or

possibly Staffordshire

Fashionable catalog listings such as an “Egg Cups, pierced” might identify this form of pale creamware object that was made to steady a soft-boiled egg while spooning.¹ The round plan, semiovoid bowl of this neoclassical footed beaker- or goblet-profile has precedent in contemporary English silverware.² Turning on a lathe left graduated vertical ribs under beading around the lower part of the holder; another groove is scored close beneath the rim. The punched frieze between them reveals an alternating openwork sequence of a rhombus and double circles where the latter are placed one above the other. A lone double-curve ferrule crisply expands midway along the stem that unites the cup with its hollow disc base, which is bordered by a rouletted pearl-bead molding.³ Affluence of society promoted the production of these nonessential tablepieces.

H. 2 $\frac{7}{8}$ inches, D. 2 $\frac{1}{8}$ inches

Similar to Sayman catalog (1995),

Ill. 450; Towner, *Creamware*,

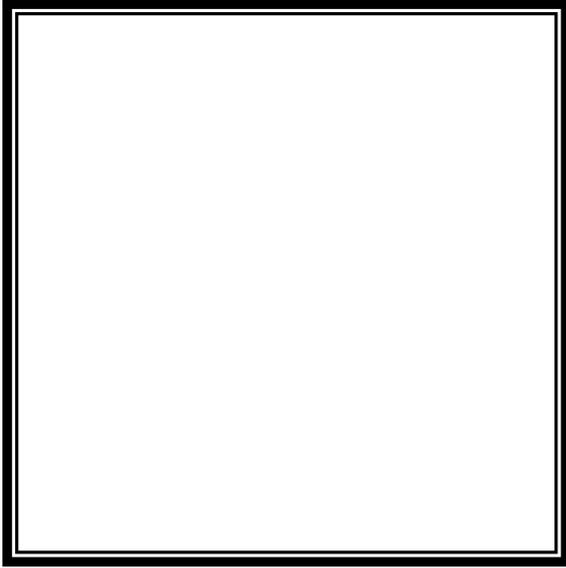
Ill. 83B(i).

261/02.01325HL1

¹ Drakard, *The Whitehead Catalogue—1798*, p. 6 (catalog), for Staffordshire quote. English Ceramic Circle, *Transactions*, Vol. 21 (2010), p. 154, for view of a similar cup attributed to D. Dunderdale & Company c. 1790 at Castleford along with its likely entry as Item 228 in the *Castleford Pottery Pattern Book* (1796). Towner, *The Leeds Pottery*, p. 5 (catalog), for “Fluted and pierced Egg Cups.” Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, p. 102, for other Staffordshire and Yorkshire catalog references.

² Hyman, *Silver at Williamsburg: Drinking Vessels*, pp. 67-68, for English silver examples of goblets c. 1770.

³ Towner, *Creamware*, p. 128, for dating ‘pearl’ borders.



367 PLATE

(concave lobe, enamel-print)

Staffordshire, c. 1785 - 1800

English Ceramic Circle, *Transactions*,

Vol. 11, Part 1 (1981), Plate 22b.

(a) Sotheby's 20.10.1997 (260)

Courtesy, Sotheby's

(Royal shape, enamel-print)

Liverpool (Herculaneum), c. 1796 - 1798

(b) Teitelman, *Success to America –*

Creamware for the American

Market, Ill. 73.

Courtesy, Winterthur Museum: Gift of

S. Robert Teitelman, 2007.31.6



(a)



(b)



368 'SHELL' TWO-HANDLED CUP

Pearl Ware

c. 1785

Probably Staffordshire (Etruria)

*Attributed to Etruria potworks
under Josiah Wedgwood*

Silver trophies or presentation pieces fixed the fashion for this pearlware cup with two opposing handles. The broad, round-plan vessel of semi-ovoid profile was molded like a grooved rococo shell showing a disordered, deeply cut upper edge, all as a sheath over the smooth body revealed around the top. It stands over a waisted stem rising from a hollow, circular foot where a mimicking mantle approaches the limit of a beveled base. This popular “shell edge” concept was altered by several potters.¹ Molded scroll, strap grips disclose broad spines and dual ‘shell collars’ that arch from near the cup rim before dropping to connect like a welting at the bottom of the bowl; each is a reflection of the body outline. Thickened rib overlays have different onglaze enameled, emerald green flower-and-leaf sprays along with two ‘floating’ sprigs; accents by black ticking introduce a virtual texture. Shell tips took their green from brushstrokes pulled inward from the limits. This color touches grip moldings; it also stripes edges of lifts, the slanted basal surface, and the cup mouth. A lower-case impression – **wedgwood** – is under the base shaft along with two painted strokes that might stand for a decorator. This “pearl white” fabric with its complementary glaze was widely marketed from 1779.² Shells suited 1770s cream ware as well as porcelain from Sèvres and London (Chelsea and Bow).³

H. 7 inches, D. 5 ¾ inches, S. 9 inches, Mark 30

Illustrated in Skinner sale catalog, 12 December 1998, Lot 284. Similar to Adams, *The Dwight and Lucille Beeson Wedgwood Collection*, Ill. 48.

Ex coll: Mr. Joseph Shulman (label)

196/98.01035SK45

¹ *Antiques*, March 1994, p. 434, for quote. *Ibid.*, p. 437, for later related objects (c. 1800) having more symmetrical shell edges to be neoclassical styles.

² Buten, *18th-century Wedgwood*, p. 73, for quote and p. 78, for popularity. *Vide*, p. 175, for work-counting practices.

³ *Antiques*, *op. cit.*, p. 434, and Reilly, *Wedgwood – The New Illustrated Dictionary*, p. 416, for many producers of the design.



369 'GARLAND' UTILITY JUG

Buff Earthenware

c. 1785 - 1790

*Possibly Staffordshire or
Yorkshire*

The emerging baluster profile for this pint-size serving jug is lathe turned from coarse buff earthenware to make a modest cove-edge foot and recessed bottom; one casual indentation traces the neck. An applied spout having a rounded lip and curved throat balances the extruded, oval-section loop handle where one groove is close to each dorsal edge; the ends join bluntly to the container. Four ambitious mold applied swags of husks, which affirm Adam-style neoclassical ideas, drape under the spout and upper handle return; each chain anchors on a full-face flower with a pendant.¹ An encompassing exterior frieze demonstrates prominent 'marbled' slip as constituted using caramel, chocolate brown, and mahogany colors; this 'agate' mingling is in keeping with "dipped" ware.² All these attachments, outer edge bands, and the interior are covered with faint cream slurry. The vessel is protected all over with lead-glaze tinged by cobalt. All origins for these British wares, which seem to be compiled as 'mocha' variations, are usually conjectural.³ This everyday earthenware container is a piece of the early inexpensive pottery that sprang from factory environments customarily geared at the time to supply uncritical export traders.⁴

H. 5 ¼ inches, D. 3 ¾ inches, S. 5 ½ inches

343/10.02100WN23

¹ A nearly identical jug is at the Manchester Art Gallery, UK (1923.897). Reilly, *Wedgwood - The New Illustrated Dictionary*, p. 12, for synopsis of style. Adams, *The Dwight and Lucille Beeson Wedgwood Collection at the Birmingham Museum of Art*, p. 83, for widespread Adam style. Atkins (1993), *An Exhibition of English Pottery*, Ill. 47, for similar muffineer.

² Chipstone, *Ceramics in America—2001*, p. 115, for quote. Lewis (1999), *A Collector's History of English Pottery*, p. 186, for dip being a synonym for slip in contemporary documents.

³ Rickard, *Mocha and Related Dipped Wares, 1779-1939*, pp. ix-xi, for discussion of mocha types. *Ibid.*, Chapter 2, for variegated surface wares.

⁴ Atkins (2006), *An Exhibition of English Pottery*, Ill. 31, for trade comment. Emmerson, *British Teapots & Tea Drinking*, p. 117, for quality observations.



370 'CREST' DEEP PLATE

Cream Ware

c. 1789 - 1790

Probably Staffordshire (Etruria)

Attributed to Etruria potworks

under Josiah Wedgwood

Round, pale cream-color 'deep plates' of this form were once components among the "complete Table-Sets of Dishes and Plates."¹ This turned lightweight piece takes a pattern book "Flat Rim" shape with large, concave bowl having smoothed bottom without a foot ring.² Faint ripples are residuals from the lathing. The total flange was hand enameled as a continuous, undulating grapevine revealing twigs, leaves, and fruit, drawn with dark sepia in camaieu between one inner and two outer escorting circles. At three equalized places, this vine droops for the depth of the well. On the rim, a vertical oval cameo proclaims the armorial crest of Lord William Russell displaying a goat statant upon a wreath.³ The underside has one incused name – **WEDGWOOD** – in upper-case blocked type in addition to the now indecipherable 'tally mark' from a lathe turner. This elaborate, yet neat and graceful, rendition with obvious special order status hints at successful fashions among cream ware. Indeed, in 1789 the Duke of Bedford purchased an extensive grape-bordered service having crests and coronets. Josiah Wedgwood acceded by 1776 to pressures to offer "unique," so he marketed numerous sets with arms; they sold for high-perceived values.⁴

D. 10 inches, Mark 24

Described in Christie's sale catalog,
9 April 1984, Lot 206 (part).

Ex coll: Sir Ralph Wedgwood
Sir John Wedgwood

150/93.00245SR1

¹ Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 140, for the contemporary use of 'deep plate' to mean a soup bowl. English Ceramic Circle, *Transactions*, Vol. 11, Part 3 (1983), p. 199, for quote.

² Barnard, *Chats on Wedgwood Ware*, p. 85, for quote.

³ Young, *The Genius of Wedgwood*, p. 77, for Lord Russell and the Duke of Bedford. Fox-Davies, *A Complete Guide to Heraldry*, p. 157, for arms.

⁴ *Vide*, p. 175, for work-counting practices. Buten, *18th-century Wedgwood*, p. 43, for custom orders and costs.



371 'FISH' DESSERT MOLD

Cream Ware

c. 1790

Possibly Belfast

Manner of the Downshire Pottery

Culinary equipment such as dessert molds were often made of lead-glazed cream ware. Here, the suggestive shape when lined with gauze could be useful to prepare fish mousse in a hot water bath.¹ This slightly gritty, yellowish container has a broad oval plan, and the lowest of four unequal-height tiers projects with fourteen bold scallops. Subsequent layers continue as conforming ovals until the upper level becomes curvilinear to outline a swimming fish.² The object shows hand punched reticulation all over except for the flank of the fish. Lowest lobes have one incurved diamond squared around by eight circular and blade cuts; groups of three upright drillings crowd the creases. This generic layout continues for the next rise where a reprise format links six surrounding punches and a column having two dots. A narrow four-element ring version applies at the third level while one series of circles follows the top wall to stop with three stacked between the tail fins. Two bottom terraces establish a sequence wherein diamonds with four satellites are separated by one and then two holes. The third shelf presents them as lozenge-clusters beside random placements; the crown plateau is clear. This fish depression offers sculptured scales, gills, eye, and fins. Perhaps the openwork mold was admired at the table before its final preparation for serving. Any Belfast origin is a conjecture because comparison is to a small anecdotal group rather than shards.³

L. 6 $\frac{5}{8}$ inches, W. 5 $\frac{1}{8}$ inches, H. 3 $\frac{3}{8}$ inches

Similar to Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, Ill. 434.

312/05.01330MK2356

¹ Fish mousse is a congealed mixture of fish such as haddock puree with cream, eggs etc. Normally it is served with a sauce. Alternatively, other recipes could be chilled to proper consistency. Curds were compressed to form cheese blocks.

² Francis, *A Pottery by the Lagan*, pp. 48-49, for similar size and layout of uncut mold with same fish, possibly from the Downshire Pottery, Belfast c. 1790. *Ibid.*, p. 29, for Downshire fabric and glaze characteristics.

³ Private communication from Peter Francis (2007) about this plausible origin.



372 'SPANIEL' SCREW-TOP BOX and COVER

China Glaze

c. 1790

Possibly Staffordshire

Ceramic boxes, which include this “China Glaze” one, were made to conceal snuff or pills.¹ For this instance, the press molded sculpture has popularized the domestic canine that is most likely a spaniel stretched out over a thick rectangular cushion.² His head rests upon a forepaw and the tail curls forward beside the hind leg. The layered bed shows a corrugated braid wrapped near the upper edge. Underneath, a wide circular stem as well as a mildly domed screw-on base have pottery threads. For the intense color, high temperature paints created from diluting metallic oxides with water were densely placed on biscuit earthenware and then refired under its thin lead-glaze tinged with cobalt.³ Namely, from manganese, the spot-sponged and brush-streaked dog is chocolate brown with a browner nose; his collar is lemon yellow. The pillow top takes a royal blue wash while the sides offer girdles of yellow above blue; the shaft has burnt-orange. A blue-bordered cover features a centered, repeat-color daisy head. Balanced olive green fronds register at quarter points while the bloom attracts five orange dots for accent. From close to 1770, similar-theme holders designed as an enamel – colored glass fused onto a metal surface – were produced at Bilston, Birmingham, and south Staffordshire.⁴

L. 1 $\frac{7}{8}$ inches, W. 1 $\frac{1}{2}$ inches, H. 1 $\frac{7}{8}$ inches

Illustrated in Skinner sale catalog,
13 December 1997, Lot 123.

Ex coll: Mrs. Vera Elkind

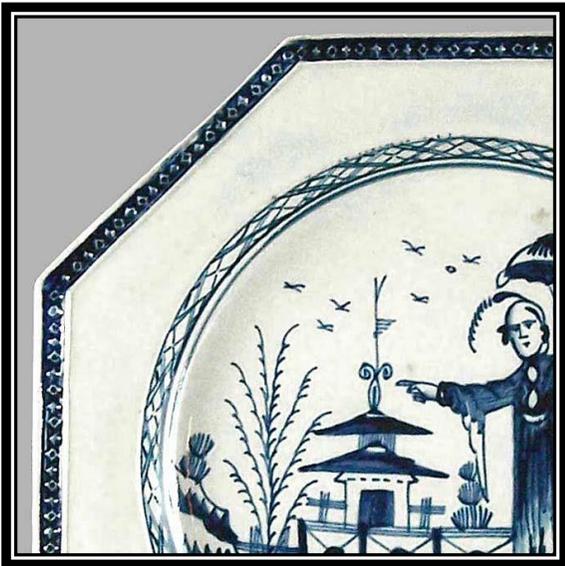
190/97.01150SK345

¹ Grigsby, *English Pottery 1650-1800*, p. 286, for quote. Chipstone, *Ceramics in America—2001*, p. 147, for synopsis of events leading to creation of ‘china glaze.’ Snuff is a tobacco preparation to be snorted by nose or rubbed on gums.

² The present breed of a small dog – *Cavalier King Charles Spaniel* – was often a daily and portrait companion of Royal persons; it became especially sought after in the time of King Charles II of England (r. 1660 - 1685). *Vide*, Design 9.

³ Lewis and Lewis, *Pratt Ware*, p. 22, for forms of ware, and pp. 32-34, for colors and firing.

⁴ Sotheby’s sale catalog, 15 October 1996, for examples c. 1765 - 1770.



373 'PARASOL' DESSERT PLATE

China Glaze

c. 1790 - 1800

Probably Yorkshire

Traditional appreciations, as absorbed from blue-painted Chinese export porcelain, were extended to the new middle-class owners by way of china glaze objects much like this dessert plate. The molded and turned octagonal plan bounds a circular, sloped well-wall that proceeds beyond its brim to be planar up to the raised rim—a continuous alternating asterisk with open lozenge beading. This underside reveals a thread foot ring. Monochrome indigo underglaze decorations appear throughout; perhaps the smalt diluted by turpentine was first air-hardened in order to firm up crisper line work. Also, this would account for the ultimately faint relief.¹ A banded rim guard together with the lattice-diaper painting around the wall of the recess enframe a chinoiserie landscape drawing; one slender oriental individual in flowing robe shades under a parasol in the left hand while the other arm stretches to the right.² In Dutch artistry, these elongated figures were called *lange lijzen* before adaptation in England as 'long Elizas.'³ The background presents, rather obligatorily, lattice fencing before a two-tier house, hillocks, assorted linear tree styles, and strategically washed areas for earth.⁴ Asterisks across the sky indicate birds.

W. 7 ¼ inches

Identical to Roberts, *Painted in Blue*,
p. 63, Fig. 93.

210/00.00450RC1

¹ Barker, *William Greatbatch – A Staffordshire Potter*, pp. 129-132, for description of processes.

² Chipstone, *Ceramics in America—2001*, p. 136, for pattern themes likely from chinoiserie English porcelain rather than Chinese wares.

³ Britton, *English Delftware in the Bristol Collection*, p. 182, for adaptation. Roberts, *Painted in Blue*, p. 63, for the Leeds or Swinton pottery as the likely source since the 'Long Eliza' pattern is highly similar to that from Leeds.

⁴ Lockett and Halfpenny, *Creamware & Pearlware*, pp. 48-49, for conventions. *Antiques*, March 1994, p. 439, Plate XII (left), for central drawing with different framing.



374 'LION' WHISTLE

China Glaze

c. 1790

Probably Staffordshire

Interests in game-playing come forward with this china glaze whistle that is press molded as a seated lion. Two vertical halves are joined with slip, and the base edge is roughly an oval while the underneath is open and unglazed.¹ The animal looks right from on top an incised, pronounced grassy mound; the flourished mane, face, ears, and paws have details from a mold or hand to accent features. His tail curls to the forefront. Its hollow cylindrical stem that simulates a branch of wood projects at a decided upward angle from underneath the hindquarters and in the principal dividing plane. Its tip has a slanted undercut with the hole partially blocked; the other end is sealed. An upper cut out notch near the end allows the passage of air for sounding. The full animal and mouthpiece were painted with a cinnamon brown color-glaze except for an irregular muzzle reserve, and the grass is apple green.

L. 3 ¾ inches, W. 1 ¼ inches, H. 3 inches

Similar to Sayman catalog (1989),
Ill. H179.

228/00.01180AS248

¹ Grigsby, *English Pottery 1650-1800*, p. 365, for use and other animal examples.



375 'ACORN' COFFEE POT and LID

China Glaze

c. 1790 - 1800

Possibly Staffordshire or Yorkshire

The skills of 'engine' turners were paramount for this quartz-size china glaze coffee pot.¹ The low-belly container of baluster shape displays a basal surround of closely spaced reeds; the pedestal that reveals a reverse curve profile is recessed. Close to mid-height, a rouletted triple-row checkerboard belt separates two guide lines; these recesses are filled by black slip.² The remaining body exterior accepts granulated terra tersia where a dry mat of caramel, chocolate, slate blue, and white veined chips were embedded in channels smeared with slurry before the entire pot was smoothed and covered with a blue-tint lead-glaze.³ A low-sited, swan-curve spout has one bold acanthus leaf for a high relief collar, and foliated returns fasten an opposing molded loop handle guarded by two grooves. The high-dome, 'agate' cover keeps an overhung, clear-edge flange; a ring of vertical ribs separates two fields near the crown where a tilted naturalistic acorn knob rests on mold applied leaves. Worn margins are touched with honey gilding that once enriched the finial, top rim, mid-band, foot, spout, and grip.⁴ The producer of this late-flowering oeuvre is uncertain, even though variously marked hollowware remnants are from Staffordshire and Yorkshire potters.⁵

H. 9 7/8 inches, D. 5 inches, S. 8 5/8 inches

Illustrated in Skinner sale catalog, 7 March 2010, Lot 145. Identical to Rickard, *Mocha and Related Dipped Wares, 1770-1939*, Fig. 38.

345/10.00980SK23

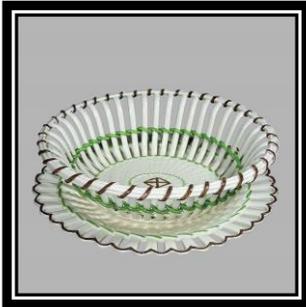
¹ Chipstone, *Ceramics in America—2004*, pp. 79-99, for explanation of 'engine' turning and an illustration of a lathe.

² Rickard, *Mocha and Related Dipped Wares, 1770-1939*, p. 76, for technique.

³ *Ibid.*, pp. 25, 30, 106 & 109, for this and alternative inlay using pre-made sheets. Hildyard, *English Pottery 1620-1840*, p. 174, for bit-and-slurry way. Barker and Halfpenny, *Unearthing Staffordshire*, p. 37, for earlier decades 'agate' sheet inlay.

⁴ Halfpenny, *English Earthenware Figures 1740-1840*, p. 57, for honey gilding.

⁵ Rickard, *op.cit.*, pp. 25 & 30, for makers such as T & J Hollins (Staffordshire) and Don Pottery (Yorkshire). A teapot similar to this piece appears in Christie's sale catalog, 26-27 January 2000, Lot 57. *Vide*, pp. 783 & 825, for an earlier cream-colored interpretation of the form and the late-period marketing goals.



376 'TWIG' FRUIT BASKET and STAND

Cream Ware

c. 1790

Probably Staffordshire (Etruria)

*Attributed to Etruria potworks
under Josiah Wedgwood*

Serving natural fruits for dessert brought on basket-and-stand units to present them; this whitish creamware example under limpid lead-glaze is a 'crown of pride' that illustrates hand-woven 'twig' construction.¹ For the planar broad-oval plan, these press molded dish bottoms show a radiating wicker pattern that terminates with a reed lacing. Banded in matching manner, the central medallion displays one overlaid lozenge where extremes are line-connected through the center. Forty smoothly pulled clay strips rise in S-profile to a header made of three reeds laid laterally and bound with a flat osier. Two strands of roping weave in and out these staves to strengthen the wall at mid-height; a second twisted 'rope' provides the raised foot ring. The stand repeats the all-over ground relief, but the edge turns up to a laced brim; its flange has side-by-side hooped or 'wicket' cutouts where the outward portions are reflected as scallops along the rim of the stand. This pattern was first listed in a catalog of 1774.² Each object is incised with same manufactory identifications and enameled above the glaze. Chocolate brown outlines the middle insignias, top wraps for the wickers, and underdish edge. Every limit to molded areas, medallions, and side braidings are in apple green. Each bottom carries impressed Roman capital letters that mark **WEDGWOOD** beside a contrived 'W' tool mark; a small painted '3' in puce recalls the decorator. See page 849 for a Leeds Pottery interpretation of the dish.

Basket: L. 8 $\frac{7}{8}$ inches, W. 7 $\frac{7}{8}$ inches, H. 2 $\frac{7}{8}$ inches;

Stand: L. 9 $\frac{5}{8}$ inches, W. 8 $\frac{1}{4}$ inches, Mark 58

Identical to Adams, *The Dwight and Lucille Beeson Wedgwood Collection*, Ill. 50.

348-349/10.02200SW25

¹ Reilly, *Wedgwood – The New Illustrated Dictionary*, p. 434, for forming view.

² Adams, *The Dwight and Lucille Beeson Wedgwood Collection*, pp. 34-35, for Plate 8 from Josiah and John Wedgwood, *The Queen's Ware Catalogue* (1774) that was issued to "...show their Forms better than could be done by Words alone." Pieces here in this Collection match drawings #28 and #29.



377 'OBEDIENCE' PLATE

Cream Ware

c. 1790 - 1803

Probably Staffordshire (Lane End)

Attributed to William and John Turner II

with enamel likely from Delft, Holland

Returned to England following overglaze enameling in Holland for European markets, round creamware plates reflected a critical sustenance trade near the close of the 18th century.¹ The Queen's format less inward ribs – the Royal shape – affirms six matching serpentine curves end to end.² The body clay and glaze are splotched or hazed because unclean blanks were also re-fired after foreign decorating for passing to mid-scale buyers. A broad orange red band with heavier mid-line track fills the flange between apple green lines; linking sgraffito tendril-scrolls expose body clay. Inwardly, an engrailed chain is deep orange; a red line and a green one set the full-well roundel that recalls the Biblical account wherein disobedient Balaam straddles and flogs his balking Ass as a winged Angel, unseen by him, prevents passage; all colors are naturalistic and minute enhancements are reinforced by shades of washes.³ Outlined mountains rise under clouds. The smooth reverse is impressed: **TURNER / 3** in Roman capitals, the latter being a code to keep worker accounts.⁴ Several potters of cream-colored goods forestalled business closures by catering lower-cost ceramics made for overseas opportunities.⁵

D. 9 $\frac{3}{4}$ inches, Mark 61

Similar to English Ceramic Circle, *Transactions*, Vol. 12, Part 3 (1986), Plates 176a (second from left) & 176b (left).

360/11.00500JW23

¹ English Ceramic Circle, *Transactions*, Vol. 12, Part 3 (1986), pp. 265-272, for overview of Dutch-enamelled English cream ware. Hillier, *Master Potters of the Industrial Revolution*, p. 20, for Turner keeping a shop for enameling in Delft.

² Reilly, *Wedgwood – The New Illustrated Dictionary*, p. 416, for 'Royal' created to honor King George III in 1770 and partly modeled by William Wood. Adams, *The Dwight and Lucille Beeson Wedgwood Collection*, p. 41, for a view of the Royal shape illustrated in the Wedgwood pattern book of 1802.

³ *The Bible (KJV)*, Numbers 22:27. Grigsby, *The Longridge Collection of Slipware and Delftware*, Vol. 2, p. 102, Ill. D68, for Dutch-influenced English delft plate of the same view dated 1692; this format is likely from a 17th-century print.

⁴ *Vide*, p. 339, for worker code purposes.

⁵ Reilly, *op. cit.*, p. 433, for Turner & Co. being the company name post 1803.



378 'BUFFALO' TEAPOT and LID

China Glaze

Dated 1794

Probably Staffordshire

Three-quart capacity turning with strainer holes suggests that this china glaze pot supported large gatherings for tea.¹ The globular vessel rests on a rolled foot ring; a wavy-edge parapet encircles the top and rises forward. Its flat-dome cover lifts an onion-form knob that centers on a raised disc. A tapered, round serpentine spout is indented across the tip where the brow reveals a molded leaf; an opposing, high-arch loop handle of flattened oval-section ends bluntly. Faint blue puddles of glaze mark the foot and gallery joins. Identical underglaze cobalt blue transfer engravings that were cut by using straight lines, adorn both flanks. At center, Lao Tzu rides his buffalo and hails two robed strollers—a generic pattern called 'Water Buffalo.'² The hilly landscape introduces one tiered temple, assorted trees, rocks, and water illusions. Two broad 'lace' diaper sequences band around the shoulder and lid; floral scrolling follows the upstanding rim. While a flower head tops the finial, two different sprays balance along the cover; other bouquets or chains appear high on the lift, low for the spout breast, and on top at the pouring point. The outlet separates the underglaze painted dedication: **William * Cruse. / 1794**, in Roman letters. Mocha brown enamel trims this pot rim, pouring lip, and the grip areas. Several manufacturers produced similar "Blue Ware," one being Josiah Spode I who was the early promoter for regularly printing Chinese themes in this underglaze manner.³

H. 8 inches, D. 8 ¼ inches, S. 12 ⅞ inches, Mark 41

Illustrated in Sotheby's sale catalog, 26 October 2002, Lot 1504.

262/03.02100RH256

¹ The once-thought use with punch has no known sustaining contemporary evidence. Skerry and Hood, *Salt-glazed Stoneware in Early America*, p. 122, for 1763 *Pennsylvania Gazette* advertising "large two quart white stone tea pots."

² English Ceramic Circle, *Transactions*, Vol. 7, Part 2 (1969), p. 135 & Plate 139f, for discussion. Williams (1976), *Outlines of Chinese Symbolism and Art Motives*, pp. 251-252, for legend, philosophic nature, and depiction of riding a water buffalo. Lao Tzu (BC 604 - 531) was a Chinese philosopher who founded Taoism that called for simplicity and selflessness.

³ English Ceramic Circle, *op. cit.*, pp 133-135, for quote and reference. Half-penny, *Penny Plain, Two Pence Coloured*, p. 61, for Spode and other makers.



379 'FLUTE' DESSERT PLATE

Cream Ware

c. 1795 - 1800

Probably Staffordshire (Hanley)

Attributed to James and Charles

Whitehead potworks

Creamy, pale monochrome dessert plates like this straightforward neoclassical-design, circular example could display handsomely on bare wooden tables—a commonly acceptable practice for the parting course.¹ The gently sloped wall for the well on this press molded piece has a rank of broad flutes; the rim boundary shows an imperfect, fainter impression of free-standing pips. Further, lone rouletted lines for a zigzag pattern are along the ledge and brim of the flange as well as close to the base of the recess. A continuous, wide symmetrical band of multiplied, singly punched shapes suggests integrated doubled chains with four-petal flower heads. Its bottom has a turned, trivial bead foot ring. The potting factory of James and Charles Whitehead in Hanley advertised a like object – “Desert Plate, pierced, beaded” – in their catalog for 1798, but marked examples are not yet recorded.² Highly comparable plates were also developed at The Leeds Pottery in Yorkshire.³

D. 9 $\frac{7}{8}$ inches

Identical to Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, Ill. 568.

291/04.00239HL235

¹ *Antiques*, August 1994, p. 192, for correspondence citing no cloths on the tables of less affluent hosts.

² Drakard, *The Whitehead Catalogue—1798*, pp. 7 & 30 (catalog), for quote and pattern 146. Reilly, *Wedgwood—The New Illustrated Dictionary*, p. 489, for synopsis of ownership of the potworks where these plates could have been made 1793 - 1810. Towner, *Creamware*, p. 89, for status.

³ Walton, *Creamware and other English Pottery at Temple Newsam House, Leeds*, Ill. 571, for a marked example.



380 'LANDSCAPE' TEAPOT and LID

China Glaze

c. 1795

Probably Staffordshire

Teapots became enlarged with the 18th-century pinnacle for "China Glaze" production.¹ This turned ovoid sample has an inward slanting high collar plus its tall, plain foot ring. One oval-section loop handle springs opposite a circular, tapered S-curve spout; both are placed high with neither terminal nor molding. The dome cover with overhanging flat flange supports an onionlike finial.² This profile prevails with English porcelain.³ Continuously across the primary surfaces, overglaze enamels offer an exuberant rendition of a village. For lead, an outsize woman appears in a Chinese-style, royal blue robe cinched at the waist; it covers a loose rose purple gown. The light shade also applies to her billowing apron; footwear and an angular cap are black.⁴ A multicolor parasol opens in her right hand while the other one beckons a brightly plumed bird hovering around a sinuous, green-with-black tree at far left. Purple, black, and mustard yellow realize streaky earth. Minimal line work creates an iron red house in the distance; on the reverse a larger one anchors fences leading to the other face; there are shrubs and balanced trees.⁵ Linearly swirling purple clouds encircle on the shoulder and mark half the lid. The remainder of the cover area shows a house amid trees.

H. 6 ½ inches, D. 5 inches, S. 8 ⅛ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 144, Fig. 16 (left); Christie's sale catalog, 10 September 1998, Lot 18 (part). Similar to Emmerson, *British Teapots & Tea Drinking*, p. 4, Plate 2.

Ex coll: Mr. Robert R. Hunter

216/00.00850RH24

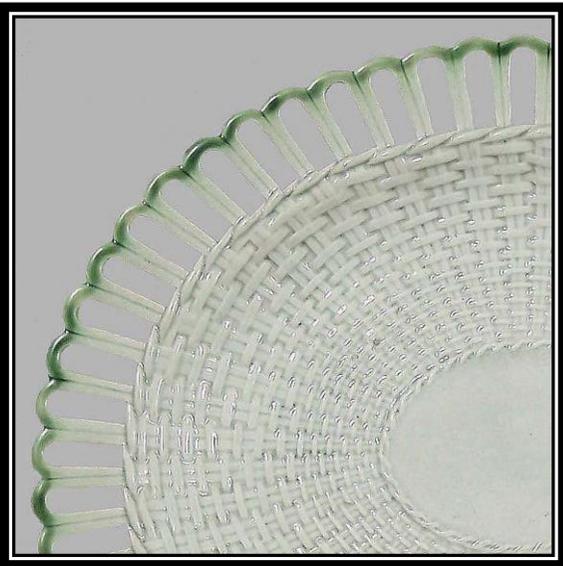
¹ Grigsby, *English Pottery 1650-1800*, p. 286, for quote. Emmerson, *British Teapots & Tea Drinking*, p. 24, for increased sizes of tea equipage.

² Lockett and Halfpenny, *Creamware & Pearlware*, p. 101, for shape in 1795.

³ Clark, *Worcester Porcelain in the Colonial Williamsburg Collection*, Plate 23 (right), for form. Brown and Lockett, *Made in Liverpool*, p. 125, for porcelain.

⁴ Williams (1976), *Outlines of Chinese Symbolism and Art Motives*, p. 99, for men favoring purple or dark blue colors for clothing.

⁵ Chipstone, *Ceramics in America—2001*, pp. 135-161, for pattern.



381 'CANE' FRUIT-BASKET STAND

China Glaze

c. 1800

Probably Yorkshire (Hunslet)

*Attributed to The Leeds Pottery trading under
Hartley Greens and Company*

Through both the oval outline and incised lobes making the multi-scallop rim edge, this fruit-basket stand or dessert dish of china glaze exhibits full-face press molding for a wicker-work pattern, which ends as many small scallops around the limit. This reticulated perimeter shows spokelike cutouts attending curves of the rim and heightens the sense of natural cane work. A bordered elliptical reserve marks the middle. This format was also popular for cream ware in the 1780s.¹ Here, the platform is raised upon a shallow, 'chisel' foot ring, while the bottom has been intaglio-stamped with a manufactory name – **LEEDS POTTERY.** – in an upper-case, crossed format.² Under the gloss, every outside 'wicket' has brilliant green tipping. A slightly bluish tinge and locations of 'oven furniture' are evident in the glaze on the front and back surfaces.³

L. 12 $\frac{3}{8}$ inches, W. 10 $\frac{3}{8}$ inches, Mark 16

Similar to Towner, *English Cream-coloured Earthenware*, Ill. 42-B.

5/69.00115ST1

¹ Edwards, *Neale Pottery and Porcelain*, p. 135, for related creamware example with 'NEALE & Co.' impression. *Vide*, p. 839, for a further version by Wedgwood of Etruria.

² Griffin, *The Leeds Pottery 1770-1881*, p. 110, for many applications of The Leeds Pottery factory marks.

³ *Vide*, pp. 976 & 980, for descriptions and uses.



382 'LION' TOBACCO PIPE

Buff Earthenware

c. 1800

Possibly Britain or Holland

Pipes for tobacco smoking could simply be functional throw-away types or a prized object such as this buff earthenware specimen that was press molded by halves. Because it was reusable and carefully made, this pipe might once have had a customized carrying case. At hand, the squared mouth rim of the round bowl slopes toward the smoker; the unit gracefully merges with a tapered stem having a quasi-lozenge section and a circular hole. Along the cored length it smoothly curves to a ribbed-end mouthpiece. A detailed, attached lion rampant was press molded in the round and connected like a stabilizer to reinforce the meeting of the stem and bowl wall; remnants of gold paint remain. Lateral crimping appears as if ground upon which the animal stands. One flank displays some eleven uncertain raised capital Roman letters and symbols, which had been formed together in a mold before their being stamped. This pipe demonstrates an all-over clear lead-glaze that encases dabbled on 'columns' of treacle brown metallic oxide staining, which are set apart by exposing the natural tone of body clay. As a consequence of a sponge or rag method to apply color, these brown to near-black bands give the illusion of twisted ropes. Neither archaeological nor academic findings have surely confirmed the times and places of origin for pieces of this character.¹

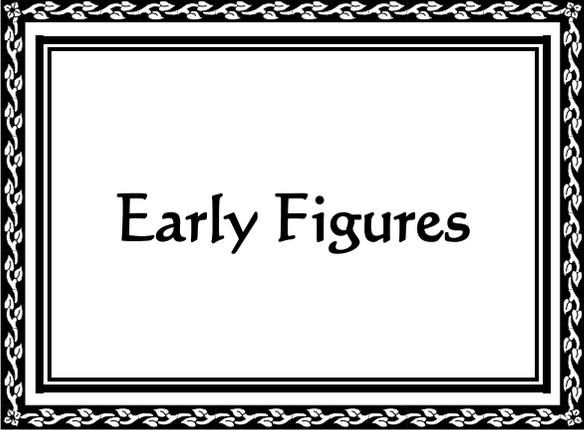
L. 4 ¾ inches, W. 1 inches, H. 1 ⅝ inches

Similar to Atkins, *An Exhibition of English Pottery 1650-1800*, Ill. 33.

322/06.00611HL24

¹ Goodman, *Tobacco in History and Culture: An Encyclopedia*, for comments. Simple clay tobacco pipes were introduced to England in the late 16th century, and eventually more elaborate ones were made at British sites such as Staffordshire, Swansea, and Glasgow; however, a more invigorated industry with complex designs had been established on the Continent from about 1750, especially in Belgium, Germany, and Holland. At hand, the fabric, shape, and color could be British; the distinguished lion rampant can equally apply to Holland. Rapaport, *A Complete Guide to Collecting Antique Pipes*, p. 31, for views of these sorts of pipes labeled "19C 'Whieldon ware' pottery pipes."

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Early Figures



Treasured Gems in Early Figures

Early Figures

THROUGHOUT PASSING CENTURIES, man fashioned images of himself and the creatures sharing his habitats. Thus, it was suitable to embrace such objects among early English pottery. Because figures assuage decorative instead of utilitarian yearnings, there is a scarcity of examples that were created prior to the 18th century when prosperous conditions then made feasible these mostly extravagant ceramic forms.¹ Still, for the most part, the home potters conservatively filled at minimum costs the chimney shelves of the middle class and non-elite, who perhaps found comfort in the droll familiarities of workaday subjects. Porcelain models forever attracted the more educated and polite clients.

Attributions for all pottery figures are mainly conjectural until around 1780, and small documented numbers had emerged before the close of the eventful 18th century.² Nevertheless, similarities are easily identified to sort classes that at present incautiously carry the surnames of their presumed producers. Be advised, however, that modest or naïve imagery should not imply an earlier origin than for those more refined items in the same or other groups. As one example, the truly masterful and technically correct statuary found in English pottery comprises but a handful where astounding features were directly sculptured in the clay and fired to be either white, gray, or bronze stoneware that approached porcelain. John Dwight who made several trial products, possibly on a commission or as personal memorabilia, oversaw their completion at Fulham in the mid-1670s.³

383 Often these scarce slip and tin-glazed resemblances
are misshapen because of the mandated thick glazing, and
definitions rely heavily upon painted or trailed lines. Cats
held attention in both media, and they are normally hollow
from two-part molds; but delftware potters did explore new
avenues with royal portrait busts and imitations of blanc de
384 chine deities. Tin-glazed figures of several kinds are known

with recorded dates from 1651 to 1769.⁴ Englishmen on the whole, though, seem to have been more occupied with improving household necessities over this period when coarse, obscuring potting materials were the best at hand.

In another direction, graduation into using salt-glazed stoneware facilitated crisper distinctions and addition of extended torsos or limbs, which approximated the limber look of porcelain. For variety, these seminal images could be left
385 uncolored, accented with slip, enameled overglaze, or shaped
386 from ‘agate’ clays. In Staffordshire from near 1725, the genesis for this advanced modeling relied on half-molds from which pressings were made for union by slip.⁵ This practice remained in force for salt-glaze until almost 1760 as greater quantities of unartful “figures for ornament” were distributed with the likeness of domestic animals, birds, and native characters.⁶ By about 1745, playful potters built unique ‘pew’ and ‘arbor’ groups or ‘bell’ women from cut out sheets and shaped lumps of clay.⁷ After mid-century, dexterous block-
389 cutters copied some Meissen themes directly or by way of the intermediate interpretations of English porcelain manufactories.⁸

One format for lead-glazed “image toys” from close to 1745 typically had two differently shaded clays molded or hand formed as the logical elements of figures. This obviated the need for any additional description; therefore, the pieces were only glazed to give gloss and protection. Stiff soldiers and horn players became more popular renditions.⁹ Advancing in the 18th century, another degree of “Glaz[e]d
389 Images” was fully wrought from the buff earthenware. Once moldings were modestly sculptured, these impressions took indiscriminate splashes of brown, green, and amber stains, all shielded by limpid lead-glaze.¹⁰ As diversions during this inviting phase on from the 1760s, these trifles assumed command at carnival markets, and gained other serious circulations. Although several special earth-potter offers like
389 hares and monkeys echoed European porcelain, the English modulations demonstrated significant new facets for the art and trade.¹¹ Subsequently, potters integrated the qualities of contrasting clays with underglaze colors to bring about the
387 well-known assembly that frequently recognized musicians

and tradesmen.¹² For clear post-1770 cream ware, replicas of game and farm animals competed with those of persons known from traditional tales or local fame. The slight, usually characteristic green tint of these pieces was given up for undecorated or enameled wares within a decade.¹³

Over the span 1780 to 1800, the gifted Wood family of Burslem and their competitors grasped the first pinnacle in making English figure pottery for daily pleasure. The parallel insertion of colloquial “China Glaze” – whitened earthenware under its supporting glaze – infiltrated at the time artistic training apparently overrode folk instincts. The makers humanized forms already inaugurated by using the preceding materials, attempted facial expressions, and applied the glaze-pigments within realistic boundaries rather than as random dabbings.¹⁴ Mythological, biblical, and ribald embodiments expanded from routinely rustic lines as the clever hawkers pushed beyond fairgrounds to reach modest homes. Facepots and ‘Toby’ jugs, where an obese man frequently tipples from a mug, were fashionable.¹⁵ Also, it appears plausible that three-dimensional art was included among newer design sources.¹⁶ With surging idealism and also assigning weight to exact caricatures, the Staffordshire creators investigated those “coloured” glaze stratagems that entailed suspending oxides in separated glaze batches before they were brushed, in turn, on portions of the biscuit models; the results were normally soft tones and pristine clarity. Judiciously located incisions on the models gave depth to the glazes and more emphasis to colors.¹⁷ One startling brighter colored, underglaze excursion simply required uniting the metallic oxide paint with oil or water before spreading it onto some biscuit base.¹⁸ This less expensive procedure prospered well along into the 19th century. At least by 1785, one late supervention attained the luster of porcelain enamels by clear-glazing an entire form, adding painted “Enamelled” details, and then kiln firing to set those colors.¹⁹ James Neale of Hanley, as an example, competently adopted such a formula.²⁰ The importance of more academically sourced subjects, like mythical deities, increased when dining customs permitted table garnishes with ceramic figures as substitutes for perishable ones made from marzipan, wax, or sugar.²¹

In view of the sluggish preferences for black-glazed earthenware and common red-earth materials, such figures were most likely shunted aside since they are now seldom encountered.²² Tracking along with enhanced glaze modifications, other perceptive and commercially oriented innovators advanced basalts and similar hard stone fabrics as foils for glyptic-style sculpturing.²³ Such works would only carry strongly among the wealthy. Factory necessities eventually sidetracked homespun episodes that had given so many one-of-a-kind figures.

¹ Hildyard, *English Pottery 1620-1840*, pp. 146-169, for overview of producing and dating figures. Mountford, *Staffordshire Salt-glazed Stoneware*, p. 65, for lack of production.

² Buten, *18th-century Wedgwood*, p. 12, for beginning the marking of all wares.

³ Grigsby, *English Pottery 1650-1800*, pp. 281-282, for notice of early Dwight statues and figures. Edwards and Hampson, *White Salt-glazed Stoneware of the British Isles*, pp. 14-15, for illustrations of some examples. Green, *John Dwight's Fulham Pottery*, pp. 78-90, for stratified archaeological dating, shards, and sculptor conjectures.

⁴ Archer and Hickey, *Irish Delftware*, p. 3, for restrictions. Lipski and Archer, *Dated English Delftware*, pp. 415-420, for examples.

⁵ Mountford, *op. cit.*, p. 64, for availability of molds.

⁶ Grigsby, *op. cit.*, p. 287, for quote from 1766 newspaper.

⁷ Mountford, *op. cit.*, p. 65, for types of figures.

⁸ Charleston and Towner, *English Ceramics 1530-1830*, Ill. 38, for Mezzetin figure as copied. Grigsby, *op. cit.*, p. 368, for a hare example.

⁹ Grigsby, *op. cit.*, p. 341, for quote from 1786 ledger. Halfpenny, *English Earthenware Figures 1740-1840*, p. 191, for multicolor fabric figures.

¹⁰ English Ceramic Circle, *Transactions*, Vol. 8, Part 2 (1972), p. 173, for quote.

¹¹ Halfpenny, *op. cit.*, p. 27, for underglaze oxide staining.

¹² Hildyard, *op. cit.*, pp. 156-158, for summary points regarding questionable dates and origins for figures of seated persons in particular. *Art Quarterly*, Vol. XXX, No. 1 (1967), pp. 2-17, for overview of historical concerns for the authenticity of some figures in this genre.

¹³ Towner, *The Leeds Pottery*, pp. 44-45, for discussion.

¹⁴ Halfpenny, *op. cit.*, p. 55, for quote, and pp. 68-95, for Wood family enterprises.

¹⁵ Haggart, *Staffordshire Chimney Ornaments*, p. 36, for evolution.

¹⁶ Halfpenny, *op. cit.*, p. 132, for plaster statuary as possible sources.

¹⁷ *Ibid.*, p. 55, for quote and development and application of color-glazes.

¹⁸ Lewis and Lewis, *Pratt Ware*, pp. 32-34, for colors and firing.

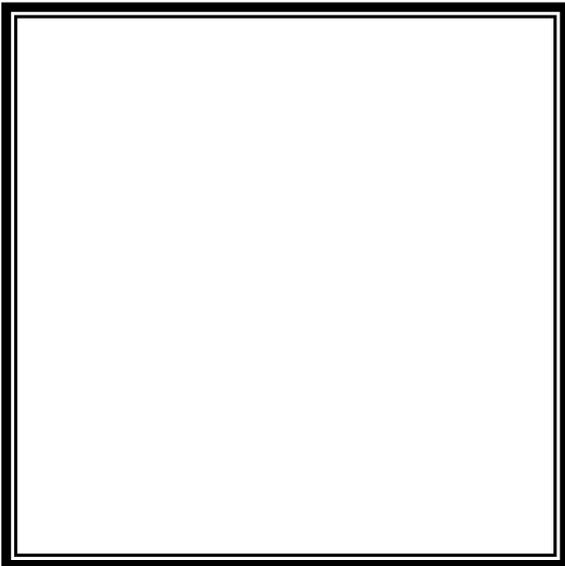
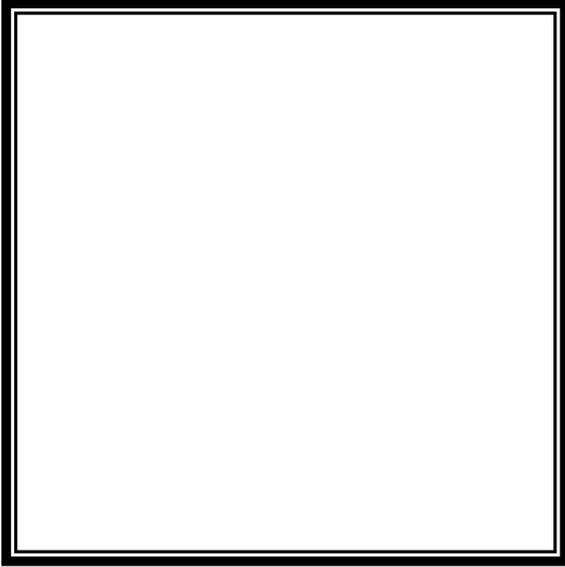
¹⁹ Grigsby, *op. cit.*, p. 286, for quote and dating.

²⁰ Edwards, *Neale Pottery and Porcelain*, p. 142, for Neale proficiency.

²¹ *Ibid.*, p. 347, for custom of table scenes. Buten, *op. cit.*, p. 80, for ornamental pastry dishes also copied in earthenware. Marzipan is a form of biscuit made of sugar, egg whites, and almonds.

²² Williams and Halfpenny, *A Passion for Pottery*, p. 319, for examples of glazed 'black' figures, which more readily appeared as luster ware in the early 19th century. Adams, *The Dwight and Lucille Beeson Wedgwood Collection at the Birmingham Museum of Art*, p. 163, for thin film of metal causing 'luster' when deposited on a glazed surface while in a reducing kiln. Rackham and Read, *English Pottery*, Plate XC, Fig. 161, for unglazed, hard red figure of a shepherd.

²³ Edwards, *op. cit.*, p. 172, for basalt sculpturing. Glyptic cutting, normally on gems, often features undercut edges.



383 FIGURE of a CAT

(slip ware)

Staffordshire, c. 1680 - 1750

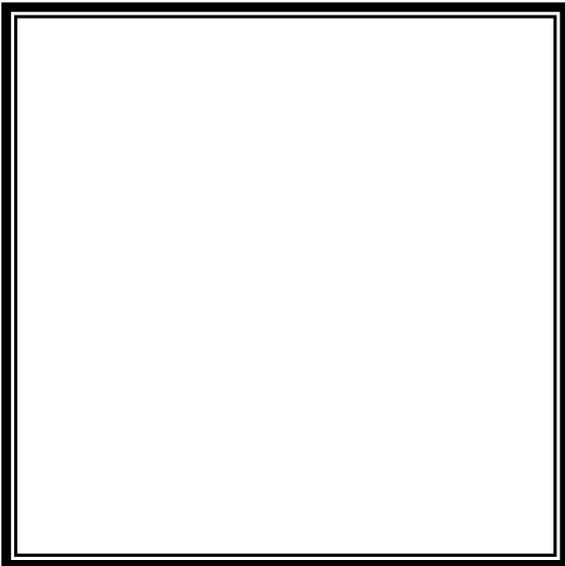
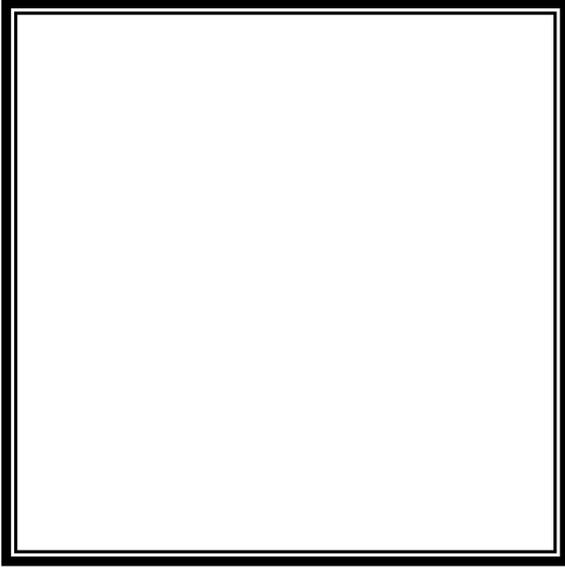
Taggart, *The Burnap Collection
of English Pottery*, Ill. 30.

(a) Glover sale, Christie's 14.6.1988 (81)

Courtesy, Christie's



(a)



384 FIGURE of a CAT

(tin-glazed earthenware)

London, c. 1680 - 1720

Taggart, *The Burnap Collection
of English Pottery*, III. 104.

(a) Grigsby, *The Longridge Collection
of English Slipware and Delftware*,
Vol. 2, III. D352.

Courtesy, The Longridge Collection



(a)



385 FIGURE of a BIRD

Salt-glazed Stoneware
c. 1725 - 1730
Probably Staffordshire

This salt-glazed stoneware resemblance of a native songbird perched on a rocky mound was asymmetrically press molded by halves and then joined by slip. Close fettling promotes a sculptured appearance; and very likely a thin, all-over wash of white pipe clay achieved further smoothness.¹ Lines of V-mark tooling, which represent feathered wings, strengthen the subtle shaping; other compact rows establish a rectangular breastplate. The irregularity of these impressions suggests their placement with a sharpened stick instead of a roulette wheel. Iron-slip spots, which can be expected on early ware, strategically stress the wings, forebody, and the surround of dots along the base. Brown crosses 'trail' at the throat and on the top of its head; both beak and eyes are also delineated. The figure is open and of dry texture on the inside.

H. 5 ⅛ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 195, Fig. 10;
Earle, *The Earle Collection of Early Staffordshire Pottery*, p. 47, Ill. 103.
Described in Butters & Sons (Hanley) sale catalog, 27-29 May 1919, Lot 120.

Exhibited at Hull City Museum, 1915 - 1919.

Ex coll: Major Cyril T. Earle

45/73.00975GL4

¹ Mountford, *Staffordshire Salt-glazed Stoneware*, p. 65 & Ill. 219, for assembling technique.



386 FIGURE of a WOMAN

Agate Ware

c. 1740 - 1745

Probably Staffordshire

Despite having rather crude conception, this salt-glazed stoneware likeness of a woman in bell-shape demonstrates competent two-part mold work where vertical halves were united by slip. The model was formed out of off-white and chocolate brown clays that were ‘wedged’ and sliced to be sheets of agate. Veining in haphazard widths has partially smeared; only the neck and face with vague features are unmarked by color. Allover, there are occasional splatters of cobalt blue stain. Standing full-length, the “image toy” shows recumbent arms at the waist.¹ Detailing as accorded to this pleated and hooped skirt, tapered bodice with laces, and bonnet mobcap over tresses preserves one contemporary account for a period costume. Tan slurry of an unconfirmed date strengthens the underside. In the past, such figures have been too narrowly attributed to John Astbury.²

H. 4 $\frac{5}{8}$ inches

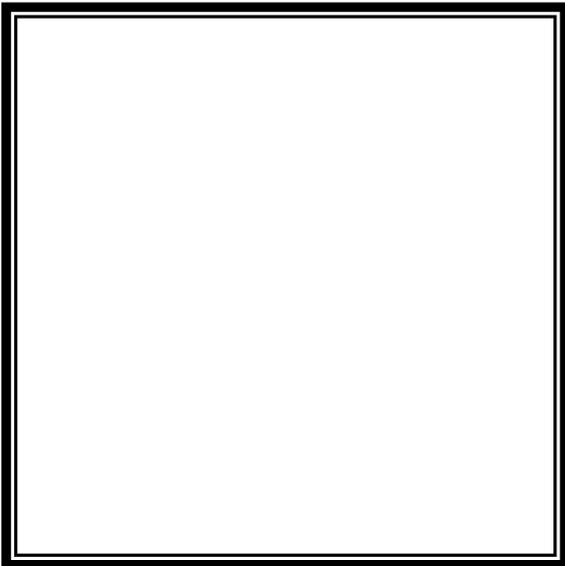
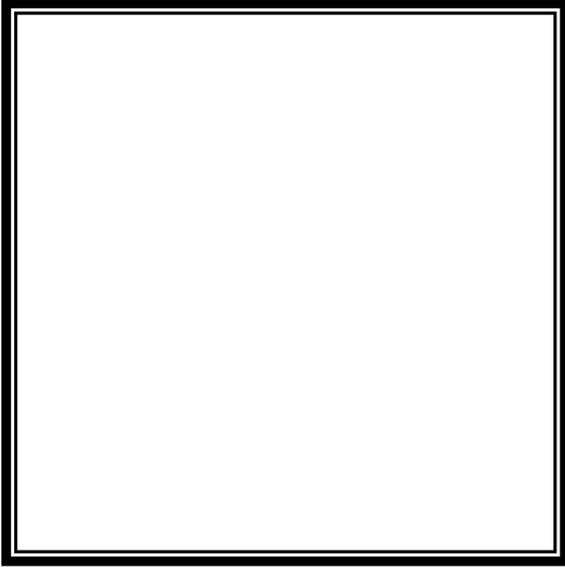
Illustrated in Sotheby & Co. sale catalog, 3 May 1940, Lot 73. Similar to Taggart, *The Burnap Collection of English Pottery*, Ill. 299.

Ex coll: Mr. Charles J. Lomax

38/72.02250GL5

¹ Rhead, *The Earthenware Collector*, p. 125, for quote. Rackham, *Early Staffordshire Pottery*, p. 26 & Fig. 42B, for a similarly made and sized figure of a lady in fashionable clothing.

² Halfpenny, *English Earthenware Figures 1740-1840*, p. 19, for the uncertainties about all John Astbury (1688 - 1743) attributions among figures.



387 FIGURE of a MUSICIAN

(colored clays, oxide stains)

Staffordshire, c. 1750

Taggart, *The Burnap Collection
of English Pottery*, III. 311.

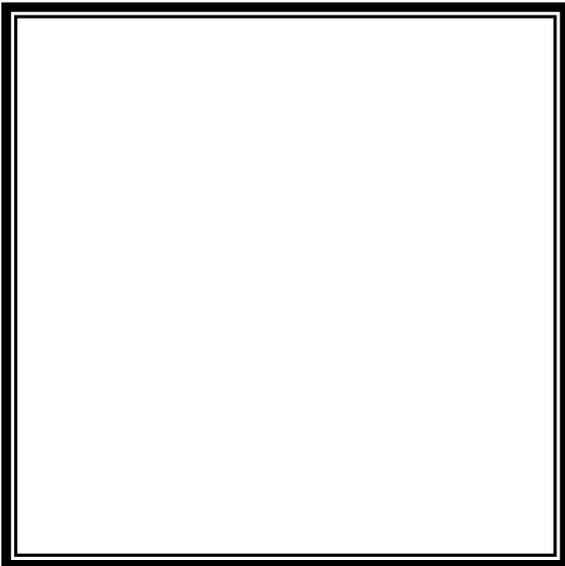
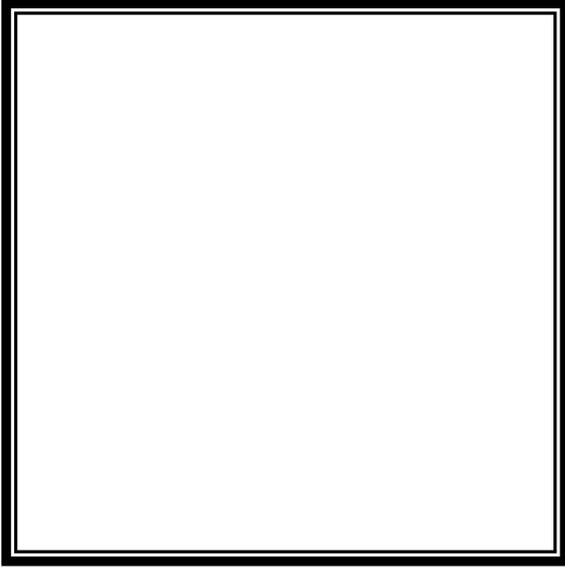
Horne, *A Collection of Early English
Pottery*, Part VIII, III. 207.

(a) Grigsby, *English Pottery 1650-1800*,
III. 255(a).

*Courtesy, Colonial Williamsburg Foundation,
The Henry H. Weldon Collection, 2001-169.
Photo by Gavin Ashworth.*



(a)



388 FIGURE GROUP

(salt-glazed stoneware)

Staffordshire, c. 1755

(a) Williams and Halfpenny, *A Passion for Pottery*, Ill. 179.

*Courtesy, Colonial Williamsburg Foundation,
The Henry H. Weldon Collection, 2001-716.
Photo by Gavin Ashworth.*

(shepherdess and dog)

Antiques, March 1970, p. 294;

June 1970, p. 776; August 1972,

p. 150.

(b) Sotheby's 12.1.1965 (73)

Courtesy, Sotheby's



(a)



(b)



389 FIGURE of a MONKEY

Buff Earthenware

c. 1760

Probably Staffordshire

Mirroring both the theme and stance of a Meissen menagerie figure, this diminutive, partly sculpted monkey of buff earthenware sits upright upon a grassy mound while eating fruit, possibly a peach, from an extended left forearm and hand. The opposite arm rests on the left knee; a winding tail falls across the left foot. Around 1730, Johann Gottlieb Kirchner modeled the apparent porcelain prototype.¹ Few traces remain of press molding by halves. In addition, this model has incised elements such as the body hair, hand and limb details, and tufted grasses. The eyes and brows are brown while patches from vibrant green and brown metallic oxide stains randomly mingle over the body and base along with touches of strong amber. A truly splotched color appearance is produced under the nearly colorless lead-glaze. The specimen is hollow and dip-glossed beneath to mid-height.

H. 4 ½ inches

Illustrated in Chipstone, *Ceramics in America—2001*, p. 203, Fig. 27; *Antiques*, May 1969, p. 592. Identical to Earle, *The Earle Collection of Early Staffordshire Pottery*, p. 96, Ill. 144.

29/71.01400MA1

¹ *Antiques*, September 1971, p. 330, and May 1972, p. 840, for illustrations of a Meissen monkey c. 1730 - 1733. *Antiques*, January 1992, p. 174, for Chinese theme in domestic and export wares. Johann Gottlieb Kirchner (1706 - >1738) was a German sculptor and porcelain modeler. *Vide*, Design 8.



390 GROUP of a EWE with LAMB

China Glaze

c. 1775 - 1795

Probably Staffordshire

Whimsical “toys” of fairly subdued approach were made of whitened earthenware that was informally known as “china glaze.”¹ This piece was press molded by halves before being sealed into the whole with slip; the seam is coarse. An alert, recumbent ewe faces ahead while her lamb, which has oriented in the opposite direction, nestles at her side. Slashes and studious pricking to imply curls define all woolly areas; eyes and mouth are further incised. The mound upon which the sheep lie shows ‘picked out’ meadow grasses and earth contours. This rustic group is hollow and was fully dipped into a transparent ‘color-glaze’ for apple green. If not expressly styled to spread out with dessert table decorations where it could have substituted for any edible piece in colored sugars, comparably made ‘farmyard’ objects were suitable mementos to be sold at the fair.² For the first instance, gold accents applied through a honey gilding process would have been appropriate.³ Contemporary recipe books have instructions for garniture with confections.⁴

L. 3 inches, W. 2 inches, H. 2 1/8 inches

Illustrated in *Antiques*,
December 1985, p. 1140.

161/94.00950WS1

¹ Halfpenny, *English Earthenware Figures 1740-1840*, p. 113, for item quote. *Ibid.*, p. 55, for material quote.

² Grigsby, *English Pottery 1650-1800*, p. 347, for discussion.

³ Halfpenny, *op. cit.*, p. 57, for honey gilding.

⁴ *Ibid.*, pp. 47-48, for uses of recipe books to include table arrangements.



391 FIGURE of VENUS

China Glaze

c. 1782 - 1795

Probably Staffordshire (Burslem)

Attributed to Ralph Wood II

Press molded and assembled of “China Glaze” in the classic style, this “chimney ornament” or latterly an inedible “figure for desert” represents Venus Anadyomene in rather refined detail.¹ Controlled coloring was accomplished by sequentially painting translucent glazes tinted by metallic oxides. Standing on a high rocky base with right foot advanced, the goddess cradles the tailfin of an energetic dolphin while her left hand grasps a mirror (now missing) close to her breast. A rivulet of blue water cascades across a scallop shell from the mouth of this gray sea creature that is tinged with blue and brown earth tones; green leaves stud the rough mound. She wears dark brown sandals; a loosely draped robe loops over her left shoulder and tucks at the waist. The folds are shaded turquoise green while its slate blue liner is revealed along the top and the hem. Her flesh is pale nut brown and cinnamon ringlets extend down her neck from a bun. The figure stays hollow and glazed underneath. Ralph Wood II made figures at Burslem from about August 1782 until his death in 1795. John Wood conveyed models of a “Venus” [likely for Ralph] before his own pottery at Brownhills was operational; later figure sales were always minor. In 1783, Enoch Wood did invoice to “6 Venuses purple lining,” but there was not enough time for them to have been put forth by himself or Ralph Wood II when briefly his partner.²

H. 8 inches

Similar to Partridge, *Ralph Wood Pottery*, p. 21, Ill. 61.

62/75.02200MA29

¹ Grigsby, *English Pottery 1650-1800*, p. 286, for material quote. Rhead, *The Earthenware Collector*, p. 125, for first-use quote. Austin, *Chelsea Porcelain at Williamsburg, 1755 auction*, p. 48, for later-use quote. Venus is the Roman goddess of love and beauty. *Vide*, p. 875, for having figures on dessert tables.

² Dunsmore, *This Blessed Plot, This Earth*, pp. 120-128, for 2011 analysis of likelihood for figure-making by Ralph Wood II, John Wood, or Enoch Wood based on new documents, business accounts, start dates of potworks, and very brief partnership span. In sum, Ralph Wood II probably made all now-named ‘Wood figures’ between 1782 and 1795. Grigsby, *op. cit.*, p. 458, for excerpts from both documents.



392 FIGURE of a FARM BOY

China Glaze

c. 1785 - 1795

Probably Staffordshire (Hanley)

*Attributed to The Church Works trading
under James Neale and Company*

Formerly from a neoclassical table or mantel set representing the “seasons,” this near-porcelain model of a farm boy was two-part molded from white china glaze; the figure is emblematic for summer—a suggestion suitable to the newer metropolitan clientele.¹ Its full-strength enamel pigments have been daintily elaborated overglaze. The boy sits with his right leg elevated upon a naturalistic green with brown mound that is bolstered through rococo scrolls highlighted by turquoise and puce. The entirety rises above a hollow, square pedestal having step molding rimmed in puce at the top. A sheaf of straw yellow grain is draped across his left forearm, and he holds a sickle in his right hand. He wears a white hat with black band and button, brown jacket lined in turquoise, royal blue ribbon-stripe knee breeches, white shirt and stockings, as well as black shoes. Hair and facial elements are colorfully detailed. This object is impressed under the base in mixed-case type with the title: **SU mmer**. Various models from the group, including this format, are intaglio stamped: NEALE & Co.; they were offered from a London warehouse of the firm.² The Wood family known to Burslem was a less precise competitor on this theme.³

L. 2 $\frac{3}{8}$ inches, W. 2 $\frac{3}{8}$ inches, H. 5 $\frac{3}{8}$ inches, Mark 22

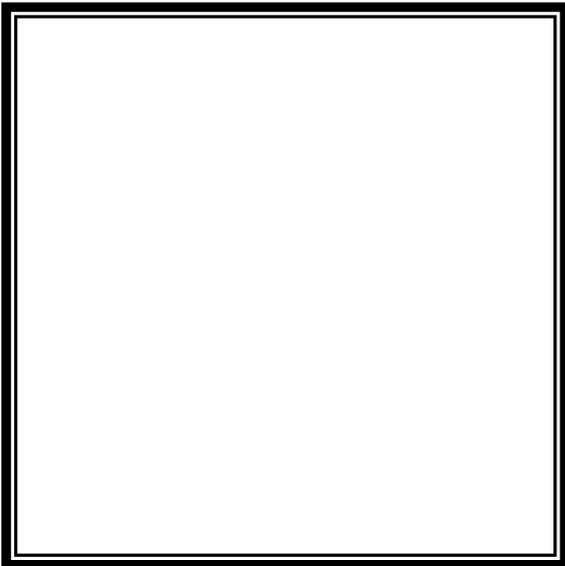
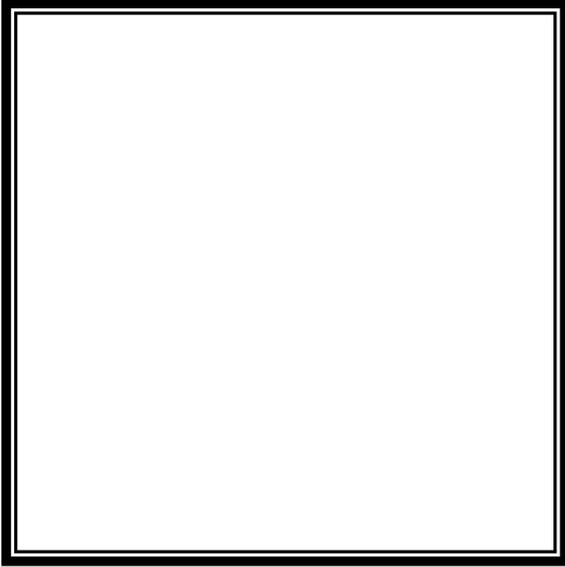
Identical to Edwards, *Neale Pottery
and Porcelain*, III. 154.

135/88.00787LR1

¹ Austin, *Chelsea Porcelain at Williamsburg, 1755 auction*, p. 40, for quote.

² Edwards, *Neale Pottery and Porcelain*, p. 176, for a marked example.

³ Haggart, *Staffordshire Chimney Ornaments*, p. 58, for Wood specimen.



393 TOBY JUG

(Admiral Lord Howe)

Staffordshire, c. 1790

Taggart, *The Burnap Collection
of English Pottery*, III. 542.

(a) Seeger sale, Sotheby's 20.10.1993 (94)



(a)



394 **FIGURE of an EXOTIC ANIMAL**

China Glaze

c. 1790 - 1800

Possibly Staffordshire

Details lavished on this press molded, china glaze decorative figure made by halves help introduce an exotic bestiary; possibly a cheetah lies at rest, but alert. A true life or prototype for the model seems unrecorded.¹ This fabulous animal faces left on a scratched grass knoll that was brush-dabbed underglaze with high temperature sage green, royal blue, and burnt-orange paints, which were possibly ground from metallic oxides and mixed with a gum water. It mounts upon an ovoid, vertical-wall plinth that is hollow and glazed beneath; stiff scored leaves stand like a palisade all around. In turn, the relief is accented with orange, green, blue, and again green strokes. In spite of limited range for usable earth blends because the final glaze needed re-heating, the tones show brightly under the protective finish.² The rodent-shape head features dark brown eyes, nostrils, perked ears, and a gaping mouth having large teeth and an orange tongue. Its body is crisply sculptured to be prickly 'wool,' all tipped by medium brown from a dragged brush. Hind legs seem normally jointed, but the front companions are stubby. A long, tapered tail curls up and across the left hind-quarter, and the paws are incised to make claw-fingers. Such novelty objects were anonymously potted around Great Britain; scant archaeological work has been done for this category of pottery.³

L. 3 1/8 inches, W. 1 3/4 inches, H. 2 3/4 inches

214/00.03000AS2

¹ Grigsby, *English Pottery 1650-1800*, p. 344, for engraving from *The Ladies Amusement; or, Whole Art of Japanning Made Easy*, c. 1760, that depicts a leopard similarly positioned. Halfpenny, *English Earthenware Figures 1740-1840*, p. 129, for a later standing figure with only a similar head and called tiger. Cheetah has small head, front limbs shorter than rear ones, tufted hair when excited, long plain tail, and exaggerated teeth.

² Halfpenny, *op. cit.*, pp. 100-104, for origin of colors, painting techniques, and the popularity of animals. The use of oil required an additional firing that would have increased production costs.

³ *Ibid.*, p. 107, for widespread locations of likely factories and archaeology.

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Appendixes



Plates and Dishes: London, Bristol, and Liverpool c. 1690 - 1780

On Edge with Tin-glazed Earthenware

PRINCIPAL POTWORKS, PROPRIETORS, AND CRAFTSMEN ACTIVE WITHIN THE SPAN OF THIS COLLECTION

THOSE EARLY ON DEVELOPERS who are enumerated within these compilations were markedly involved with structuring the British and Irish pottery industries over the 17th and 18th centuries. This synopsis of skills and roles provides time traces and relationships for those principals who are often mentioned in research materials. The hazy accounts for the operating dates, types of productions, transformations of warehouses, and the flows of workmen and functions still leave many aspects for closer examination. However, with some clarity, revealable sites and the related persons of note are collated herewith. Starting and closing years for those major activities concerning *only* this Collection are provided beside names for the pot-houses. Approximate work spans, including apprenticeships, are noted after the personal names according to the following codes:

Owner

- (a) Proprietor / partner

Potter / modeler of—

- (b) slip ware
- (c) tin-glazed earthenware
- (d) agate ware
- (e) colored-body ware
- (f) salt-glazed stoneware
- (g) buff earthenware
- (h) cream ware
- (i) early figures

Decorator / printer of—

- (j) tin-glazed earthenware
- (k) salt-glazed stoneware
- (l) cream-colored earthenware
- (m) early figures

NORFOLK ¹

Norwich (1567 - 1570)

George Andries (cj)

Jasper Andries (cj)

Jacob Jansen (cj)

KENT

Wrotham (c. 1612 - 1739)

John Livermore (b)

Henry Ifield (b)

George Richardson (b)

Nicholas Hubble (b)

John Eaglestone (b)

ESSEX

Harlow (Latton Parish)

Carters Mead (c. 1616)

Thomas Prentice (b)

Latton Ridden (c. 1606 - 1790)

William Brown (b)

William Cattrell (b)

Pinchions (1650)

John Starkyse (be)

Longcroft (1650)

John Wright (be)

Emmanuel Emyngs (be)

SOMERSET

Donyatt

Crock Street (c. 1600 - 1900)

John Meir (b)

Wincanton (1730 - 1748)

Nathaniel Ireson (acj)

HAMPSHIRE

Southampton (1672 - c. 1674)

William Killigrew (a)

Symon Wooltus (f)

¹ Bold type indicates locations or trading names of potworks.

DEVONSHIRE

Bideford

Mill Street (c. 1600 - c. 1715)

Thomas Beale II (b)

Phillip Watson (b)

East-the-Water (c. 1670 - c. 1906)

Peter Wilbraham (b)

Hugh Yeo II (b)

Litchdon Street (c. 1600 - 1960s)

George Wilkey (b)

Anthony Bass (b)

Castle (1620 - c. 1709)

Peter Takell (b)

John Couls Scot (b)

George Beare (b)

North Walk (c. 1633 - c. 1900)

John Couls Scot (b)

William Oliver (b)

John Leachland (b)

Bridewell (c. 1664 - c. 1700)

Christopher Hanniver (ab)

Benjamin Smith (b)

Great Torrington & Villages (c. 1643 - c. 1800)

Luke Deane (b)

Henry Rice (b)

Jeremiah Robbins (b)

John Elsworthy (b)

Bovey Tracey

Fore Street (1750 - 1760s)

Hammersley & Sons (fk)

Pond Garden (c. 1766 - 1776)

Hammersley & Sons (fk)

Indeo (1766 - 1789)

Nicholas Crisp (af)

Thomas Hammersley (aim)

William Ellis II (agh)

William Parsons (agh)

Thomas Prouse (fgh)

John Bolton (gh)

John Brittan (l)

Ellis and Company (fgk)

John Crane (fhkl)

Bovey Highfield (1750s - 1775)

William Mead (fhkl)

DERBYSHIRE

Ticknall (c. 1600 - c. 1880)

Crich (c. 1690 - c. 1820)

Thomas Morley (af)

Bolsover (c. 1750)

Thomas Robinson (h)

Derby

Derby (Cockpit Hill) Pot Works (1750 - 1779)

Ralph Steane (af)

William Butts (ahl)

Thomas Radford (l)

Thomas Rothwell (l)

Nottingham Road (1756 - 1848)

William Duesbury I (afhl)

Andrew Planché (hl)

William Duesbury II (ah)

Michael Keane (ahl)

Eastwood (c. 1730 - 1750) (f)

Alfreton (1752 - 1820)

George Bacon (af)

Brampton

Wheatbridge Pottery (c. 1756 - 1937)

William Robinson (af)

John Wright (af)

Ilkeston (1770 - 1880)

Belper (c. 1740 - 1834)

NOTTINGHAMSHIRE

Nottingham

James Morley (1690 - c. 1705) (af)

William Lockett (1740 - 1780) (af)

Charles Morley (af)

SHROPSHIRE

Jackfield (1750 - 1775)

Maurice Thursfield (ae)

GREATER LONDON

Woolwich (c. 1660) (f)

Fulham

John Dwight potworks (1672 - 1975)

John Dwight (1671 - 1703) (af)

Nathaniel Parker (f)

Henry Parker (f)

Daniel Parker (f)

Dr. Samuel Dwight (af)

William White family (1751 - 1859) (af)

William Killigrew (c. 1674 - c. 1675) (a)

Wooltus (II?) (f)

John Stearne (f)

David & John Philip Elers (c. 1685 - 1693) (ae)

London

Aldgate (1571/c. 1615 - 1620)

Jacob Jansen (acj)

Hermitage Dock (c. 1644 - c. 1773)

Hermitage Pothouse (<1644 - 1724)

William Barnit (acj)

Edward Ball (acj)

Thomas Gonner (acj)

William Knight (acj)

John Campion (acj)

John Knight (acj)

Hermitage Stairs (c. 1719 - c. 1773)

Henry Holding (acj)

Joseph Fortee (acj)

Richard Addison (acj)

Chelsea

David Rhodes (<1768 - 1777) (al)

Southwark

Pickleherring (c. 1618 - 1723)

Christian Wilhelm (a)

Thomas Townsend (acj)

Thomas Irons (cj)

Horseley Down (1714 - c. 1772)

Richard Grove (acj)

James Robins (acj)

Rotherhithe (c. 1638 - c. 1684)

Thomas Barnebowe (acj)

William Fry (acj)

Still Stairs (c. 1663 - c. 1685)

William Fry (acj)

GREATER LONDON (continued)

Montague Close (c. 1613 - c. 1755)

Hugh Cressey (acj)
Jacob Prynne (acj)
Thomas Harper (acj)
Samuel Wilkinson (acj)

The Clink (c. 1730 - 1762)

Thomas Lunn (acj)

Bear Garden (c. 1671 - c. 1705)

Francis Mercer (acj)
Moses Johnson (af)

Gravel Lane (1694 - 1748)

Luke Talbot (af)
Matthew Garner (af)
Thomas Oade (af)

Lambeth

Copthall (1676 - 1730)

Jan Ariens van Hamme (acj)
David & John Philip Elers (1693 - 1700) (ae)

Norfolk House (1680 - c. 1772 - 1779)

James Barston (acj)
Jonathan Chilwell III (acj)

Carlisle House (c. 1680 - 1736)

Luke Talbot (acj)
Thomas Oade (acj)

Vauxhall (1683 - 1802)

John de Wilde (acj)
Jonathan Chilwell III (acj)

Lambeth High Street (1732 - 1793)

Henry Hodgson (acj)
William Griffith (acj)
Abigail Griffith (acj)

Glasshouse Street (1743 - 1846)

John Sanders (acfj)

Putney (c. 1680 - 1736)

John Barlow (acj)
John Kemp (acj)

Mortlake (1745 - 1847)

John Sanders (acj)
William Sanders (acj)
Benjamin Kishere (cj)

John Sanders & Co

John Sanders (a)
John Vernon (a)
Thomas Norris (af)
Joseph Kishere (af)
William Kishere (af)

Isleworth (c. 1757 - c. 1831)

Joseph Shore (aghl)

GREATER BRISTOL

Brislington (c. 1642 - c. 1745)

John Bissicke (acj)
Robert Bennett (acj)
Robert Collins (acj)
Robert Wastfield (acj)
Thomas Taylor (acj)
John Niglett (cj)

Bristol

Water Lane (Temple Back) (c. 1682 - c. 1800)

Edward Ward I (acj)
Edward Ward II (acj)
Thomas Ward (aoj)
Thomas Cantle II (cj)
William Taylor (acj)
Richard Frank (acfj)
Joseph Ring I (ah)

Limekiln Lane 1 (Lower Pothouse) (1706 - 1746)

Henry Hobbs (acj)
William Pottery (acj)
John Weaver (acj)
Charles Christopher (acj)

Limekiln Lane 2 (New Pothouse) (1734 - 1740)

William Pottery (acj)

Redcliff Back 1 (c. 1700 - 1777)

Thomas Frank (acj)
Richard Frank (acj)
John(?) Bowen (cj)
Thomas Taylor I (acj)
Hugh Taylor (acj)
Magnus Lundberg I (acj)

Redcliff Back 2 (1756 - 1761)

John Harwell (af)
Richard Frank (af)

Tucker Street (1734 - 1738)

Paul Townsend (acj)

Avon Street (1739 - 1755)

Paul Townsend (acj)

Temple Street 1 (1776 - 1804)

James Alsop I (af)
Price and Read (af)

Temple Street 2 (1775 - 1812)

Thomas Fletcher (af)
John Hope (af)
John Bright (af)

GREATER LIVERPOOL

Lancaster (c. 1752 - c. 1786)

John Beakbane (a)

Liverpool

Patrick's Hill (c. 1570 - c. 1789)

Lord Street (1710 - 1790)

Richard Holt (acj)

Josiah Poole (a)

Philip Christian (acj)

Shaw's Brow (Gilbody) (1714 - 1768)

Samuel Gilbody (acj)

Shaw's Brow (Chaffers) (c. 1743 - 1799)

Richard Chaffers (acj)

Seth Pennington (acj)

Dale Street (Shaw) (1718 - c. 1784)

Thomas Shaw (acj)

John Williams (acj)

Dale Street (Hillary) (1753 - c. 1796)

Richard Hillary (a)

James Gibson (acj)

Trueman Street (1729 - 1796)

Samuel Poole (acj)

Robert Fox (cj)

Duke Street (c. 1752 - c. 1800)

George Drinkwater (acj)

Old Haymarket (1751 - c. 1812 / 20)

James Cotter (acj)

Zachariah Barnes (a)

Park Lane (c. 1756 - c. 1780)

John Eccles and Company (c)

James Pennington (ch)

Harrington Street (c. 1749 - c. 1800)

John Sadler (ajkl)

Guy Green (ajl)

Richard Abbey (1)

Herculaneum (1796 - 1840)

Samuel Worthington (a)

Flint Mug Works (c. 1743 - c. 1800)

John Okill (a)

STAFFORDSHIRE

Shelton (1685 - c. 1763)

Thomas Miles (af)
Thomas Astbury (aef)
John Baddeley (af)

Shelton Farm (1720 - 1807)

John Astbury (aef) (1728 - 1744)

Bradwell Wood (1693 - 1698)

John Philip Elers (ae)
David Elers (a)

Newcastle-under-Lyme

Lower Street (1724 - 1744)

Samuel Bell (ae)

Fenton Low (1740 - c. 1765)

William Meir (aefgh)
Edward Warburton (aefgh)

Fenton Vivian (1749 - 1760)

Thomas Whieldon (aefgim)
Josiah Wedgwood (aefgim)
Josiah Spode (g)
William Bacchus (g)

Cobridge (Hot Lane) (c. 1740 - c. 1765)

Ralph Daniel (afk)
John Warburton (afk)
Anne Warburton (afk)

Brownhills (c. 1749 - c. 1800)

William Littler (afk)
Aaron Wedgwood (afk)
John Wood (im)

Hanley

The Church Works (c. 1750 - 1820)

Humphrey Palmer (aefh)
Elijah Mayer (h)
James Neale (a)
John Voyez (1)

James Neale and Company (a)

Robert Wilson (a)
David Wilson (a)

James and Charles Whitehead (1793 - 1810)

Tunstall (c. 1740 - 1805)

Enoch Booth (ahl)
Joshua Heath (ahl)
William Adams (1)

STAFFORDSHIRE (continued)

Stoke

- Daniel Bird (af)
- Lane End** (1759 - c. 1815)
 - John Turner I (aefhl)
 - William Turner (aeh)
 - John Turner II (aeh)
 - Thomas Phillips (ahl)
 - John Aynsley (l)
 - Josiah Spode (ahl)
 - William Copeland (ahl)
 - Thomas Minton (hl)
- Chetham & Woolley** (c. 1793 - 1809)
 - James Chetham (a)
 - Richard Woolley (a)
 - Ann Chetham (a)

Fenton

- Lower Lane** (1762 - 1782)
 - William Greatbatch (aehl)
- The Foley** (1765 - 1780)
 - Thomas Barker (aefh)
- Lane Delph** (1785 - 1840)
 - William Pratt (ahlim)
- Burslem** (c. 1660 - c. 1800)
 - Ralph Toft (ab)
 - Thomas Toft I (ab)
 - Ralph Simpson (ab)
 - George Taylor (ab)
 - John Simpson (ab)
 - John Wright (ab)
 - Samuel Malkin (ab)
 - Ralph Shaw (af)
 - Dr. Thomas Wedgwood (af)
 - Joseph Edge (e)
 - Ralph Wood I (h)
 - Ralph Wood II (aim)
 - John Wood (aim)
 - Aaron Wood (fh)
 - Enoch Wood (aim)
- Big House** (1743 - c. 1780)
 - Thomas Wedgwood (afk)
 - John Wedgwood (afk)
 - Ralph Wood I (f)
- Ivy House** (1759 - 1763)
 - Josiah Wedgwood (ag)
- Brick House (Bell Works)** (1763 - 1772)
 - Josiah Wedgwood (aghl)
 - Thomas Wedgwood (ghl)
- Wood and Caldwell** (1790 - 1818)

STAFFORDSHIRE (continued)

Etruria (1769 - c. 1800)

Josiah Wedgwood (aehl)
Thomas Bentley (a)
Thomas Byerley (a)
John Voyez (l)
Charles Denby (i)
William Hackwood (i)
Henry Webber (i)
John de Vaere (i)

COUNTY DURHAM

Dinsdale (c. 1678 - 1690)

Francis Place (af)

Sunderland

North Hylton Pottery (1762 - c. 1851)

William Maling (a)
Christopher Thompson (a)

Dixon, Austin & Company

Robert Dixon (a)
Thomas Austin (a)

Dixon, Phillips & Company

Robert Dixon (a)
John Phillips (a)

Low Ford Pottery (1800 - 1864)

John Dawson & Company (a)

Southwick Pottery (1789 -)

Anthony Scott (a)

Sunderland Pottery (Garrison) (1807 -)

Phillips Company

John Phillips (a)

Dixon & Company

Robert Dixon (a)

SUSSEX

Chailey (c. 1791 - 20th C)

Robert Burstow (a,b)

Boship Pottery (c. 1794 - c. 1900)

John Siggery (a,b)

NEWCASTLE-ON-TYNE

St. Anthony's Pottery (c. 1780 -)

William Huntley (ah)

Messrs. Foster and Cutter (ah)

Joseph Sewell (ah)

Sewell & Donkin (a)

Carr's Hill Pottery (c. 1780 -)

YORKSHIRE

Midhopton

Midhope Pottery (c. 1720 - 1828)

William Gough (ab)

John Taylor (ab)

Lazencroft (1739 - 1782)

William Gough (ab)

Samuel Malkin (b)

Thomas Malkin (b)

Thomas Medhurst (ab)

Leeds

Robinson & Rhodes (1760 - c. 1763)

Jasper Robinson (al)

David Rhodes (al)

D. Rhodes & Company (c. 1763 - 1768)

J. Robinson & Company (1768 - 1778)

James Bakewell (l)

Hunslet

The Leeds Pottery (1770 - 1881)

Humble, Greens & Company (ahl)

Humble, Hartley Greens & Company (ahl)

Hartley Greens & Company (ahl)

Greens Bingley & Company (ah)

Thomas Bingley (ah)

Dennison's Pottery (c. 1769)

Joseph Dennison (ahl)

Rothwell

John Smith & Company (c. 1768 - c. 1788)

John Smith (ahl)

William Taylor (ahl)

Elizabeth Medley (ahl)

Samuel Shaw Pottery (1774 - 1776)

Samuel Shaw (ahl)

YORKSHIRE (continued)

Swinton

The Swinton Pottery (1745 - 1843)

Edward Butler (ahl)

William Malpass (abh1)

William Fenney (abh1)

Bingley, Wood & Company (abh1)

John Brameld (ah)

Rockingham Works (ah)

Rotherham (1765 - c. 1800)

John Platt (afk)

William Fenney (afk)

Samuel Walker II (aghl)

Castleford (c. 1770 - 1821)

Thomas Brough (a)

David Dunderdale (a)

D. Dunderdale & Company (a)

IRELAND

Belfast

Belfast Potthouse (1697 - c. 1725)

Matthew Garner (cef)

James Margerum (cf)

Little Patrick Street (c. 1743 >1754 - c. 1763)

Thomas Greg (a)

Downshire Pottery (c. 1787 - c. 1806)

Thomas Greg (a)

Samuel Stephenson (ah)

John Ashmore (ah)

Cunningham Greg (a)

James Tennent (a)

William Tennent (a)

Dublin

World's End (c. 1735 - 1784)

Chambers (c. 1735 - c. 1747)

John Chambers (a)

John Crisp & Company (1747 - 1749)

John Crisp (a)

Davis & Company (1749 - 1752)

David Davis (a)

Irish Delft Manufactory (1752 - 1771)

Henry Delamain (acj)

Robert Carver (j)

Bryan McManus (j)

William Stringfellow (cj)

Irish Delft Manufactory (continued)

Mary Bijar (Delamain) (a)

William Delamain (a)

Samuel Wilkinson (ac)

Edward Stacey (a)

James Roche and Partners (acj)

Stacey & Company (1771 - c. 1789)

Edward Stacey (a)

Edward Ackers (ah)

Thomas Shelly (ah)

Edward Chetham (ah)

Stoneybatter (c. 1760 - 1766)

Ambrose Hanley (a)

James Murphy (a)

Rostrevor

Bright and Owens (c. 1738 - c. 1744)

William Bright (a)

Alexander Owens (a)

Limerick

Stritch and Bridson (c. 1761 - c. 1764)

John Stritch (acj)

Christopher Bridson (acj)

SCOTLAND

Glasgow

Delftfield Pottery (1748 - 1823)

Laurence Dinwiddie (a)

John Bird (j)

Henry Grace (c)

William Martin (acjhl)

Anderson & Co (1770 / 1772 - 1779) (ahl)

Thomson and Robertson Pottery (ahl)

Robert Bignal [Bagnall] (ahl)

Edinburgh

Portobello Pottery (1786 - 1796)

Scott Bros. (aef)

Prestonpans (Auld Kirk) (1750 - 1801)

William Cadell (afhl)

Prestonpans (Bankfoot) (1766 - 1790)

William Cadell (af)

West Pans (c. 1765 - 1777)

William Littler (ahl)

WALES

- Buckley** (c. 1600 - c. 1800)
 - Jonathan Catherall II (abe)
 - Hancock and Company** (ab)
 - Brookhill** (c. 1640 - 1750) (b)
 - Swansea** (c. 1767 - c. 1860)
 - William Coles (afhl)
 - Ralph Ridgway (hl)
 - John Coles and Company** (ahl)
 - Coles and Haynes** (c. 1789 - 1799)
 - John Coles (ahl)
 - George Haynes (hl)
 - Thomas Rothwell (l)
 - George Haynes & Company** (1801)
 - Cambrian Pottery** (c. 1802 - c. 1860)
 - Ewenny** (c. 1717 - c. 1840)
 - Edward Boucher (b)
 - William David (b)
-



Source: Separated shelves from two cabinets

At Home with Turnings, Moldings, and Slabs

EARLY TECHNOLOGICAL EVENTS PROMOTING ENGLISH POTTERY PRODUCTION

THIS SUMMARY of major technological changes for English pottery especially pinpoints crucial activities at the middle half of the 18th century. Many effects rising from only a pattern preference are omitted in favor of more substantive advancements in production capabilities.¹ The specified dates are necessarily approximate.

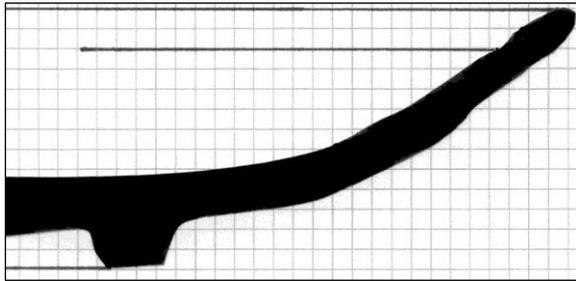
Year (c.)	Activity
1567	Tin-glazed earthenware enterprises begin.
1635	Templates complement turning wheels.
1640	High temperature colors are exploited for tin-glazed earthenware.
1672	Stoneware production starts.
1690	Metal dies are advanced to make applied relief for fine ware.
1695	Delicate lathe turning reaches practical development.
1700	'Mixed' colors augment the palette used for tin-glazed earthenware.
1720	Calcined flints and pipe clay are included in 'white' salt-glaze fabric.
1725	Convex bat molds are popularized for forming dishes.
1726	Method for grinding calcined flint-stones with water is patented.
1735	Multi-part molds become more prevalent.
1740	White clay is deliberately stained by oxides.
1745	Slip casting in absorbent plaster molds is adapted.

- 1749 Liquid lead-glaze technique replaces the use
 of granulated ore in general practice.
- 1750 Flint and white-firing clay are combined
 for “cream colour” fabric.
- 1750 Overglaze enameling is used with secondary
 kiln firing.
- 1755 Powdered metallic oxides are tested with liquid
 glaze to make “color-glaze.”
- 1756 Transfer prints are placed overglaze on
 tin-glazed earthenware.
- 1763 Eccentric cam or ‘engine’ turning is initiated.
- 1765 “Queen’s ware” fabric and glaze are perfected.
- 1775 Kaolinic Cornish clay and china-stone are
 included to stabilize color in fabric
 for cream ware.
- 1776 Transfer printed outlines are more routinely
 filled in by hand enameling.
- 1790 Turner white stoneware formulated.
- 1795 White feldspathic stoneware later
 sometimes smear-glazed

¹ *Vide*, pp. 14-16, for additional Anglo-American correlations.
Hildyard, *English Pottery 1620-1840*, pp. 231-232, for one extended
chronology integrated with British persons as well as historical events
and technological changes.

SHAPES OF TIN-GLAZED EARTHENWARE
PLATES AND DISHES ¹

A. LONDON (Aldgate, Southwark)

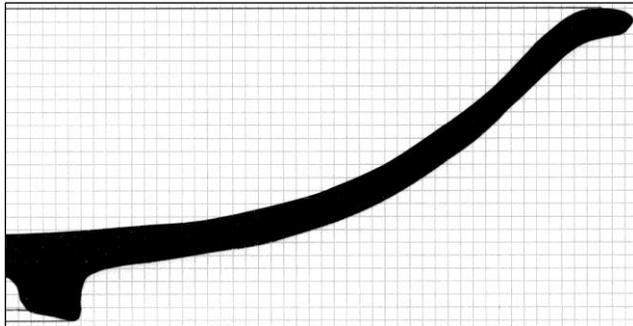


1. c. 1630

[15]

2.

[16]



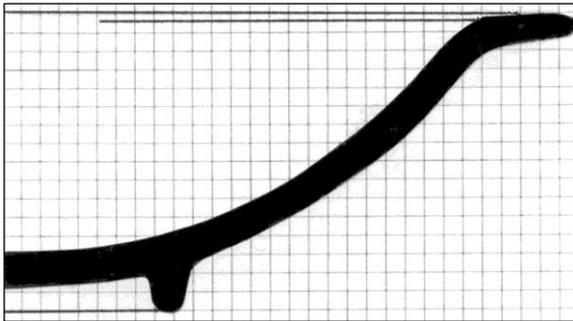
3. c. 1670 - 1690 Scale 1:1.5

[21]

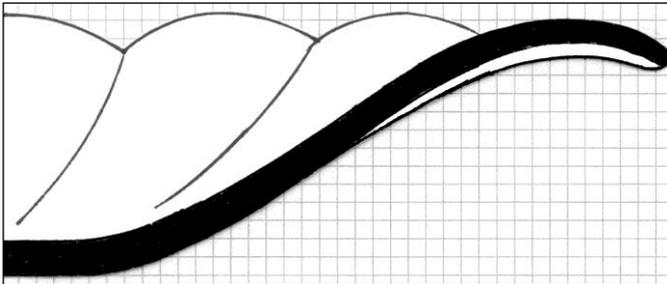
¹ Scale 1:1 unless otherwise noted. Number in brackets indicates Catalog entry.

B. LONDON (Lambeth)

1. Not used []



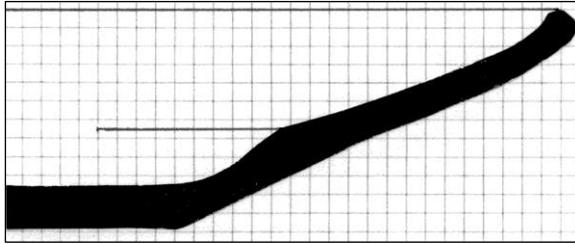
2. c. 1690 - 1700 [29]



3. c. 1690 Scale 1:1.1 [31]

4. [32]

B. LONDON (continued)



5. dated 1693

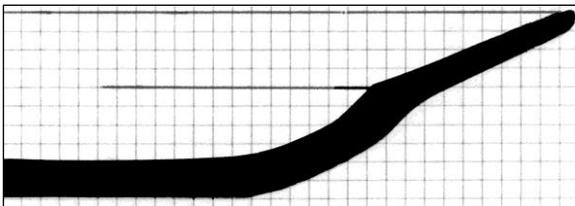
[33]

6. Not used

[]

7.

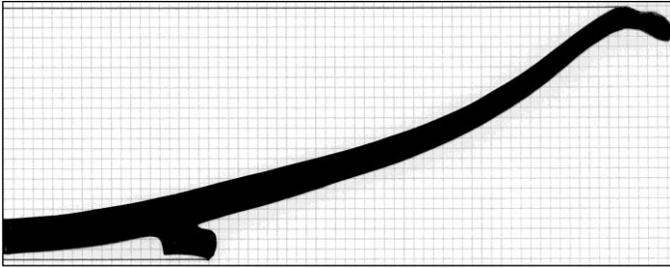
[34]



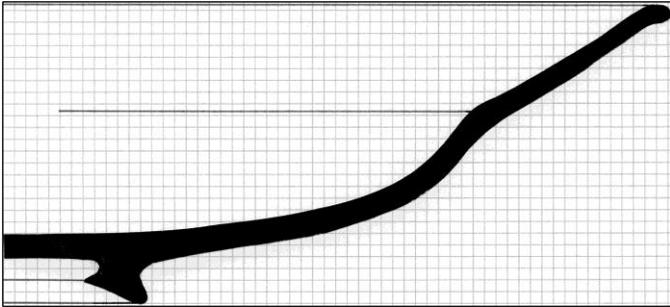
8. c. 1700 - 1720

[35]

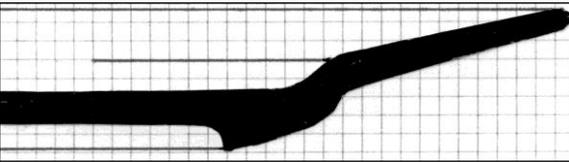
B. LONDON (continued)



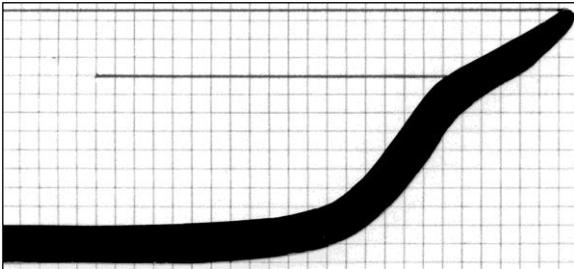
9. c. 1700 Scale 1:2.0 [36]



10. c. 1702 - 1714 Scale 1:1.7 [38]

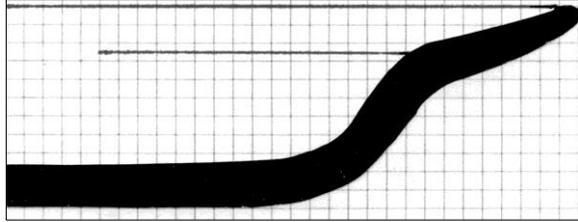


11. c. 1710 - 1720 [39]



12. c. 1715 - 1725 [44]

B. LONDON (continued)

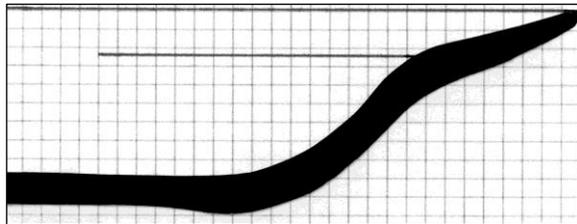


13. c. 1720 - 1730

[51]

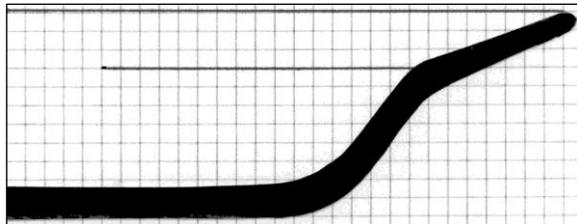
14.

[52]



15. c. 1730

[54]



16. c. 1730 - 1750

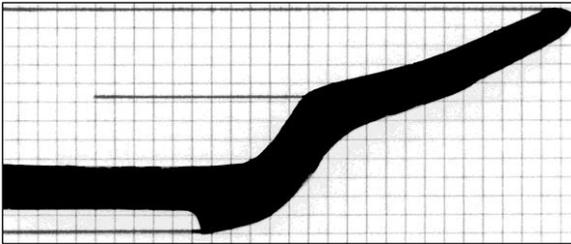
[59]

B. LONDON (continued)



17. c. 1730 - 1760

[61]

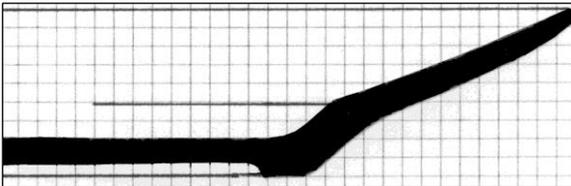


18. c. 1730 - 1740

[66]

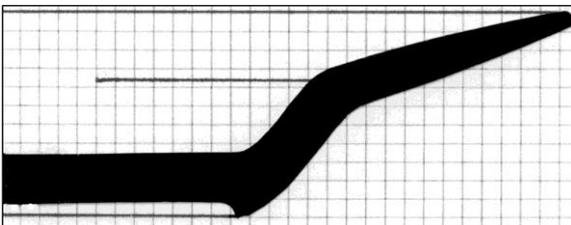
19. Not used

[]



20. c. 1735 - 1740

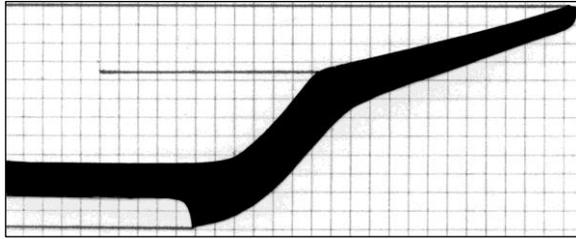
[69]



21. c. 1735 - 1750

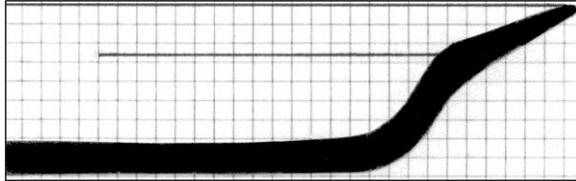
[71]

B. LONDON (continued)



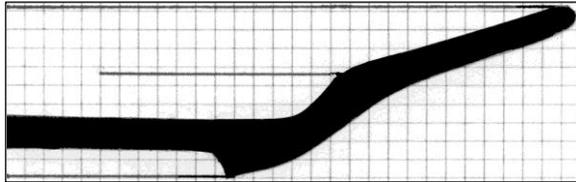
22. c. 1740 - 1750

[75]



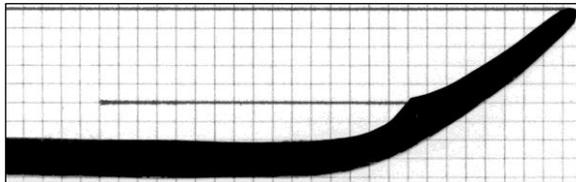
23. c. 1740 - 1750

[76]



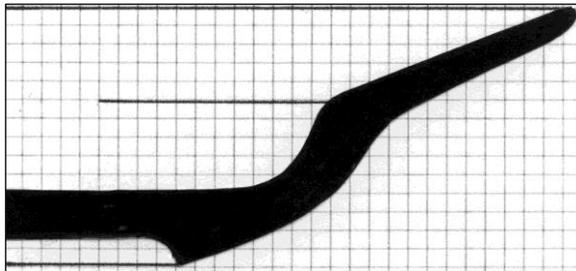
24. c. 1740 - 1760

[77]



25. c. 1740

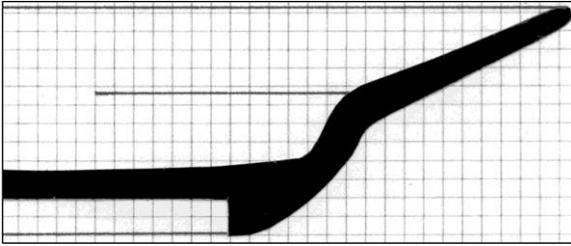
[78]



26. c. 1740

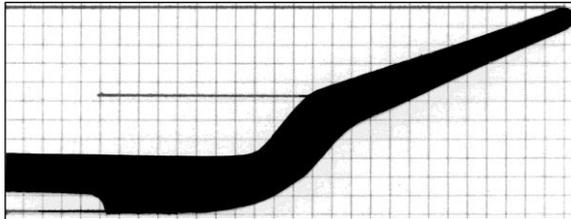
[80]

B. LONDON (continued)



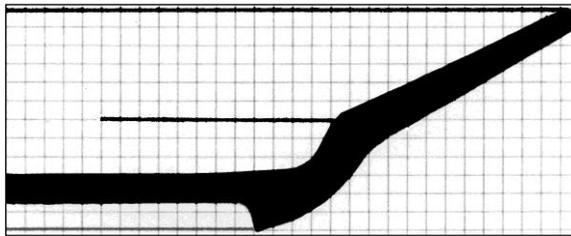
27. c. 1740 - 1750

[81]



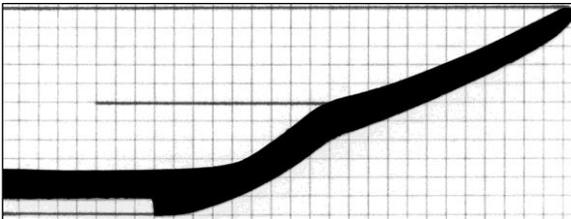
28. c. 1740 - 1750

[84]



29. c. 1740 - 1750

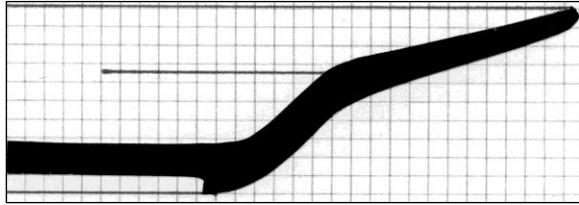
[86]



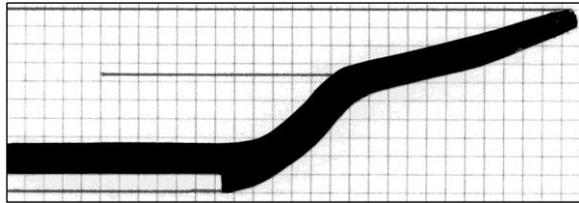
30. c. 1745 - 1750

[94]

B. LONDON (continued)

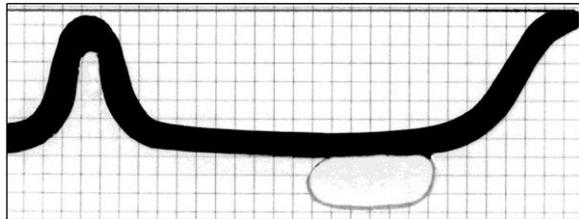


31. c. 1745 - 1755 [95]

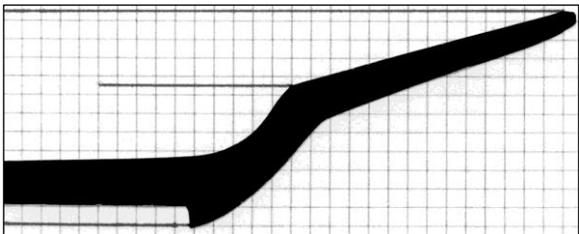


32. c. 1745 - 1750 [96]

33. Not used []

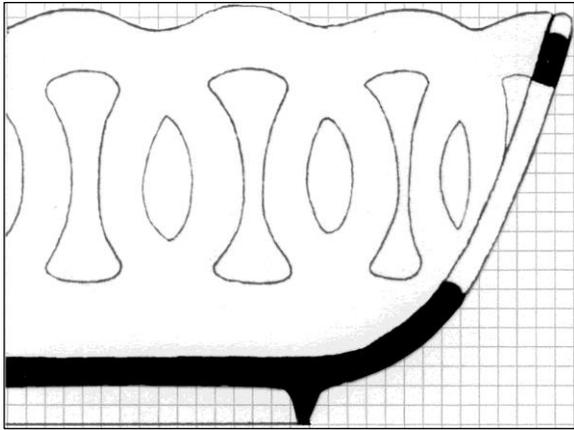


34. c. 1750 - 1770 [104]

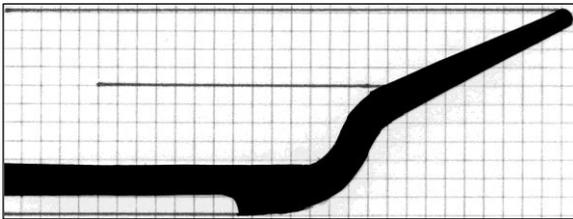


35. c. 1750 [109]

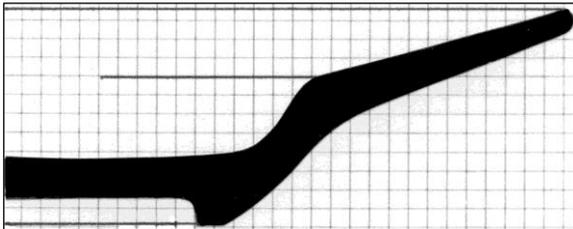
B. LONDON (continued)



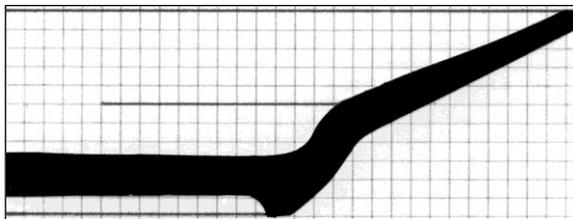
36. c. 1750 [112]



37. c. 1750 - 1770 [113]

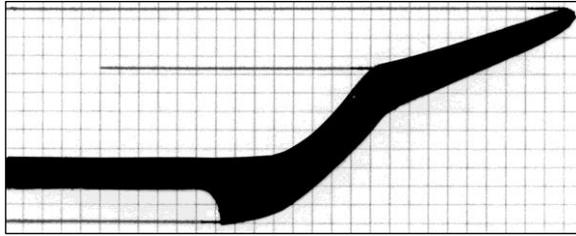


38. c. 1750 [115]



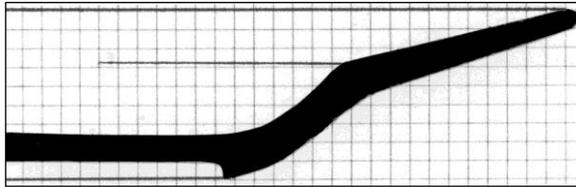
39. c. 1750 [122]

B. LONDON (continued)



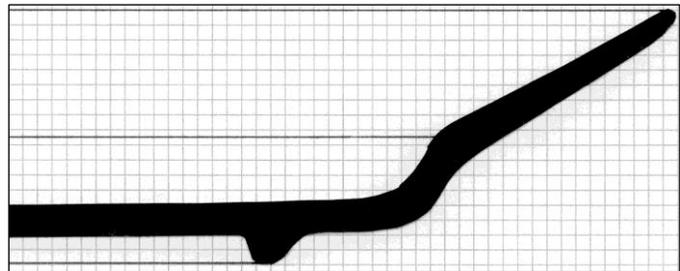
40. c. 1750

[123]



41. c. 1750 - 1760

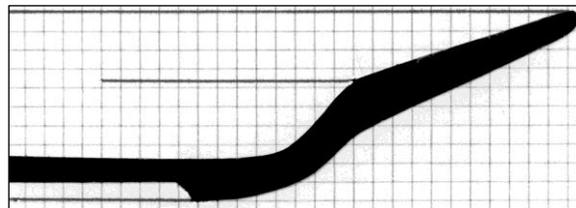
[127]



42. c. 1750

Scale 1:1.3

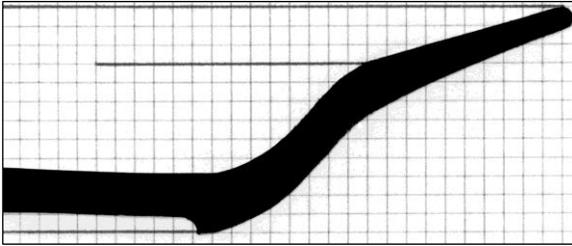
[128]



43. c. 1760 - 1770

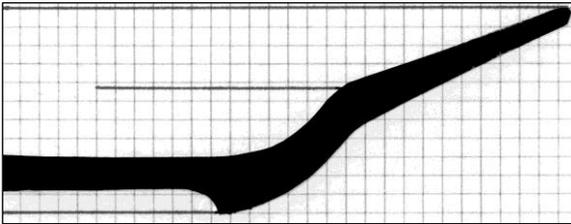
[160]

B. LONDON (continued)



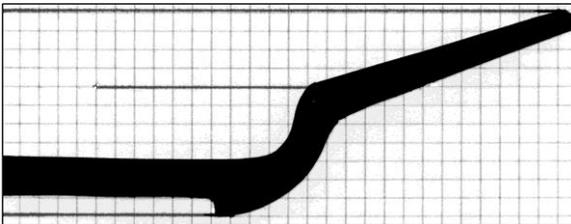
44. c. 1760 - 1770

[169]



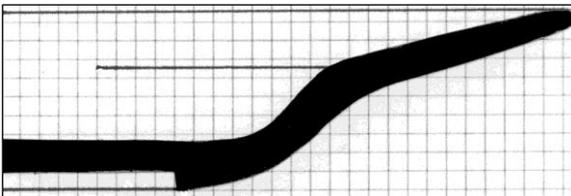
45. c. 1760 - 1770

[172]



46. c. 1765 - 1775

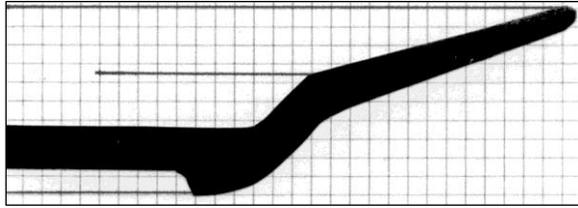
[176]



47. c. 1765 - 1775

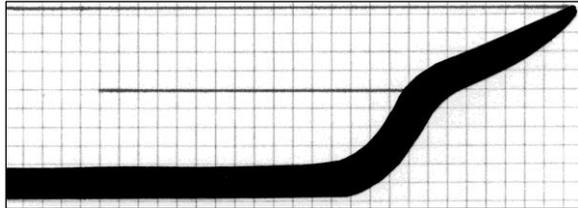
[177]

B. LONDON (continued)



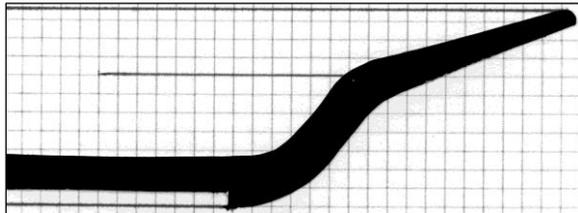
48. c. 1765 - 1775

[178]



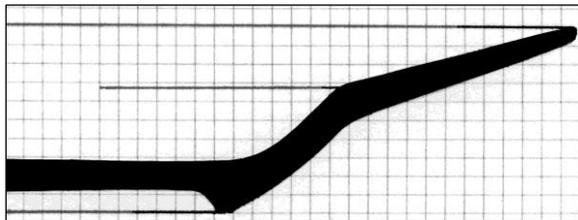
49. c. 1770 - 1785

[180]



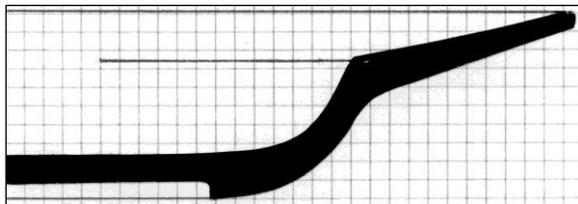
50. c. 1770 - 1780

[182]



51. c. 1770

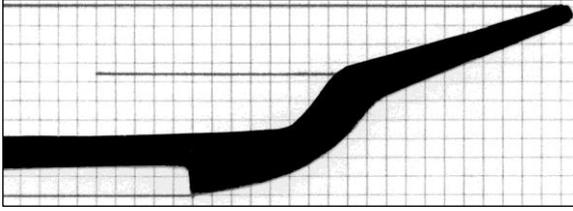
[184]



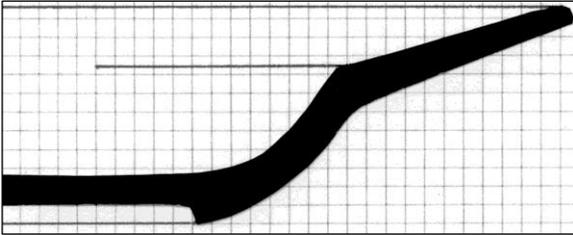
52. c. 1770

[186]

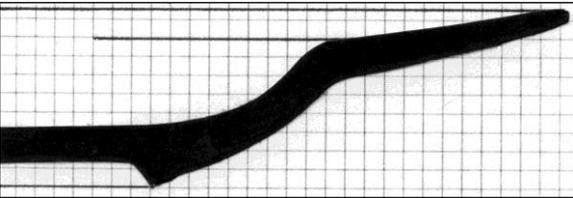
B. LONDON (continued)



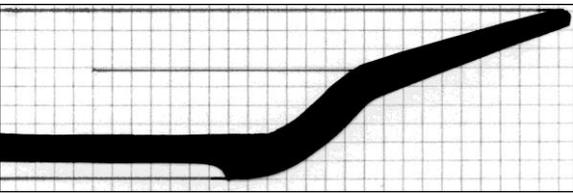
53. c. 1775 [189]



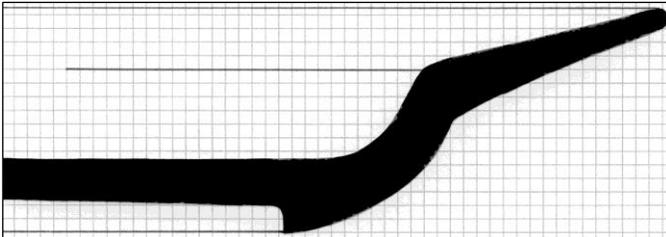
54. c. 1775 - 1780 [191]



55. dated 1776 [193]

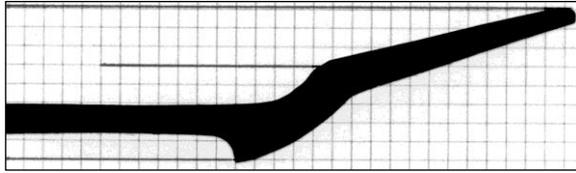


56. c. 1780 [195]



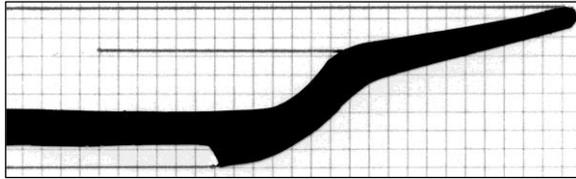
57. c. 1780 - 1790 Scale 1:1.5 [197]

B. LONDON (continued)



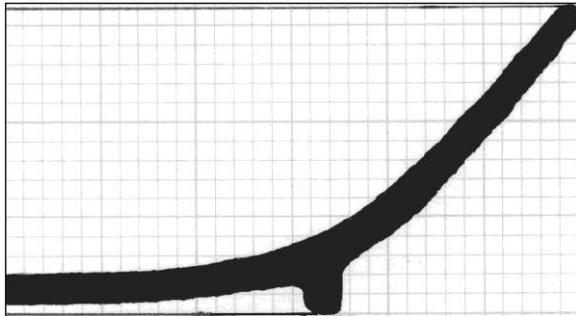
58. c. 1780

[198]



59. c. 1780 - 1785

[199]



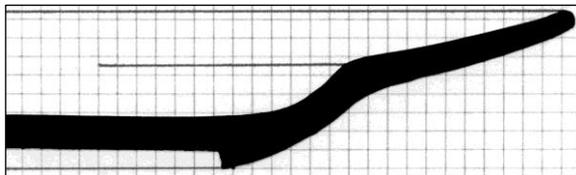
60. c. 1780

[201]



61. c. 1784

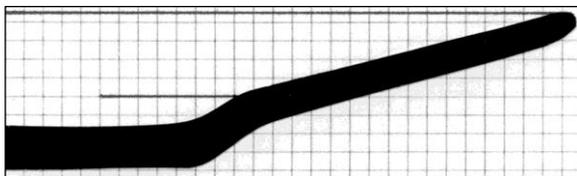
[204]



62. c. 1790 - 1793

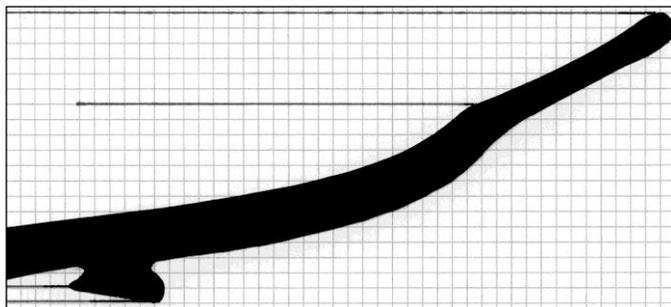
[206]

C. BRISTOL (Brislington, Wincanton)



1. c. 1685 - 1690

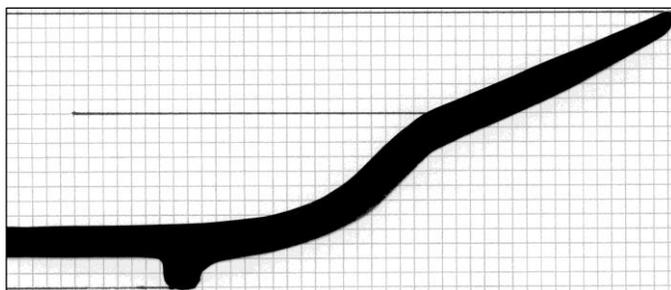
[25]



2. c. 1685 - 1705

Scale 1:1.3

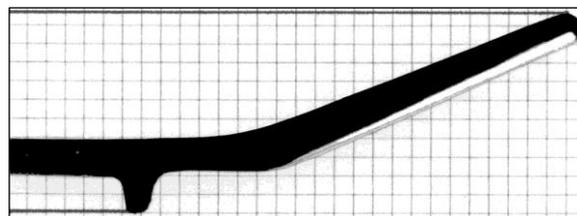
[27]



3. c. 1690 - 1700

Scale 1:1.4

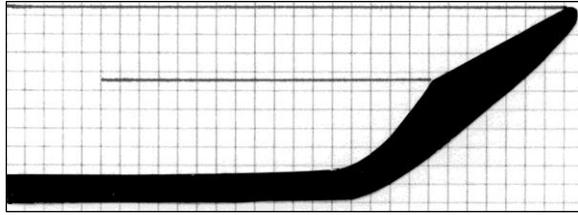
[30]



4. c. 1710 - 1720

[40]

C. BRISTOL (continued)

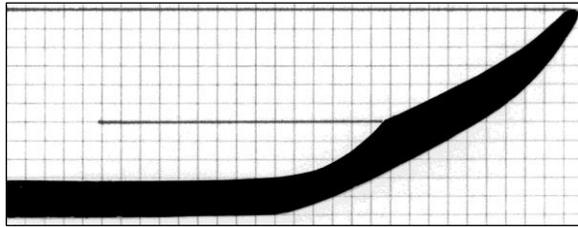


5. c. 1710 - 1725

[41]

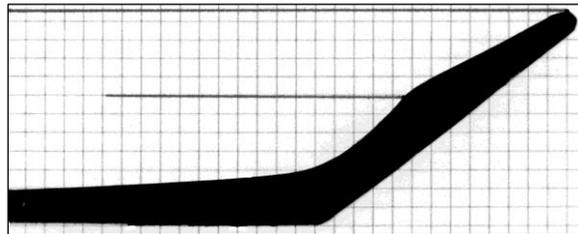
6.

[43]



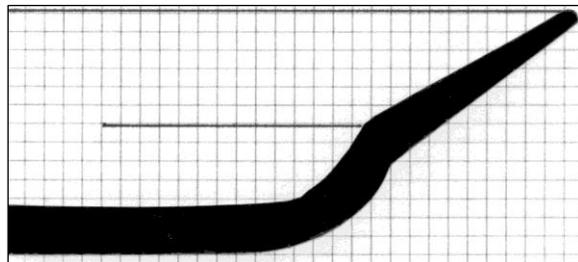
7. c. 1720

[47]



8. c. 1720 - 1730

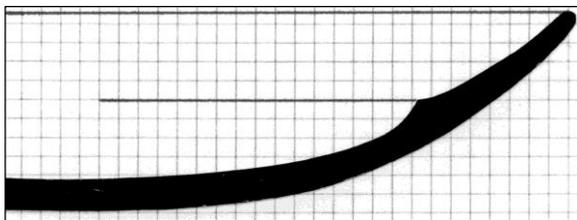
[49]



9. c. 1730 - 1740

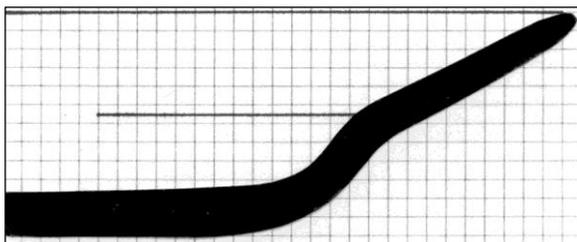
[55]

C. BRISTOL (continued)



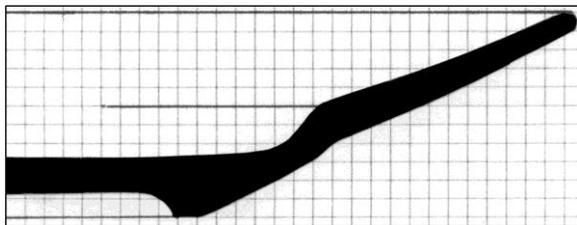
10. c. 1730

[56]



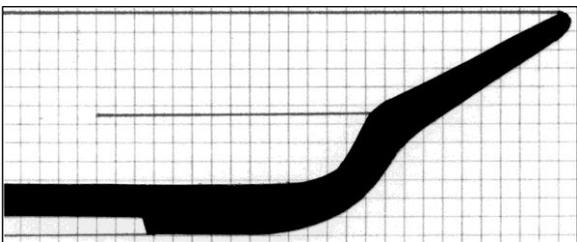
11. c. 1730 - 1740

[57]



12. c. 1730

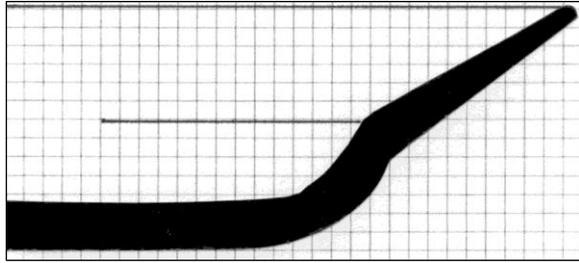
[60]



13. c. 1730 - 1740

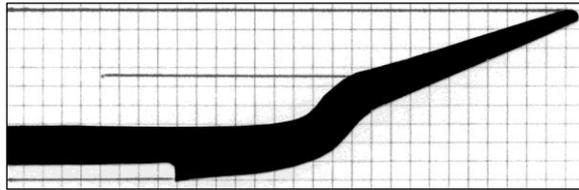
[62]

C. BRISTOL (continued)



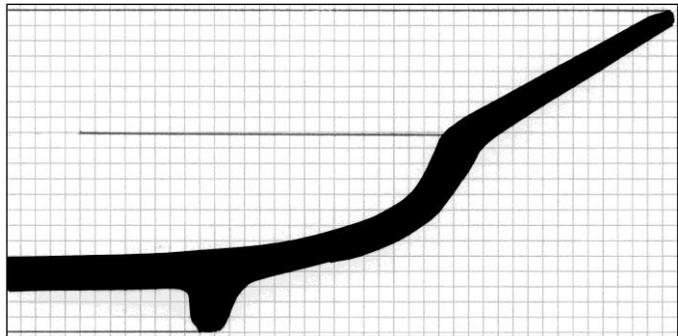
14. c. 1730 - 1740

[63]



15. c. 1730 - 1740

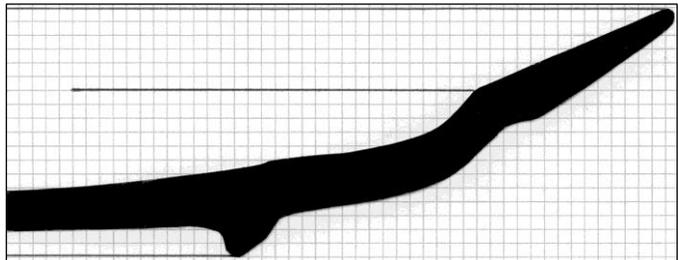
[67]



16. c. 1730

Scale 1:1.3

[68]

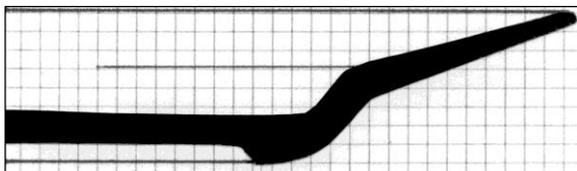


17. c. 1735 - 1745

Scale 1:1.4

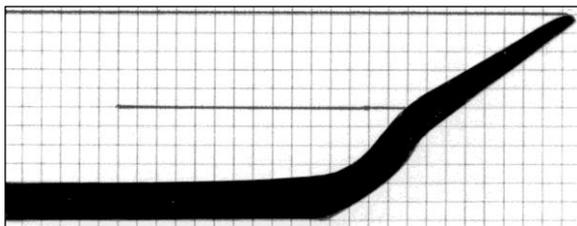
[70]

C. BRISTOL (continued)



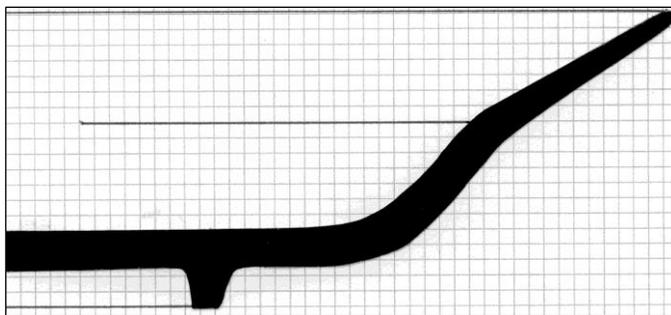
18. c. 1740

[72]



19. c. 1740

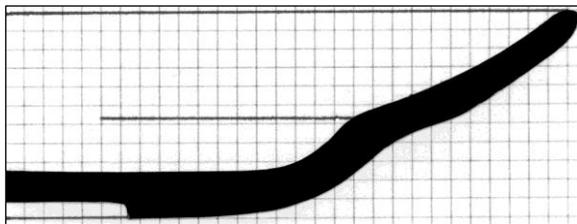
[79]



20. c. 1740

Scale 1:1.3

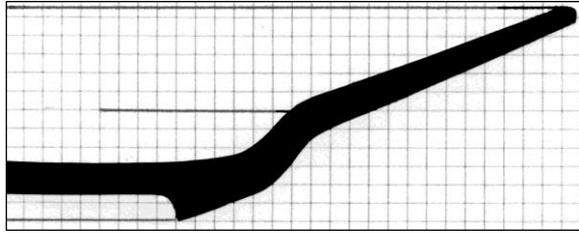
[82]



21. c. 1740 - 1750

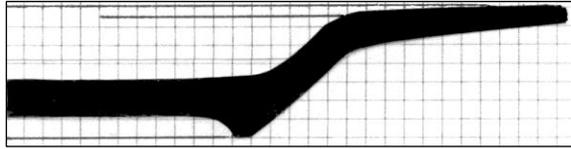
[83]

C. BRISTOL (continued)



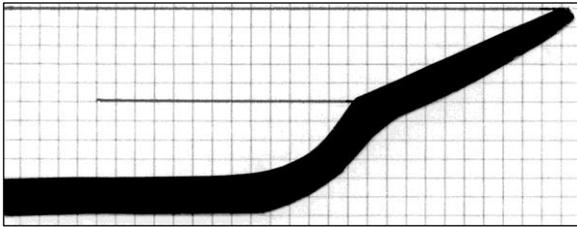
22. c. 1740

[85]



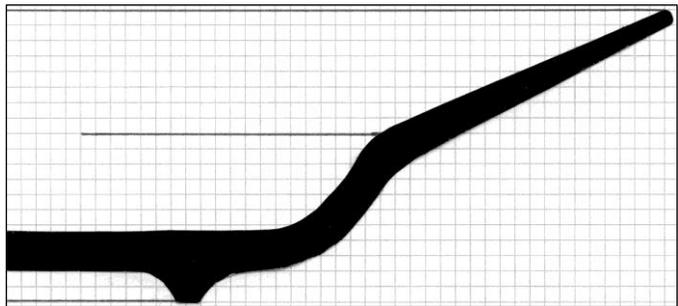
23. c. 1740 - 1743

[87]



24. c. 1740 - 1760

[88]

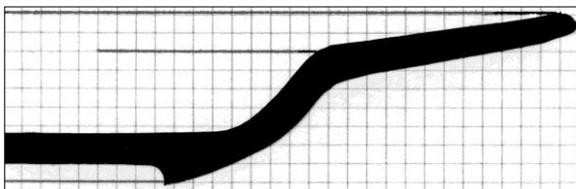


25. c. 1740

Scale 1:1.3

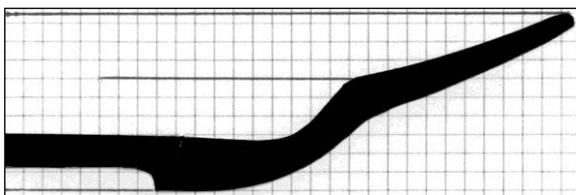
[90]

C. BRISTOL (continued)



26. c. 1740 - 1750

[91]

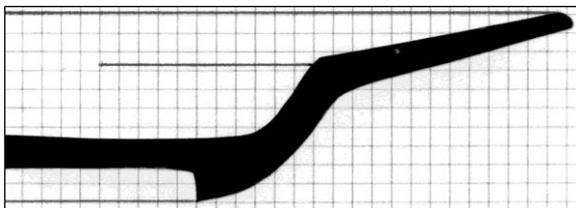


27. dated 1742

[92]

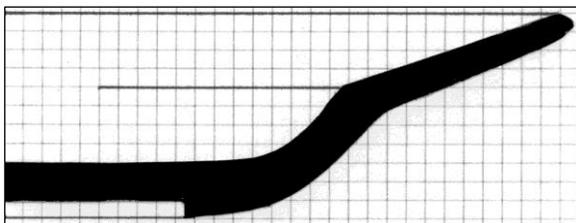
28. Not used

[]



29. c. 1750 - 1760

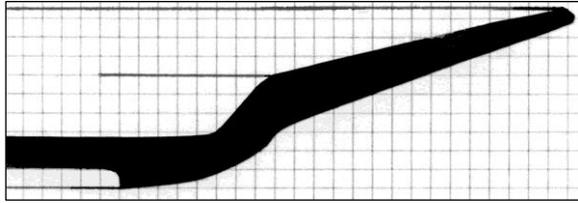
[100]



30. c. 1750 - 1760

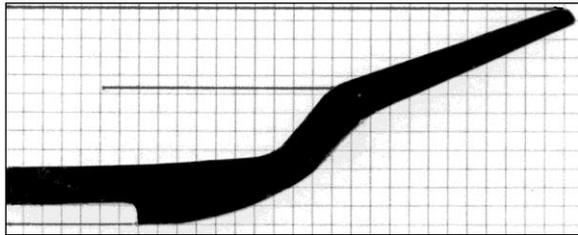
[101]

C. BRISTOL (continued)



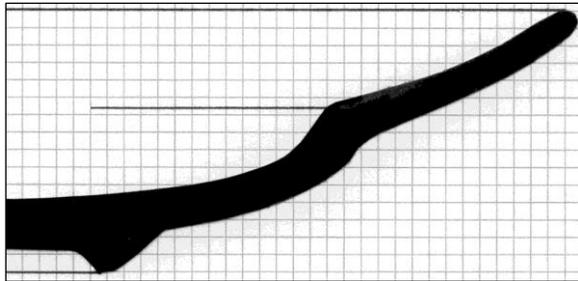
31. c. 1750

[119]



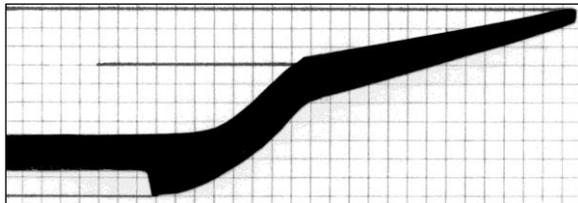
32. c. 1750 - 1760

[121]



33. c. 1750 - 1760

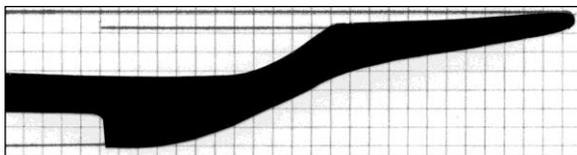
[124]



34. c. 1750 - 1770

[126]

C. BRISTOL (continued)

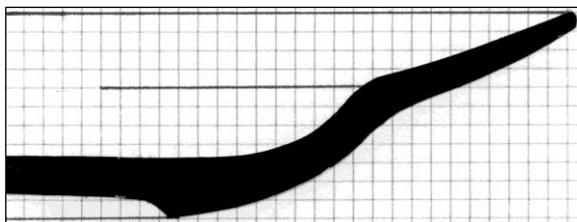


35. c. 1750 - 1760

[129]

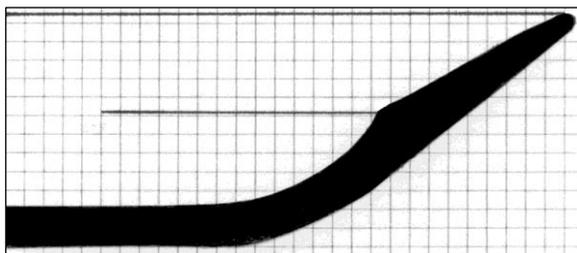
36. Not used

[]



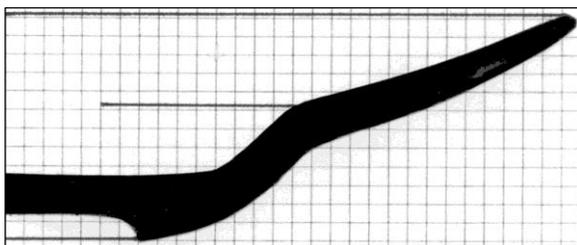
37. dated 1752

[131]



38. c. 1754

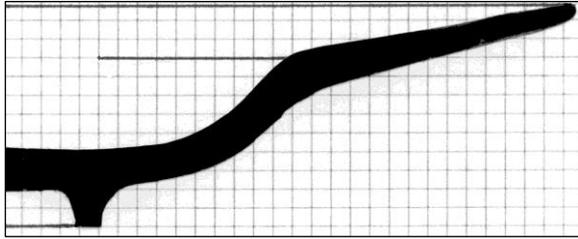
[132]



39. c. 1755 - 1765

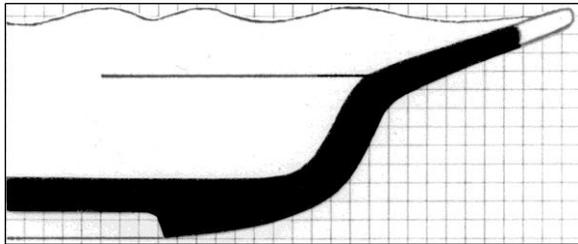
[139]

C. BRISTOL (continued)



40. c. 1755 - 1770

[141]

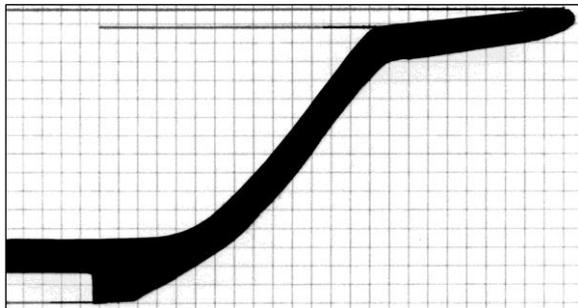


41. c. 1755

[142]

42. Not used

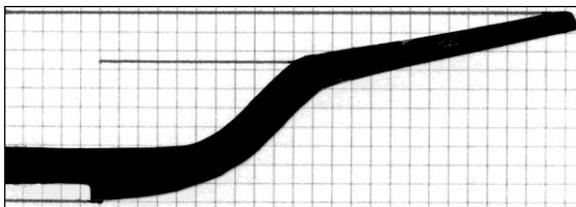
[]



43. c. 1760 - 1770

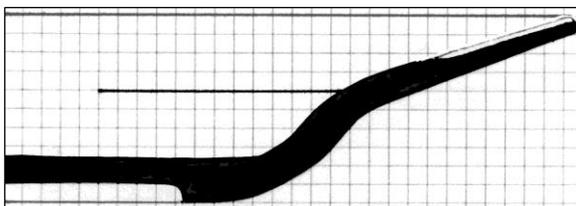
[162]

C. BRISTOL (continued)



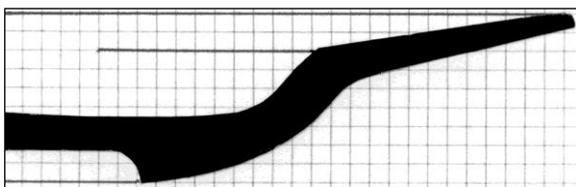
44. c. 1760 - 1765

[165]



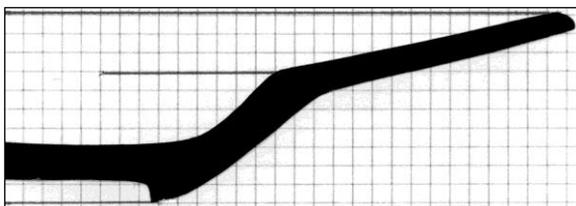
45. c. 1760 - 1765

[166]



46. c. 1760 - 1770

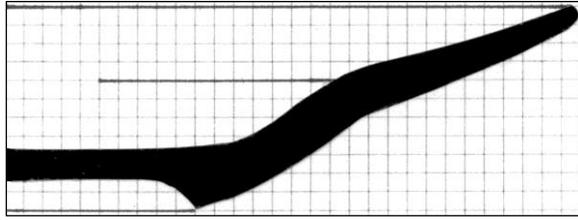
[168]



47. c. 1765 - 1775

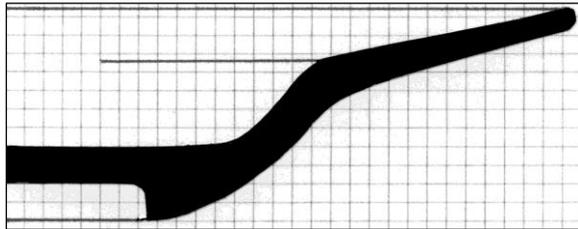
[175]

D. LIVERPOOL



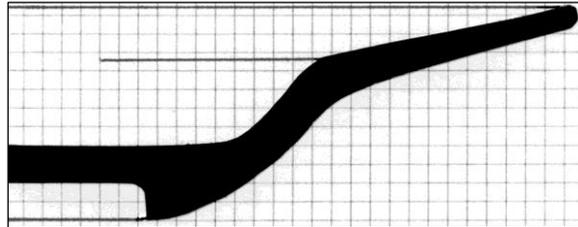
1. c. 1745

[93]



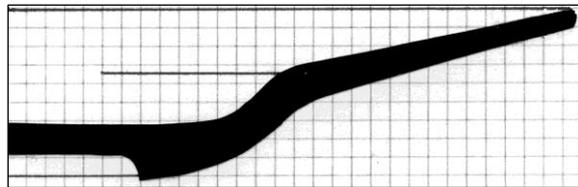
2. c. 1750 - 1765

[97]



3. c. 1750 - 1770

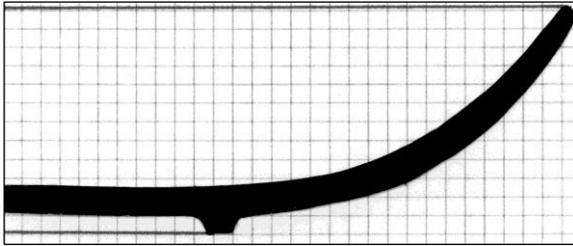
[98]



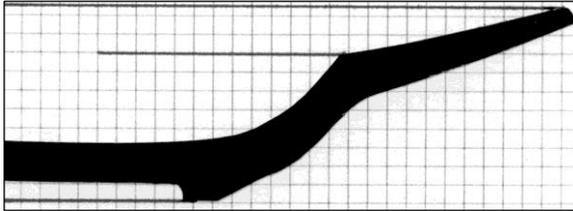
4. c. 1750 - 1760

[99]

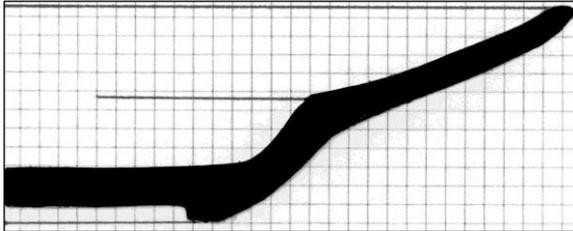
D. LIVERPOOL (continued)



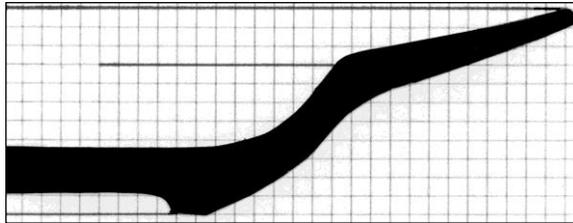
5. c. 1750 [103]



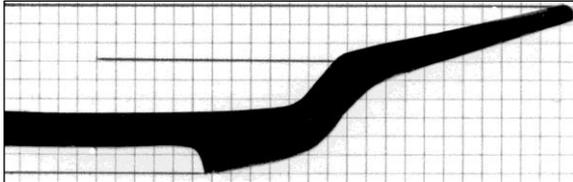
6. c. 1750 - 1760 [105]



7. c. 1750 - 1760 [107]

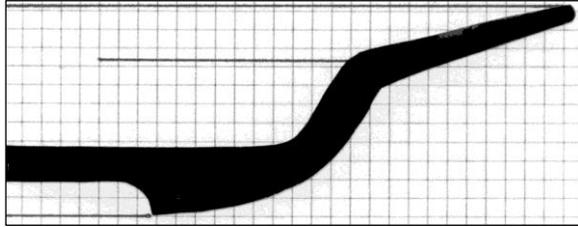


8. c. 1750 - 1760 [110]



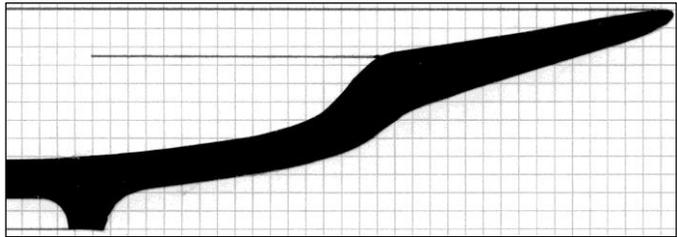
9. c. 1750 - 1760 [111]

D. LIVERPOOL (continued)



10. c. 1750 - 1760

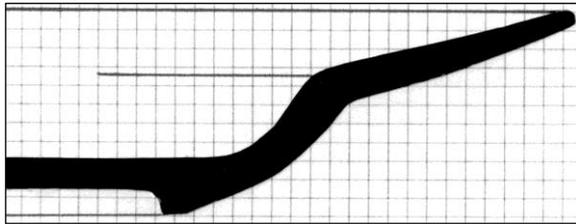
[117]



11. c. 1750

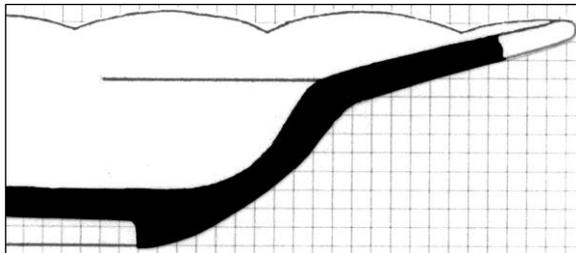
Scale 1:1.0

[130]



12. c. 1755

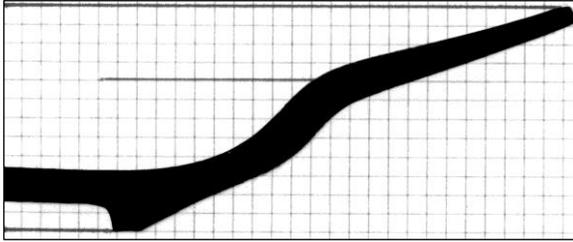
[135]



13. c. 1755

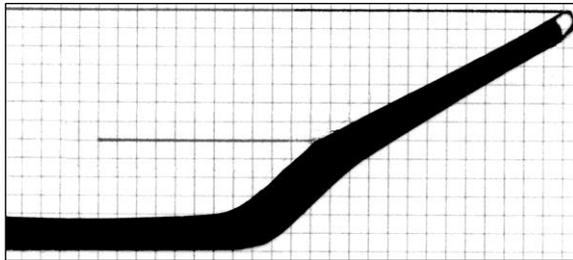
[136]

D. LIVERPOOL (continued)



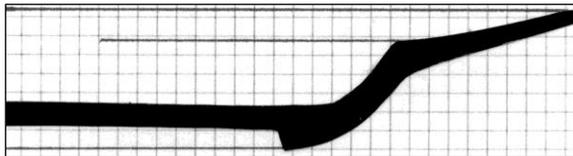
14. c. 1755 - 1760

[138]



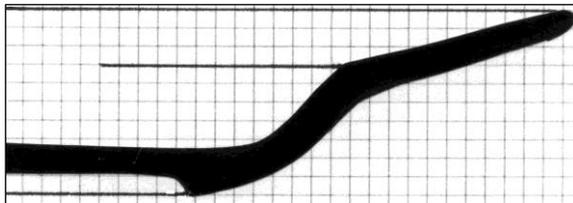
15. c. 1755

[143]



16. c. 1760

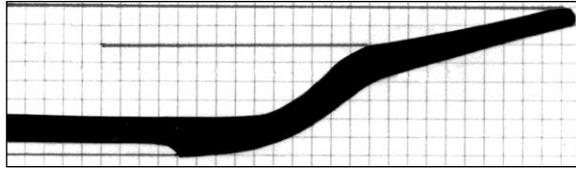
[153]



17. c. 1760

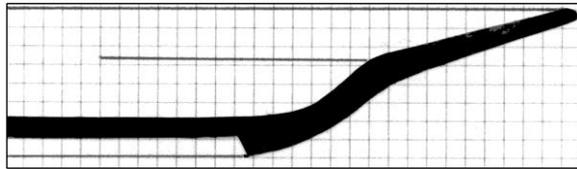
[154]

D. LIVERPOOL (continued)



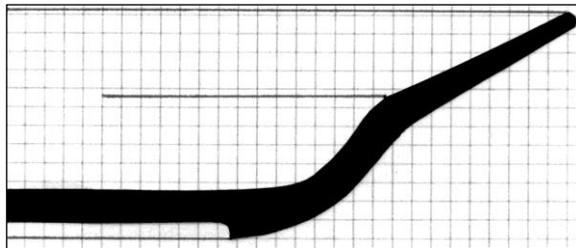
18. c. 1760 - 1765

[164]



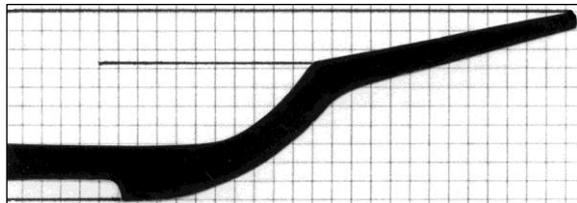
19. c. 1760

[170]



20. c. 1760 - 1770

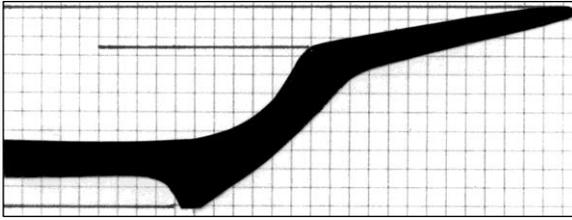
[171]



21. c. 1770

[188]

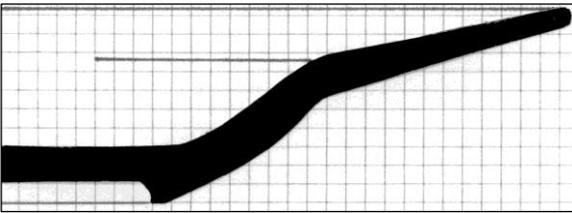
E. LANCASTER



1. c. 1755 - 1760

[133]

F. DUBLIN



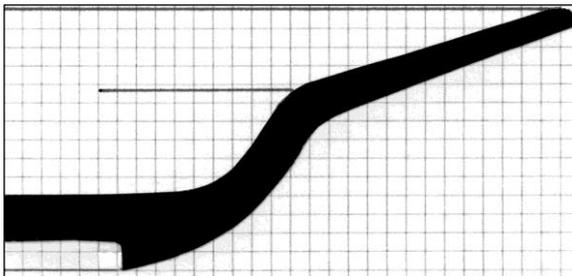
1. c. 1755 - 1768

[140]

2. Not used

[]

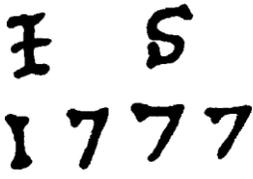
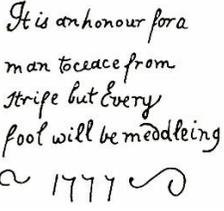
G. GLASGOW



1. c. 1760

[156]

MARKS AND INSCRIPTIONS¹

		1
		3
		5
		7
2	4	6

¹ Drawings are not made to a common scale.

WHEN THIS YOU SEE.
REMEMBER MEE.

... J 6 88 3 ...

8

*Within this Can there is good Liquor #
Tis fit for Parson or for Vicar # # #
But how to drink and not to spill # #
Will try the utmost of your skill # #*

9

I
E:M

10

J742

∴ I ∴
S ∴ M
≡

11

STEPHEN, DELL

J776

12

A
∴

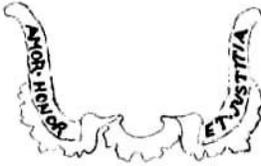
R

13

sUcCeS
 tO tHe bRiTiSh
 ArMs ...



14



15



16

SUCCESS TO THE KING OF PRUSSIA AND HIS FORCES

17

GR

18

B g
1723

19

<p style="text-align: center; font-size: 2em;">4</p> <p style="text-align: right;">20</p>	<p style="text-align: center; font-size: 2em;">7</p> <p style="text-align: right;">21</p>
<p style="text-align: center; font-size: 1.5em;">SU mmer</p> <p style="text-align: right;">22</p>	<p style="text-align: center;">M^R M O O D Y</p> <p style="text-align: center;"><i>in the Character of TEA GUE</i></p> <p style="text-align: right;">23</p>
<p style="text-align: center; font-size: 1.2em;">WEDGWOOD</p> <p style="text-align: right;">24</p>	<p style="text-align: center;"><i>J. Sadler Liverp.^l</i></p> <p style="text-align: right;">25</p>
<p style="text-align: center; font-size: 1.5em;">WHIT</p> <p style="text-align: center;">1649</p> <p style="text-align: center;">7</p> <p style="text-align: right;">26</p>	<p style="text-align: center; font-size: 1.5em;">MADEIRA</p> <p style="text-align: right;">27</p>
<p style="text-align: center; font-size: 1.2em;">Wedgwood & Bentley</p> <p style="text-align: right;">28</p>	<p style="text-align: center; font-size: 2em;">6</p> <p style="text-align: right;">29</p>

<p>wedgwood</p> <p>30</p>	<p>WEDGWOOD & BENTLEY</p> <p>31</p>
 <p>32</p>	<p>Ann Hough 1771.</p> <p>33</p>
<p><i>Fred III. Prussia Rex</i></p> <p><i>Semper sublimis</i></p> <p>34</p>	<p>Joseph Cook.</p> <p>1773</p> <p>35</p>
 <p>36</p>	 <p>37</p>
 <p>38</p>	<p>1H</p> <p>39</p>

<p style="text-align: center;">12</p> <p style="text-align: right;">40</p>	<p style="text-align: center;">William * Cruse.</p> <p style="text-align: center;">17 94,</p> <p style="text-align: right;">41</p>
<p style="text-align: center;">T Wyatt</p> <p style="text-align: center;">1767</p> <p style="text-align: right;">42</p>	 <p style="text-align: right;">43</p>
<p style="text-align: center;">FRANCIS</p> <p style="text-align: center;">Foster</p> <p style="text-align: center;">ditchling</p> <p style="text-align: center;">sussex</p> <p style="text-align: center;">1799</p> <p style="text-align: right;">44</p>	<p style="text-align: center;">When hears 1 dram you may drink It if you Can</p> <p style="text-align: right;">45</p>
<p style="text-align: center;"><i>John Calton and</i></p> <p style="text-align: center;"><i>Ann His Wife March 3rd</i></p> <p style="text-align: center;">1747</p> <p style="text-align: right;">46</p>	<p style="text-align: center;">1747</p> <p style="text-align: right;">47</p>
<p style="text-align: center;">Neale & Co</p> <p style="text-align: right;">48</p>	<p style="text-align: center;">GR</p> <p style="text-align: right;">49</p>

<p style="text-align: center;">F</p> <p style="text-align: right;">50</p>	<p style="text-align: center;">TURNER</p> <p style="text-align: right;">51</p>
<p style="text-align: center;">WEDGWOOD</p> <p style="text-align: center;">C7</p> <p style="text-align: right;">52</p>	<p style="text-align: center;">2</p> <p style="text-align: right;">53</p>
<p style="text-align: center;">2</p> <p style="text-align: right;">54</p>	<p style="text-align: center;">Wedgwood</p> <p style="text-align: right;">55</p>
<p style="text-align: center;">IT</p> <p style="text-align: right;">56</p>	<p style="text-align: center;"><i>Martha Laymore</i> <i>September 21st 1770</i></p> <p style="text-align: right;">57</p>
<p style="text-align: center;">WEDGWOOD</p> <p style="text-align: center;">W 3</p> <p style="text-align: right;">58</p>	<p style="text-align: center;">TURNER</p> <p style="text-align: right;">59</p>

<p>S^r. John Pole for ever</p> <p>60</p>	<p>TURNER 3</p> <p>61</p>
<p>FX2F. XND</p> <p>62</p>	<p>63</p>
<p>64</p>	<p>65</p>
<p>66</p>	<p>67</p>
<p>68</p>	<p>69</p>

DATES FOR SELECTED CHINESE DYNASTIES AND REIGNS ¹

Reign ²	Period
Tang Dynasty	AD 618 - 906
<ul style="list-style-type: none"> • Development of advanced ceramic sculpture • Introduction of tricolor earthenware • Introduction of glazed white-slip earthenware • Emergence of fine-vein 'solid' agate ware (< 8th century) • Invention of porcelain 	
Sung Dynasty	960 - 1279
<ul style="list-style-type: none"> • Perfection of celadon ware • Earthenware generally superseded by stoneware and porcelain 	
Yuan Dynasty	1279 - 1368
<ul style="list-style-type: none"> • Invention of underglaze blue porcelain 	
Ming Dynasty	1368 - 1644
<ul style="list-style-type: none"> • Blue-on-white porcelain refined for export and domestic use • Overglaze enamels added to porcelain • Monochrome porcelain developed • Yixing red stoneware originated (16th century) • Quality Dehua (blanc de chine) porcelain first made • Consistency given to reign marking • Direct trading begins with Europe 	
Wanli	1573 - 1620
Tianqi	1621 - 1627
Chongzhen	1628 - 1644
Transitional porcelain developed with individuality of painting	

Qing Dynasty

1644 - 1912

Kangxi

1662 - 1722

- Western influences increase among designs
- Introduction of 'powder' ground technique
- *Famille verte* and derivative color palettes introduced for porcelain
- Monochrome porcelain refined

Yongzheng

1723 - 1735

- *Famille rose* color palette introduced for porcelain
- Fine-line details emphasized on porcelain
- Introduction of a type of *bianco-sopra-bianco* technique

Qianlong

1735 - 1795

- Continued production of classic ceramics

Jiajing

1796 - 1820

- Decline in quality porcelain production

¹ Abbreviated notices are given for key developments or refined continued productions of certain ceramics. Charleston, *World Ceramics*, pp. 47-63, for historical overview. Taggart, *The Burnap Collection of English Pottery*, p. 101, for agate ware.

² Based on Pinyin system of Anglicized words.

FORMER COLLECTORS OF CATALOGED ITEMS

Mr. Vincent Andrus
Dr. and Mrs. Warren Baker
Cecil Baring, 3^d Baron Revelstoke
Mr. Luke Beckerdite
Mrs. Margaret Davison Block
Mr. H. Gilbert Bradley
Mrs. J. Marsland Brooke
Mrs. Russell S. Carter
Jean and Kenneth Chorley
Mr. Arthur Edward Clarke
Mr. Dennis J. Cockell
Mrs. Catherine H. Collins
Colonial Williamsburg Foundation
Mr. Coombes
Mr. John Cox
Mrs. Marie E. Creem
Mrs. Edith Pitts Curtis
The Right Honorable The Viscount De L'isle
Mrs. Frances L. Dickson
Jim and Nancy Dine
Major Cyril Thornwicke Earle
A. G. Edwards & Sons, Inc.
Mrs. Vera Elkind
Miss D. E. Fletcher
Professor Frederic H. Garner
Captain Price Glover
Sir Victor and Lady Gollancz
Dr. John Gray
Mr. J. Henry Griffith
Mr. Stanley Hedges
Mr. Thomas C. Hulme
Mr. Robert R. Hunter
Mr. John Eliot Hodgkin
Mr. Joseph Jackson
Herbert and Sylvia Jacobs

Dr. Alvin M. Kanter
Mr. John Philip Kassebaum
Mr. and Mrs. Stanley M. Katz
Mr. Louis L. Lipski
Mr. Charles J. Lomax
The Longridge Collection (Mr. Syd Levethan)
Mr. and Mrs. Joseph E. Lowy
The Right Honorable Malcolm MacDonald
Mr. Darwin R. Martin
Brigadier-General Sir Gilbert Mellor
The Moorwood Collection (Major E. R. W. Robinson
and The Honorable Mrs. P. A. Robinson)
Sir William Mullens
Museum of Early Southern Decorative Arts
Bernard and Judith Newman
Lord Kings Norton
Mr. Harry A. Root
Mr. Alistair Sampson
Mrs. Sheila Slann Saul
Mr. Thomas Scholes
Mr. Marvin D. Schwartz
Mr. Stanley J. Seeger
Mrs. Freda Shand-Kydd
The Reverend Cecil J. Sharp
Mr. Joseph Shulman
Mr. David B. Shuttleworth
Mr. Marc-Louis Emmanuel Solon
Mrs. Eugenia Cary Stoller
Mr. E. Norman Stretton
Mr. Donald C. Towner
Admiral Sir John Treacher
Mr. Tom G. Walford
Mr. Robert Bruce Wallis
Mr. Robert Hall Warren
Sir Ralph Wedgwood
Sir John Wedgwood
Mrs. Susan S. Weitzen
Mr. Robert Wilson
Mrs. J. Walter Wyles
David and Charlotte Zeitlin

COLLECTOR LABEL DIRECTORY ¹

Bradley—170	Lomax—33
Brooke—212	Lowy—281
Chorley—257	Moorwood—164
Clarke—212	Root—319
Garner—33	Shulman—368
Hodgkin—135	Towner—342
Hulme—212	Walford—341
Jacobs—241	Warren—23
Kanter (2)—227, 283	Zeitlin—278
Kassebaum—23	Incomplete (red coffee pot)—
Lipski—124	225

¹ Number in parentheses indicates varied formats. Samples are found on objects at the given Catalog numbers.

EXHIBITION LABEL DIRECTORY ¹

English Ceramic Circle, 1948—298
Law Fine Art, 2001—222

¹ Samples are found on objects at the given Catalog numbers.

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Appendix G

ACQUISITION SOURCES FOR CATALOGED ITEMS ¹

Mark & Marjorie Allen Inc. Gilford, New Hampshire (**AL**)
Art Trading (U.S.) Limited. New York (**AT**)
Garry Atkins. London (**GA**)
Autumn Pond Antiques. Woodbury, Connecticut (**AP**)
Mr. & Mrs. Jerome Blum. Lisbon, Connecticut (**JB**)
Bonhams. London (**BL**) and New York (**BY**)
Boothman of Chester. Chester (**BN**)
Christie, Manson & Woods International Inc. London (**CL**) and
New York (**CN**)
Dongan Antiques Ltd. Bronxville, New York (**DA**)
The Eclectic Pottery and Porcelain Shop. Godalming, Surrey (**EP**)
Martyn Edgell Antiques Ltd. March, Cambridgeshire (**ED**)
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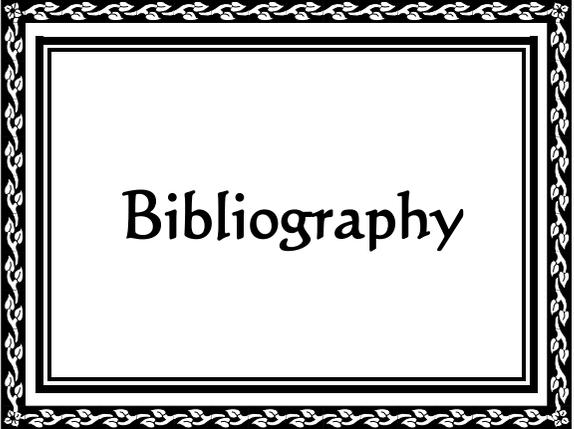
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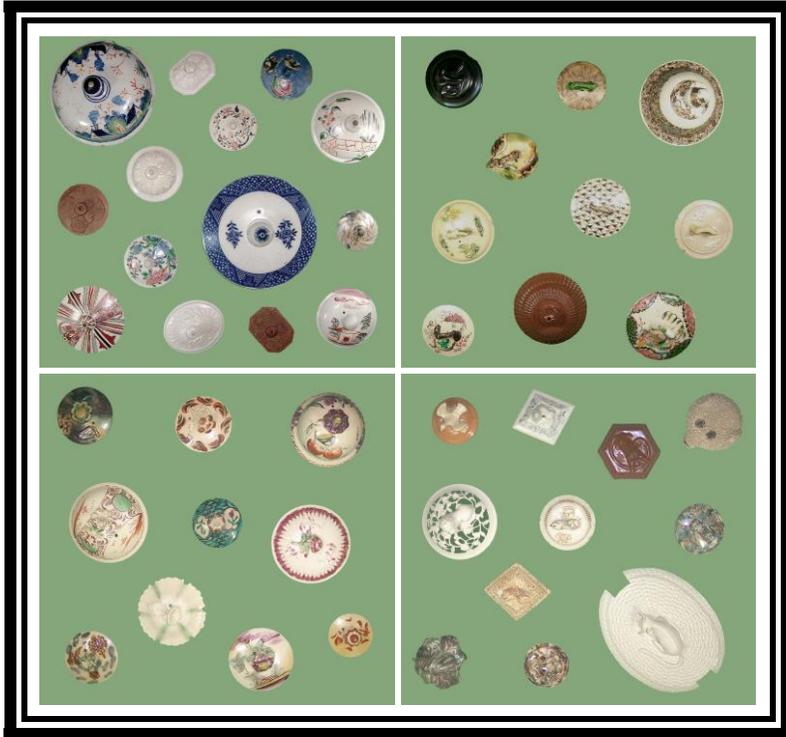
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THIS SELECT BIBLIOGRAPHY brings forth several broadly focused, reasonably current books relating to the pottery wares that were produced in the 17th and 18th centuries and also incorporated into the Collection. Some articles and volumes authored around the outset of the last century by curators, earnest collectors, and practicing potters are left out. More confirmed revelations out of archives as well as archaeological evidence have since caused revisions to many of their determinations. For the student, however, such pioneer publications continue to offer comparative sources or illustrations for diverse lost objects. A goodly number of these volumes appears in a further **Short Title List** after being cited in this catalog. Works by nowadays 'antique' relaters who extend inexcusable confusions by perpetuating inaccurate conclusions and their common, often wrongly colored, photographs lack scholastic value.

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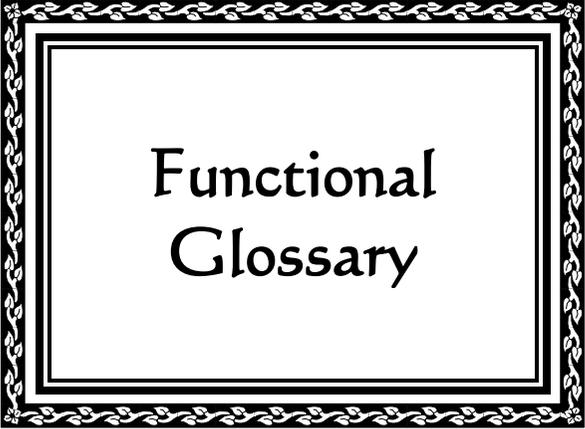
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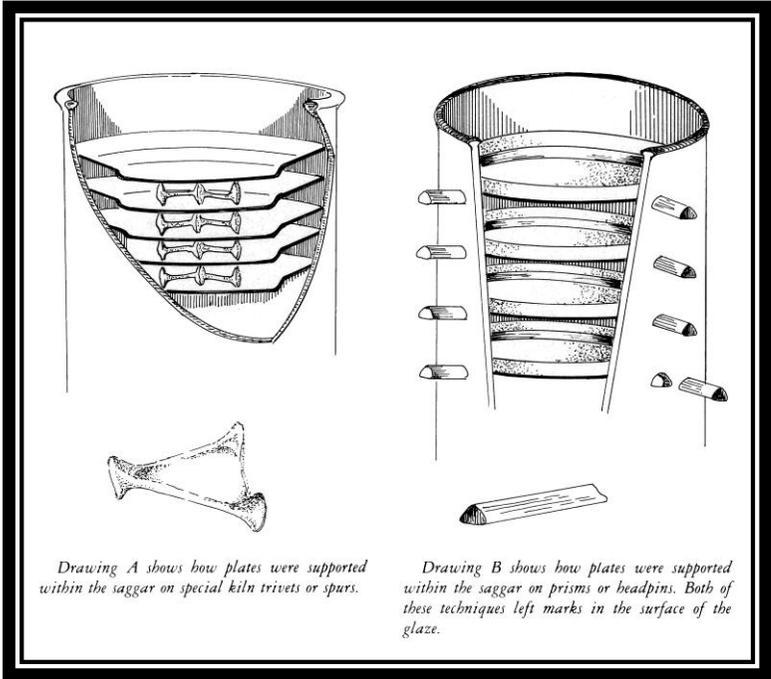
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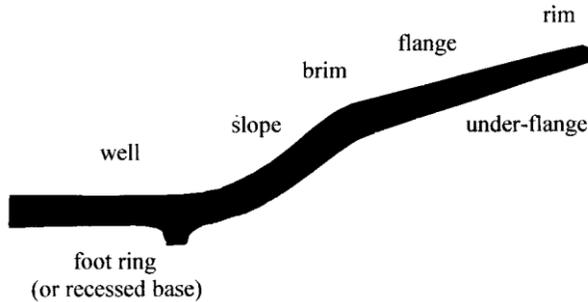
Source: *DAR Museum Antiques Show Catalogue—1982*
 Courtesy of DAR Museum

Saggers and Related Spacers

Functional Glossary

THE FOLLOWING EXPLANATIONS are limited to those subjects not sufficiently amplified where mentioned in the text.

Plate and dish terms—



Beverages—

bragget – a kind of mead.

caudle (pap) – oatmeal or crushed biscuit mixed with egg yolk, wine or ale, and spice or sweetener.

mead – liquor extracted from fermented ale, honey, and spices.

posset – hot milk curdled by wine or liquor with spices.

punch – mixture of spirits, water, sugar, lemon, and spices.

saffron cordial – a distilled mixture drained over hard sugar and made from marigold flowers, cased nutmegs, English saffron, rosemary, and sack or muscadine wine.

Conformation techniques—

bat molding – hand pressing a bat or slab of moist clay against a mold.

coiling – building up a piece by smoothing successive ropes of clay upon each other.

‘engine’ turning – incising geometric patterns by means of a lathe run with an eccentric cam.

fettling – general clean up of a ware before firing.

- hand forming (modeling)** – fabricating and assembling components without the aid of a wheel or mold, such as slab building.
- incising** – scratching designs or script into the surface of an unfired ware.
- lawning** – straining clay through a fine material made of linen or cotton.
- luting** – using slip to attach preformed elements to bodies.
- mold applying** – pressing clay into dies before laying it against a basic form for transfer.
- pan milling** – using a circular tank where revolving paddles push large stones through a mix of water and coarsely crushed calcined flint to make slurry from which water is then evaporated.
- piercing** – perforating or cutting holes in wares.
- press molding** – pushing by hand or machine a thin slab of moist clay onto a mold.
- punching** – piercing done by giving sharp blows to shaped cutting tools.
- repoussé** – relief pattern formed by pushing up thin metal from the underside.
- ribbing** – shaping sets of relief lines to have outward convex surfaces.
- rilling** – shaping, often with a template, grooves or ribs around an object on a wheel or lathe.
- rouletting** – impressing a repetitive design on a ware by rolling a carved wheel.
- slip casting** – making basic forms by solidifying liquid clay in a porous mold.
- sprigging** – luting premolded ornaments to surface of wares.
- stamping** – pushing relief-pattern tools against a body to leave impressions.
- throwing** – shaping wares on a potter’s wheel.
- turning** – close finishing of wares on a lathe.
- ‘vining’** – attaching thin hand rolled or extruded clay strands to an unglazed body.
- wedging** – combining multiple clays to form ‘agate’ fabric.

Definition and composition of wares—

- agate** – veined or stratified ‘bats’ of variously colored clays that fire to simulate the marking of natural stone.
- ‘ball’ clay** – plastic, white-firing clay from Devon and Dorset; an equivalent is from Carrickfergus.
- basalt** – unglazed black, fused-clay stoneware of hard, dense body.

blanc de chine – milk white Dehua (Fukien) porcelain that is usually undecorated. A 19th-century term.

cane – ‘dry-body’ fused-clay stoneware of buff to tan color.

china-clay – white clay used in porcelain and light-color earthenware fabrics.

china glaze – cream ware with increased proportions of white-firing calcined flint under a glaze with added cobalt.

china-stone – Cornish stone used with china-clay for porcelain.

Cistercian ware – nearly black, hard glazed earthenware of the 16th century.

earthenware – pottery with a porous fabric that requires a hardened finish.

fabric – basic clay and mineral substances blended for pottery bodies.

faience – tin-glazed earthenware in France.

flint – form of silica used to whiten fabrics.

grog – once-fired clay used for abrasive decorations or heat-tempering other fabrics.

jasper – fine-grain, fused-clay stoneware usually used with the ground and applied decorations in different colors.

majolica – tin-glazed earthenware in Italy.

marl – clay containing sand and lime.

mocha – lathe turned earthenware with dendritic (treelike) and banded slip patterns. More slip styles attach under some modern usage.

pebble – imitation of a semi-precious stone by wedging, marbling, or sprinkling with powdered mineral colorants.

porcelaneous stone – hard, white to cream fine-grain stoneware of specialty clay, including the feldspathic type. Increasing feldspar proportions and higher-firing promote degrees of translucence.

porphyry – mottled color-glaze imitation of stone on (white) terra cotta fabric.

pottery – opaque earthenware and stoneware formed by baking clay mixed with ingredients such as sand and flint.

rosso antico – hard, fine-grain, red fused-clay stoneware.

stoneware – pottery where body clay is high-fired into an incipient fused-mass or else has a vitrified shell, either to be impervious to liquids.

terra cotta – a fused-clay stoneware of any color natural to fired clay.

terra tersia – granular colored clays embedded in slip.

Firing terminologies—

biscuit – dried or low-fired fabric before waterproofing.

furze – a kind of evergreen shrub.

kiln – chamber for fire-hardening wares after the biscuit state.

glost kiln – kiln to fire a glaze onto biscuit wares.

muffle kiln – kiln to fire overglaze additions onto wares.

oven – chamber used for firing wares to either a stoneware or a biscuit condition.

oven furniture (bobs, stilts, or spurs) – balls or bits of sharp-point refractory clay used to support wares at the time of glazing. A modern term.

wasters – parts of wares spoiled in manufacture.

Slip decoration processes—

carving (encarving) – applying sgraffito decorations.

combing – making color patterns by toothed implements through two or more tones of wet slip.

dipping – adding slip or glaze by immersing a ware in the appropriate solution.

feathering – producing festoon patterns through ‘combing.’

jeweling – applying slip dots over a contrasting slip bead.

marbling (joggling) – mingling contrasting color-bands of wet slips by twisting jerks.

sgraffito – incising through a layer of slip to reveal the body beneath.

trailing – venting colored slip onto wares through a fine nozzle or quill.

Surface decorations—

bianco-sopra-bianco – painting in opaque white tin calx over a tin-glazed ground of subtle, contrasting color.

black printing – using glue bats to add colored prints to cream ware.

bleu persan – tin-glazed ground stained dark blue and often speckled or painted with white tin-glaze patterns.

bronzing – affixing a coating containing gold powder to basalt ware.

camaieu – painting in shades of the same color.

chinoiserie – blend of western interpretations and truly Chinese design subjects.

cobalt – compound extracted from ores to produce dark blue pigments.

cold painting – applying oil paints or colored varnish overglaze without kiln firing.

enamel – color pigment firing at a lower temperature than for the glaze underlay.

‘encaustic’ painting – method of burning finish colors on a surface matte in imitation of ancient Greek painting.

engobe – coating of white-firing liquid clay that totally covers a body.

famille rose – Chinese porcelain group enameled in green, blue, yellow, purple, pink, and white.
A 19th-century term.

famille verte – Chinese porcelain group enameled in green, blue, yellow, aubergine, and red.
A 19th-century term.

gilding – fixing metallic gold to the surface of wares by using size or oil bases. Honey can be included with grinding the metal.

japonaiserie – western artistic style having Japanese qualities or motifs.

penciling – painting with emphasis on fine-line details.

resist – patterning a substance on the surface of a ware and then burning the design away while finishing the glaze.

slip – clay diluted with water to the consistency of batter.

smalt – purer form of zaffre.

sponging – dabbing colors underglaze from a rag or sponge.

transfer printing – translating by tissue paper or glue bat a design from an engraved plate or block to the surface of a ware.

trek – nearly black fine-lines used as outlines in tin-glaze painting.

zaffre – impure oxide of partially roasted cobalt ore and fine sand.

Surface materials, conditions, and techniques—

- craze** – hairline cracks of a glaze.
- flux** – fusible glass added to color oxides for firing them to the glaze when enameling.
- frit** – special glass made for use in glazes.
- galena** – raw, powdered lead sulfide ore used for glazing.
- glaze** – thin coat of glass fired onto a clay body.
- indigo** – a deep violet blue color.
- inglaze** – location of decorations to pottery when merged into the glaze dip at firing.
- lead-glaze** – translucent glaze formed by hardening fusible galena or a solution with lead.
- overglaze (onglaze)** – location of decorations to pottery when applied after glazing and gloss-firing.
- salt-glaze** – surface vitrification from chemical migration of salt components in a hot oven atmosphere.
- smear-glaze** – clear sheen transmitted onto clay objects when firing volatilized a film – salt or lead and pot-ash – that had been washed on sagger walls.
- tin-glaze** – white glaze formed by hardening fusible mixture of tin oxide and powdered lead ore.
- underglaze** – location of decorations added to biscuit pottery before glazing.

Special objects—

- ‘charger’** – dish greater than a foot in diameter and usually having a grooved base (low pedestal) for suspension.
- cruskin (cruisken)** – small vessel for holding liquids.
- gorge (pot)** – globular form of drinking mug with a cylindrical neck.
- knop** – a centrally placed handle to lift a cover.
- porringer** – bowl with a flat horizontal handle, probably for serving porridge (soup).
- shard** – a pottery or porcelain fragment.
- tyg** – multi-handled cup or bowl used for drinking, often in succession by several persons.
A 19th-century term.
- wassail bowl** – at Twelfth Night the master drank sweet, spiced ale with apple pulp; he passed the bowl and a Saxon phrase – *wass hael* – was repeated to mean ‘be whole’ or ‘be well.’



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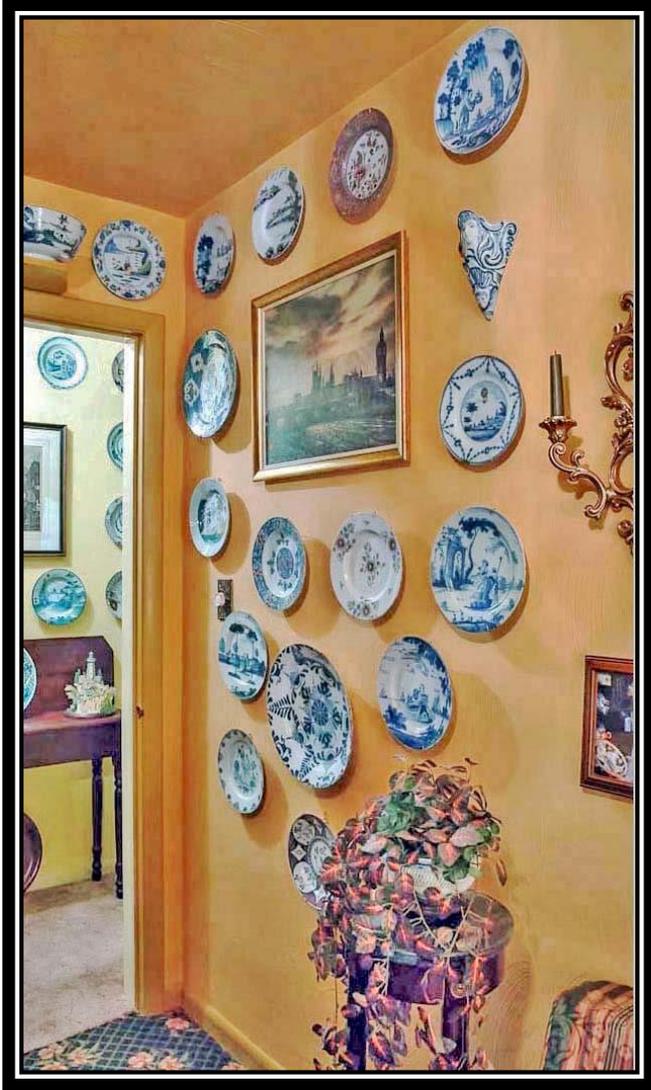


Photo by Robert Hunter

Satellites of Tin-glazed Earthenware



Reminiscences

Reminiscences

LOOKING BACK along the trails in 2008, I am aware of starting the fortieth year since purchasing the seminal object still kept within my collection of early pottery. Over the intervening times there have been marked transitions to affect any venture for buying and selling antiques. Therefore, I propose to set out here some anecdotal situations to illustrate my experiences with those older ways of dealers before Internet services. At my start through local general antique stores, a couple of non-ceramic pieces were picked up as a happenstance; I found them attractive and also relevant to Colonial Williamsburg, which I had long enjoyed for its historical and decorative arts presentations. These objects refocused my attention toward antique pottery, and it was soon reinforced by the articles and advertisements in *The Magazine* ANTIQUES. Most prominent sellers were then distant from me so I seemed compelled to make an initial investigative foray to New York City in 1969. That urge should have alerted me that I was a budding collector, then with holdings of two.

The walks across the East Side to search for pottery blended with my long-standing interests in furniture. This brought my first encounters with specialty dealers rather than the casual hodgepodge to which I was already accustomed. The same occasion introduced me to previews at the auction houses, again some with one-theme sales and others more random and inclusive. Wandering in from the sidewalks did not always assure entrée to select stocks of dealers, but as a novice there were still sufficient temptations to tease my mind. Conditions improved at D. M. & P. Manheim Antiques Corporation, possibly because that moment was slack and the proprietress was available. After my somewhat of a fumble to make a now patently erroneous inquiry about a specific item, she gently gave me tutorials and drew forth my interests among English and American decorative arts.

Then, I received her piece by piece overview of the wares and was offered pointers amid the private racks of ceramics books at the rear. I became absorbed, and there followed the beginning of what was to be a traditional lunch or tea in the basement—also the realm with held-back treasures. Oh, yes, I did gather two plates from Miss Manheim and scribbled notes about other pottery. Some were later purchased by telephone, one being my initial delftware selection (p. 331), which remains unique to my knowledge.

On the second day, a parallel experience took place at nearby Ginsburg & Levy Inc. where my enthusiasm for antiques must have burned through the introductory chats. Before long, one and then another of those current business namesakes had me in tow to explore the ceramics and furniture. Again, I discovered a bountiful library as well as the upper floors that sheltered many opportunities for specialty clients. Whether pulling out the drawers, overturning a table, or discussing pot making practices, it all filled a delightful and instructive day. Lunch interrupted at their local bistro with an associate who also became a steady guide. At this time I put an agate jug (p. 495) on hold *for me*. I might add that this expense caused me to later assess my prospects as a collector and indeed stimulated my pursuit of ceramics. That chain of events played out with the personal codification of all my aspirations as now largely organized within my 2008 draft catalog of this Collection.

In general, collectors have afterthoughts and ‘I wish I had’ moments regarding opportunities not taken or further investigated. My trial occasion was one rainy Sunday morning peering through the shopfront window of Otto M. Wasserman. On a table distant from the panes there was a delftware punch bowl showing a bucolic scene of carts and animals. Besides knowing that I was drawn to it, I now understand its rarity, but still have no idea about its condition. The homebound train took me from the City and this tantalizing business relocated to Florida. Thus, a new inductee began learning to observe ceramics. Similar exploratory trips were repeated twice annually to reconnect with those comfortable businesses during most of their remaining retail operations.

Travel during the following year was along byways of the Northeast; there were roadside stops to see antiques, and usually the older establishments kept their stash of ceramics distributed about without focus. In particular, I recall Herbert F. Schiffer Inc. from Pennsylvania and David Stockwell Inc. in Delaware where both reinforced my appreciation for delftware colors and often-intuitive drawing (pp. 325 & 409). Three plates were acquired, although the largest purchase was an 18th-century tier table.

Price Glover Inc. opened in New York around 1972 and it was kept amply replenished from personal holdings of the owner. This source yielded noteworthy examples not frequent in the prevailing market. Understanding his clients was 'like family' and provided opportunities to share the insights and experiences of a veteran collector. Without hesitation I brought home an incised and mold applied cream pot of salt-glazed stoneware (p. 551) that remains a special gratification to me. Also, as at the previously noted galleries, it was always enlightening to hear the first hand recollections about several persons who authored or were named in the antiquarian books that I had begun to study. To date, my far-reaching, at-home book resources underpin my abilities to evaluate the fulfillment of my collecting ambition.

At about this time I began several pre-arranged trips to museums and their reserve holdings in both the United States and England. Such practical education is invaluable for curators and collectors who grow. I particularly recall one experience in 1972 with curator Ross Taggart at what is now the Nelson-Atkins Museum of Art. My mention of reading about the possibility to determine the potworks for 'chargers' from only the shapes of their backsides sparked an episode where he spread out several such dishes. The sample number was small, but what an inconclusive jumble when next they were turned face up!

A collector of English antiques needed to go abroad in the 1970s and 1980s. After all, that was where most of the American dealers were searching for their stocks. But-tressing from my own expanding library and knowing why and how I expected to augment my project allowed me to set off with a newly found confidence. In London, visits

through Kensington Church Street, Brompton Road, Beauchamp Place, and Sloane Square seemed obligatory, as did the annual antique fairs. A few highlights are noted here in succeeding paragraphs. I still retain some notebooks and business card notations from those years of encounters with many dealers. Luckily, I can materialize many of the jottings by simply looking about my cabinet shelves at home. Travelers, however, must alertly face the Customs Service like when I returned with several objects in one box. The agent fixated upon a declared, ordinary delft tile and rummaged through the package in his hot pursuit of it while I took and sheltered one piece more valued by twenty times. A non-sensical inquiry about the lesser one followed.

In 1975, there was an adventure on Brompton Road at Jellinek and Sampson Antiques Ltd. So many things in one place! I retreated overnight to gather my thoughts and consult my budget; the next day, I finalized sales. Again, the affable owners and staff became enduring friends and mentors. In further years, lunchtime brought out the ‘tortoiseshell’ plates—a bit unnerving for this ‘starter’ who only had four. Notably, an inscribed and dated delftware ‘book’ (p. 115) was claimed by me during this visit. Several objects, including a portrait dish (p. 135), were subsequently set aside by mail.

Once again, but then in mid-1976, I found my nose pressed to window glass on a Sunday. This time it was at Jonathan Horne Antiques Ltd. in London. A fuddling cup that was unpronounced on an in-shop shelf had caught my fancy. The next morning when I returned to inquire, it was gone! Soon, amid rustling of paper, the cup emerged from being packed for country showing; it became venerable number eighty (p. 93) at home. My association with this firm and its owner has been long and pleasurable with great expansions to my knowledge. Often there would be time for ‘a quiet moment’ to sit and exchange our observations since last meeting. In later years, the published papers and books written by Horne and others remain of tremendous importance. Not only were topics from recent investigations given distribution, but also many fanciful pronouncements of early curators and collectors, who had limited research materials, have now been set right or clarified. Additional venues that

were fronting Kensington Church Street also rated thoughtful exploration and consideration.

David B. Newbon presented extensive stocks out of Beauchamp Place and was ever ready to engage you with prospects. There came about with him an example of how on-site viewing and evaluating can be enlightening. I previously took in a seemingly out of character and oversized milk jug (p. 485) with a distinctive pattern, and in this shop I ran across a correspondingly extra large teapot with identical design. So, this oddness must have been from a deliberate action rather than some potter's miscue. A large plate emblazoned with delicately painted Masonic arms (p. 335) was my ultimate purchase.

Sloane Square for any 'pot collector' meant the domain of Tilley & Co. Ltd. Still with regret, my single treat was during the dissolving days of the shop. Even so, Mrs. Tilley regaled me 'at home' with show and tell amid what few wares remained. She recommended that I consider an early porringer that I still recall as one of my missed deals. But, all is not necessarily 'lost' when a long-term collector leaves desired objects behind. In the early 1970s, for example, I was captivated by an 'agate' tray (p. 493) in New York City; the very one came to me from Boston in 2003.

The visual presentations at the Grosvenor House and International Ceramics fairs are very exciting for everyone who appreciates even those things well beyond their own means. Interestingly, I once returned to my home in Williamsburg with two objects (pp. 237 & 343) that had been de-accessioned from Colonial Williamsburg as duplicative in the museum holdings. It is too bad that the long round trip could not have been avoided. Nowadays the ever expanding participation of British dealers in American ceramics shows and better electronic communications have lessened commercial necessity to travel overseas as frequently. There is not, however, a real substitute for learning through handling many pieces.

By 1981, Wynn Sayman of Massachusetts captured my attention as a major source who sold at antique shows as well as from home through his mail catalog. In this case, a collecting background reinforced his credentials with the

purchasers who were unable to inspect each particular object. My first acquisition was a sauceboat (p. 667) highly similar to the one that I had enormously admired while absorbing a display in the museum galleries at Kansas City. Years later, one periodic brochure alerted me to that special cream pot (p. 555), which I had been looking for since earliest scans of the books illustrating well known collections.

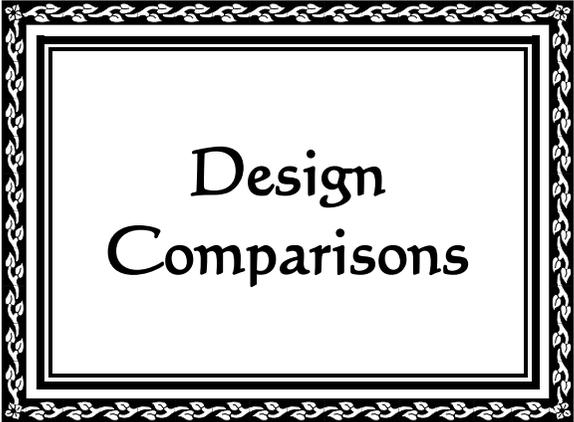
Auction buying and transactions by mail intervened until my returning to London in 1988. With that occasion I came across Garry Atkins who had newly launched into the trade. Fresh stock is always a draw! My studied conversations were with him, but alas, my selection of a covered blackware jug (p. 505) benefited another occupant of the premises. Yet, later from a fair I claimed a top quality delftware plate (p. 301) that was tucked under his stand. Regularly now through many years from his own place he has been a confidant and cheerful source of many prime antiques and information. There is his special twinkle when a long-sought piece, such as my two-handled commemorative cup (p. 579), is discovered for his collecting friends.

Today, the aging of dealers and their rising costs for inventory and retail space results in closings, mergers, and increased reliance upon Internet activities. The same type objects are sold, but without truly unprompted discoveries. You find what is proffered instead of what can await on a back shelf as it had been for my first pottery choice (p. 647). Fortunately, many advances in digital photography and past sterling performances of dealers does assuage some of the anxieties when purchasing an article before handling it. Impersonally, I have had several remarkable successes with taking in scarce objects (p. 415) of fine condition from the Internet auctions or websites.

I hope these reminiscences lend insight into the early nature of collecting and educating, especially during my initial period where enthusiasm was increasing and I began to organize a study array of English earthenware and stoneware. Most of the pottery cited above is illustrated on page 998, and some objects that I prefer overall are shown at page xxiv.

T D C

June 2008



Design
Comparisons



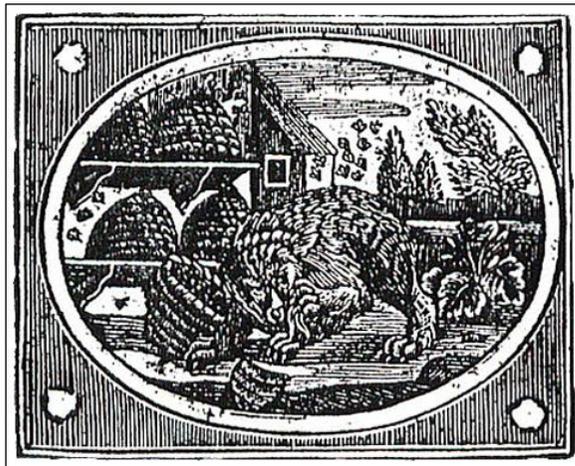
From top left to right: Catalog No. 38, 44, 138, 132, 251, 92,
204, 144, 87, 344, 300, 13

a-b) allegiances, c) organization, d) election, e-f) marriages,
g) national event, h-i) warfare, j-l) persons

Commemorative Footnotes for the Future

Design Comparisons

PATTERNS IN MANY CASES among these ceramics remained influential through extended time, at least in amended senses once they had been chosen. Additionally, emerging graphic productions like an engraved print competed against designs sometimes formed directly from observed natural conditions, and both sources played a major role. The illustrations listed hereafter are not proposed to be exhaustive, but they do indicate several root concepts or suggestions that came into hand while assembling this collection; for the greater part they supplement information in other published texts about English pottery.



*Courtesy, Albert and Shirley Small Special Collections Library,
University of Virginia*

Fables of ÆSOP and Others

FAB. CXXVI. *The Bear and the Bee-Hives*

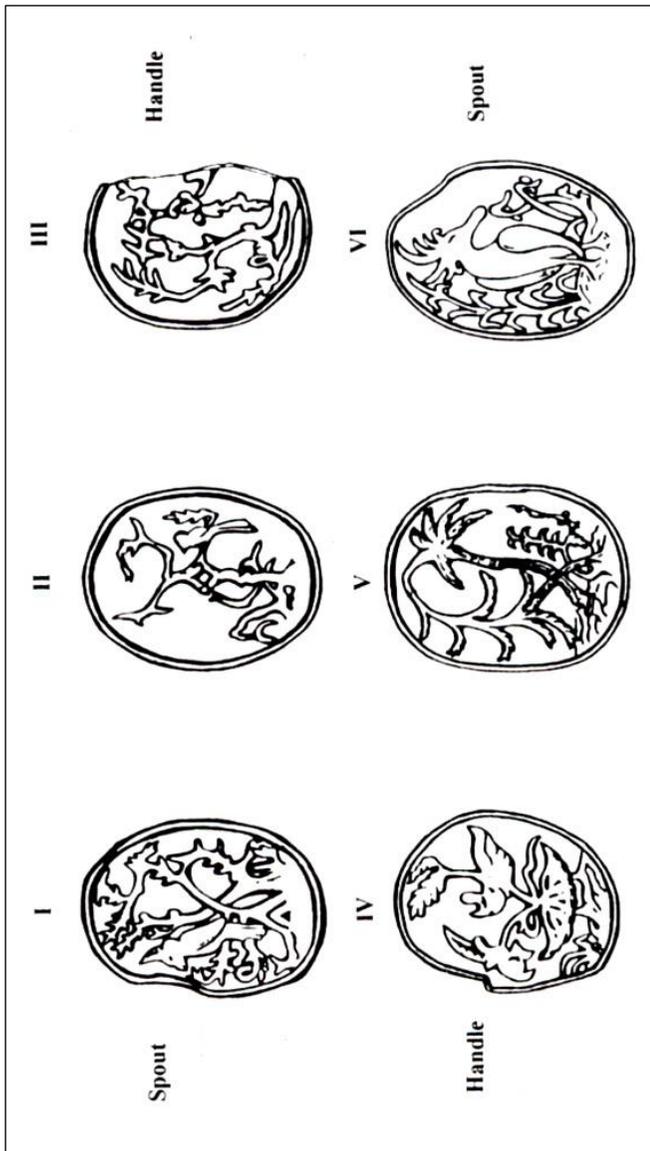
(Newly done into English based on the 1722

volume by the reverend Samuel Croxall

with engravings by Elisha Kirkall)

Philadelphia, 1826

Design 1 Compare p. 429.



Source: Composite made from data of David Barker, Keeper of
 Archaeology of the Potteries Museum & Art Gallery,
 Stoke-on-Trent, United Kingdom

Reduced scale drawing of unglazed, slip cast red earthen-
 ware shards excavated at a Shelton Farm waste tip site
 (Broad Street, Shelton) in a context of 1730 - 1745

Design 2 Compare p. 487.



© Ashmolean Museum, University of Oxford: Douce Portfolio 139 (283)

Presumed proof of a TRADE CARD for James Morley
(Nottingham) c. 1690 - 1700



*Courtesy, Twentypence Pottery, Ely, Cambridgeshire,
United Kingdom (1992)*

Stages, clockwise from above, in throwing a
double-wall jug

Design 3 Compare p. 543.



Source: Plate 26: *The Ladies' Amusement or, Whole Art of Japanning Made Easy* (c. 1762 edition)

Sea Shell Clusters with Sea Weeds

(This manual of decorative arts designs was published in London by Robert Sayer (1725 - 1794); many sheets were drawn by Jean Pillement (1719 - 1808), a French artist.)



Source: eBay auction # 2590697987, January 2004

Bristol tin-glazed earthenware dish with crosses and dashes for under-rim marking c. 1740

Design 5 Compare p. 243.



Source: Phillips sale catalog, London, 22 September 1999

Courtesy, Bonhams

Soft paste porcelain plate from Wm. Reid & Co.,
Liverpool c. 1756 - 1761

Design 6 Compare p. 241.



© Victoria and Albert Museum, London: V&A, 93.E.133

Morceaux de Caprices, à Divers Usages

Title Page for Livre 10: engraved by Charles Albert de Lespilliez c. 1770. The original artist, Jean François de Cuvilliers, died in 1768.

Design 7 Compare p. 427.



*Courtesy, Carnegie Museum of Art, Pittsburgh:
Ailsa Mellon Bruce Collection, 70.32.85*

Porcelain figure of a Monkey Eating a Pear
(model by Johann Gottlieb Kirchner with AR (Augustus Rex) mark)
Meissen c. 1730. H. 16 $\frac{3}{8}$ inches

Design 8 Compare p. 873.



Cavalier King Charles Spaniel

Design 9 Compare p. 831.



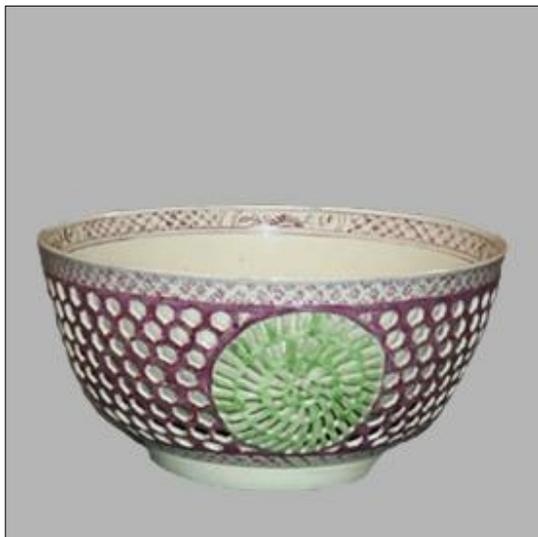
*Source: Wikipedia – Aesopica: Aesop's Fables
in English, Latin & Greek*

ÆSOP Fable: Barlow Illustrated Edition 1687

FAB. LX. The Goat in the Well

(This is the Latin story illustrated by the English painter Francis Barlow (c. 1626 - 1704). The equivalent English tale is FAB. VIII. *The Fox in the Well*, with a wolf on hind legs peering into the well.)

Design 10 Compare p. 639.



Courtesy, Winterthur Museum: Gift of Osborne and Mary M. Soverel, in memory of Lilian Wilkinson Boschen, 1992.38

English cream-colored earthenware tea waste bowl, possibly Yorkshire c. 1775

D. 6 $\frac{3}{4}$ inches

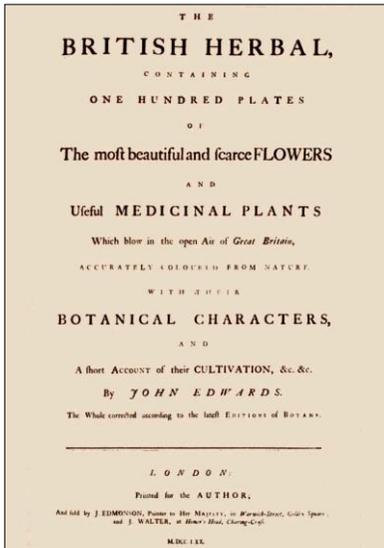


Courtesy, Ita J. Howe Ming and Early Qing Porcelain. Bethlehem, Pennsylvania (2007)

Kangxi (Ling Lung) porcelain bowl c. 1662 - 1723

D. 4 $\frac{1}{4}$ inches

Design 11 Compare p. 789.



Courtesy, Special Collections, John D. Rockefeller, Jr. Library,
Colonial Williamsburg Foundation.

Title Page and Plate 58 from *The British Herbal*, containing One
Hundred Plates of the Most Beautiful and Scarce Flowers
drawn by John Edwards. London, 1770

Design 12 Compare p. 411.



Courtesy, E & H Manners Ceramics & Works of Art. London (October 2012)
Bristol tin-glazed earthenware tea canister, *S*J* / 1749

Design 13 Compare p. 385.

1016 Design Comparisons



Courtesy, Historic Deerfield, Inc., Massachusetts

Ink and watercolor: An Exact Representation of
 M^r. LUNARDI's Grand Air Balloon / *Ascending*
from the Artillery Ground, London, Sept^r.15.1784

Design 14 Compare p. 467.



Courtesy, Ralph M. Chait Galleries, Inc.
New York (2002)

Chinese Kangxi *famille verte*
 porcelain dish c. 1662 - 1722

Design 15 Compare pp. 157 & 171.



Courtesy, Philip Wilson
Publishers, London

London (Bow) porcelain
 group c. 1752 - 1753

Design 16 Compare p. 615.

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Supplementary Personal Appreciations



Photo by Gavin Ashworth

TROY DAWSON CHAPPELL, who was born in 1934 at Newport News, Virginia, and has retired as a Major, United States Army Corps of Engineers, received professional education from the University of Virginia, United States Military Academy, and Massachusetts Institute of Technology. By his early days he appreciated numerous wide-ranging avenues among American and British architectural or decorative art creations as amply displayed through the 17th and 18th centuries. Particularly beyond 1969, his engagements with the broad spectrums relating to English pottery developments across the period 1630 to 1800 became absorbing pastimes. He maintains membership in the English Ceramic Circle as well as American Ceramic Circle where he served on the Board of Trustees.

