

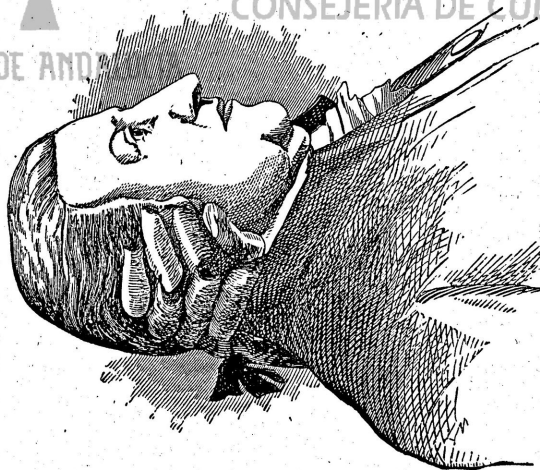
coveted treasure, which he desired as a model for reproduction in his jasper ware. The Duke of Portland, however, agreed that if he would no longer oppose his Grace's bidding he should have the vase for the purpose required, and accordingly it was knocked down to the Duke at £1029. The first fifty copies were subscribed for at £50 each, and those now extant are very fine specimens of ceramic art. One was exhibited at the recent loan collection at Messrs. Phillips' (1877), and the fine finish was easily noticeable. The singular sharpness of subject in these specimens was caused by their being recut by a lapidary after leaving the mould; they are therefore superior to the copies now turned out by the present firm of Wedgwood. The first copies of the Portland vase were like the original, of black ground, polished like the onyx, with the relief in pure white.

The celebrated Etruria works were opened by Josiah Wedgwood in 1769, and as he had a year previously taken into partnership (in the ornamental department) Thomas Bentley, one of his agents at Liverpool, the first specimen produced in the new works was appropriately personally "thrown" by the great Josiah, his partner turning the wheel. These were a set of three vases of Etruscan form, bearing a commemorative inscription.

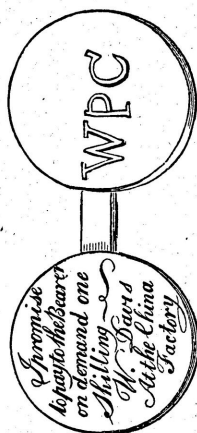
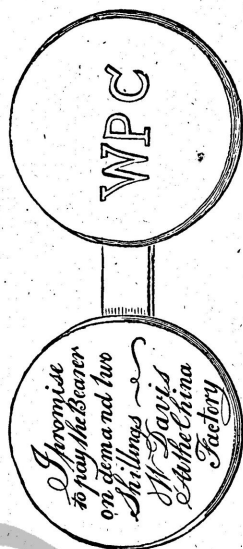
Bentley's partnership continued until his death in 1780, and during these twelve years many of the pieces were marked Wedgwood & Bentley.

The engagement of Flaxman by Wedgwood has given a great character to his productions. Most of the portrait medallions were cast from his models, and also many of the beautiful cameo-like classical plaques which have never been surpassed in ceramic history. It may be interesting to learn that this artistic sculptor at one time worked for the moderate sum of about a guinea a day.

Josiah Wedgwood died in January 1795, having honourably acquired a considerable fortune; and the works, ably conducted, though on more thoroughly commercial principles, are carried on by the members of the family, many of the old moulds being in daily use; and many new designs having been added; the



Portrait of Dr. Wall, the founder of the Worcester  
Manufactory, from a woodcut kindly lent by Mr.  
R. W. Binns.



Specimens of China Tokens used about 1763, and  
termed by Mr. Binns "Curiosities of Currency."

P.C. Monumental de la Alhambra y Generalife  
CONSEJERÍA DE CULTURA

JUNTA DE ANDALUCÍA

services of such eminent modellers as C. Toft, and of such draughtsmen as Emile Lessore, being secured. The chief difference between the modern and old is a deficiency in sharpness of outline and a roughness of texture in the ground of the former that is noticed by connoisseurs.

Wedgwood produced seven different kinds of ware: Queen's ware, agate ware, black or basalt, white porcelain biscuit, jasper, bamboo, and mortar ware. The paste is not, strictly speaking, porcelain, but it is of so close a texture as to be very closely allied, and some of the finer wares will break, showing a vitreous-like surface, as to almost deserve the name of porcelain. True porcelain was for a short time made at Etruria, but at the commencement of the present century, owing to the large orders that inundated the firm, after the conclusion of peace, and consequent revival of export business, its manufacture was suspended, and was only recommenced at the beginning of the present year (1879).

The student who would appreciate at their value the works of Josiah Wedgwood, should endeavour to see the excellent and unique collection formed during many years of careful acquisition by Mr. Isaac Falcke. This gentleman, an enthusiast in his admiration of the "great Josiah," is only too pleased to open his Wedgwood room to those who are really interested in ceramic art, and the visitor must come away from such an artistic feast with feelings of almost reverence for our greatest of English potters; and as the collection also contains several original models in wax and clay, by the hand of Flaxman, it is peculiarly interesting. Many of Flaxman's designs may also be seen at the University College in Gower Street, and there are a great many specimens of Wedgwood in the Museum of Practical Geology, as well as some choice pieces at South Kensington. Perhaps the most valuable collection, from the costliness of individual specimens, is that of Sir Dudley Coutts Majoribanks; \* one of his finest pieces being

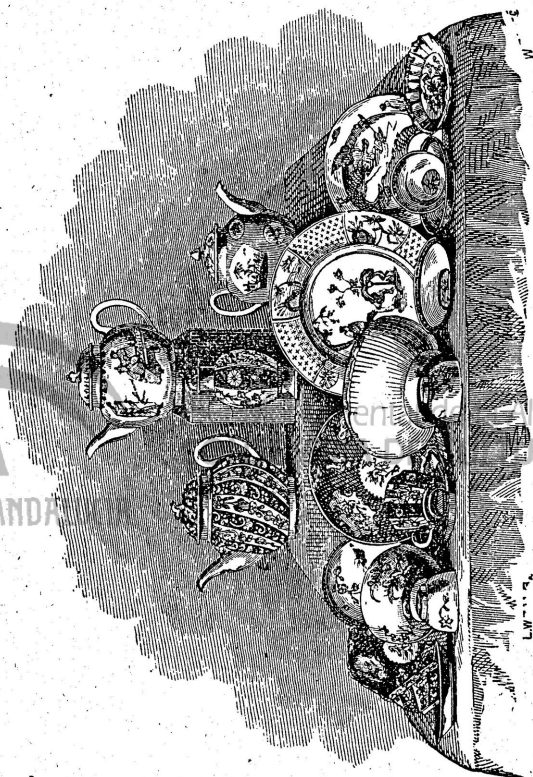
\* Mr. Walker (Liverpool), Mr. Lumsden Propert, M.D., Mr. Braxton Hicks, M.D., Mr. Cornelius Cox, Mr. Felix Joseph, all possess collections of Wedgwood of great interest and value. Dr. Propert has prefaced his catalogue with a short treatise on Wedgwood, which mentions many facts connected with the great potter's work that are of much interest to the collector.

the celebrated vase purchased twenty-five years ago by the writer's father, for the sum of four pounds ten shillings, and now valued at from £500 to £1000. Speaking of Wedgwood, Mr. Gladstone once said :—

“His most signal and characteristic merit lay, as I have said, in the firmness and fulness with which he perceived the true law of what we term the Industrial Art, or in other words, of the application of the higher Art to Industry ; the law which teaches us to aim first at giving to every object the greatest possible degree of fitness and convenience for its purpose, and next at making it the vehicle of the highest degree of beauty which, compatibly with that fitness and convenience, it will bear ; which does not, I need hardly say, substitute the secondary for the primary end, but which recognises, as part of the business of production, the study to harmonise the two. To have a strong grasp of this principle, and to work it out to its results in the details of a vast and varied manufacture, is a praise, high enough for any man, at any time, and in any place. But it was higher and more peculiar, as I think, in the case of Wedgwood than in almost any other case it could be. For that truth of Art, which he saw so clearly, and which lies at the root of excellence, was one of which England, his country, has not usually had a perception at all corresponding in strength and fulness with her other rare endowments. She has long taken a lead among the nations of Europe for the cheapness of her manufactures : not so for their beauty. And if the day shall ever come, when she shall be as eminent in true taste as she is now in economy of production, my belief is that that result will probably be due to no other single man in so great a degree as to Wedgwood.”

The mark is the name WEDGWOOD impressed in the soft clay. Specimens produced during the partnership of Wedgwood and Bentley are so marked ; and amateurs are warned against numerous imitations that bear any additions to the name, however slight, such as “& Co.” Pieces marked thus have never been made at Etruria, and are not genuine





SPECIMENS OF WORCESTER, EARLY PERIOD.

Group of specimens of most valuable kind ; decoration in blue salmon scale and medallions of Chinese subjects. These would probably bear the "square mark."

WORCESTER.—The "Worcester Porcelain Company" was established in 1751 at the initiation of Dr. Wall, a local practitioner of artistic tastes and high intellectual attainment.

He was a clever practical chemist, and interested in the growth of ceramic industry in this country, had made many experiments at his laboratory before bringing their result before the local gentlemen who then formed the directors of his company. The mansion that had formerly been the residence of the (Warmstrey) family, the site now occupied by Dent's Glove Manufactory, was purchased for the operations, and these seem to have commenced on a considerable scale and very soon were successful. The earlier productions were imitations of Chinese porcelain, and blue on white ground was first attempted, then the more brilliant colours and designs of the Japanese, and later, the salmon scale of the Dresden factory, was imitated, and decoration executed in the Sèvres styles. Dr. Wall is also said to have commenced printing by transfer, previous to 1757, the date of the well-known "King of Prussia" mug. Many copies of this have since been produced, but the earlier ones were remarkable for the sharpness of detail in the engraving. There is a very good example in the Museum of Practical Geology in Jermyn Street.

This transfer printing was by means of impressions from copper plates, transferred from paper to the china, and was probably borrowed from Liverpool, where it is believed to have been invented by John Sadler, who secured a patent in 1756.

On a mug of Worcester manufacture a poem was printed in this manner, ending with the following prophetic lines:—

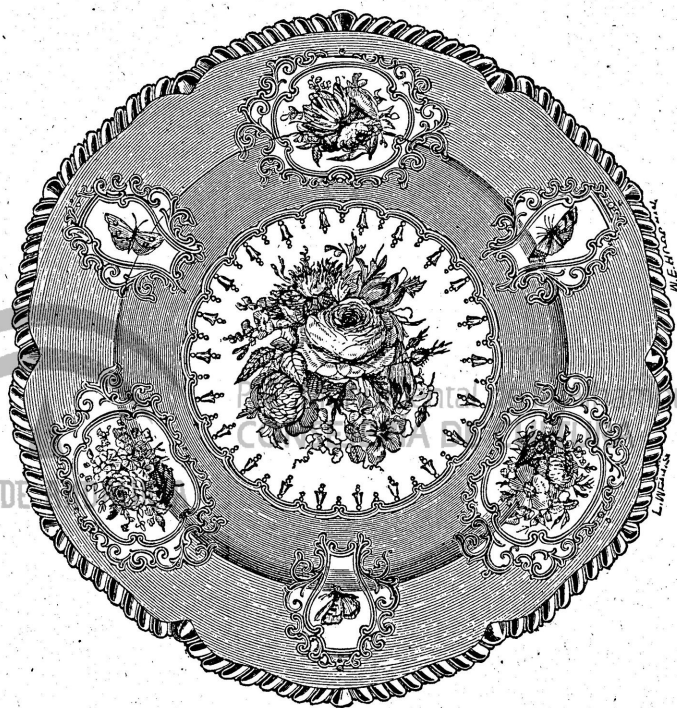
"Perhaps the art may track the circling world,  
Where'er thy Britain has her sails unfurled;  
While wondering *China* shall with envy see,  
And stoop to borrow her own arts from thee."

In March 1756 a London house for the sale of Worcester china was opened in Aldersgate Street, and the works seem to have been in a flourishing condition until they received a severe check in the loss of Dr. Wall by death in 1776. Some changes in the

proprietorship then took place, terminating in purchase in 1783 of the whole plant by Mr. T. Flight, a merchant of Bread Street, City, for the sum of £3000; and under the management of his sons the works were again prosperous, and five years later received marked encouragement from the King, George III., and Queen Charlotte, at whose suggestions a London house was taken at No. 1 Coventry Street (now a grocer's shop).

Worcester china became fashionable, and the word "royal" was prefixed to the title of the manufactory. In 1793 the firm was Flight & Barr, by the addition of Barr as a partner, and this continued until the amalgamation with the firm of Chamberlain who had left the Worcester works to found a fabrique of his own. During the next ten years several changes took place in ownership, and in 1862 the concern was remodelled, and has been since conducted by Mr. R. W. Binns, F.S.A., as art director for the Royal Worcester Porcelain Company, the proprietary being composed of several shareholders. Mr. Binns is a man of high artistic taste and great practical knowledge, and to his management the modern school of ceramic art is much indebted. The services of the first artists have been procured, those of the late Mr. Bott, whose works now command very high prices, being amongst the most successful. A service was also made for Her Majesty from the designs of Sir M. Digby Wyatt, and many artists and modellers have been laid under contribution. Mr. Binns has introduced the Limoges style, an imitation of enamel, the ivory porcelain, and the Japanese, all of which are well known and appreciated, and the manufactory is one of the first and most flourishing in the world.

The paste of the earlier Worcester porcelain is by no means fine, having a greenish hue and being marked with spots of a bluish colour as though it had run in the firing; but the colouring is very brilliant, and the famous long-tailed peacocks generally painted in compartments or medallions, with blue salmon scale as an alternative decoration, are very fine. The old has quite another appearance from the new, which is more like the present productions of Copeland.



SPECIMEN OF WORCESTER. CHAMBERLAIN PERIOD.  
 Pattern of BREAKFAST SERVICE made for H.R.H. Princess Charlotte  
 on her Marriage.

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WORCESTER.  
Marks used previous to 1780.

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Worcester.

RI Worcester ㄣ

WORCESTER. Mark of Richard Hold-  
ship, about 1758, on transfer ware.

R Hancock fecit

WORCESTER.  
R. Hancock, engraver, circa 1758.

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Flight

Flight

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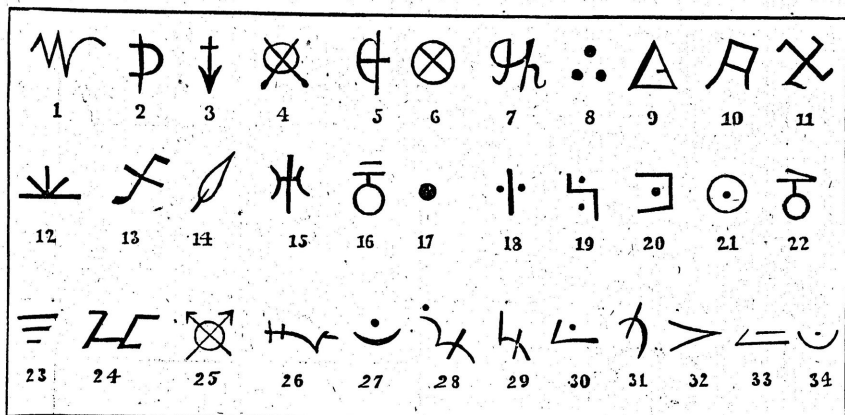
ㄣ  
Flight & Barr

Barr Flight & Barr

ㄣ  
BFB

Flight Barr & Barr

WORCESTER. Purchased by Flights in 1783;  
Barr joined in 1793.



WORCESTER. Painters' marks.

*Chamberlains*



CHAMBERLAIN  
WORCESTER.

WORCESTER. Established 1786;  
joined with Barr 1840.



WORCESTER.  
Messrs. Kerr & Binns, 1852 to 1862.

WORCESTER PORCELAIN  
COMPANY (LIMITED).

Established 1862.



Mark since 1862.

Grainger Lee and Co.  
WORCESTER.

WORCESTER. Established 1800.



\* *George Grainger*  
*Royal China Works*  
*Worcester.*

WORCESTER. Geo. Grainger suc-  
ceeded his father, 1839.

\* There is no connection between  
the Works established by Grainger  
and the Royal Worcester Factory.

# WORCESTER MARKS.

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The earlier marks were the cypher



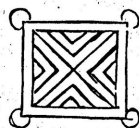
(for Wall or Worcester), and the crescent



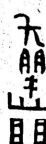
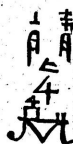
taken from the arms of the Warmstrey family, and later the square marks imitated from Eastern specimens.



WORCESTER. Established 1751, by Dr. Wall and others.



W.P.C.



WORCESTER. Marks used before 1780.

N



During Flight and Flight & Barr's ownership the products bore their name printed both by a die and written in manuscript, together with the address of the London house, surmounted by a crown.

ZSLONAY.—In the Paris Exhibition 1878 there was some artistic pottery sent by a manufacturer of this name, some of the forms being very quaint, the arabesques brilliant, and the body soft. The mark, in blue, is the façades of five churches, representing the place of manufacture, Funfkirchen in Hungary.

ZÜRICH (SWITZERLAND).—The exact date of the establishment of a porcelain factory here is unknown, but 1759 has been ascribed as a probable date, and a well-known specimen is in existence dated 1765. A celebrated Swiss painter and poet, Salomon Gessner, took great personal interest in the success of this factory, and not only designed but painted many of the specimens. A German refugee named Sonnenschein modelled the figures, which it may be observed are generally clever and characteristic, and some of the best Zurich artists lent the undertaking the support of their assistance and influence. The colour of the paste, which is hard, is a greyish white, and the painting, generally in landscape, is finely executed. The mark under the glaze is of a dark blackish blue, or of a soft light blue colour. Imitations, of which there are many, have white paste, carelessly finished decoration, and bright blue mark. These are made at German factories, and sold to travellers in Swiss towns, and collectors should beware of them. The factory declined and closed about the time of the French invasion, 1799, and specimens are very rare. Mr. Angst, a gentleman residing in Zurich, has made a very interesting collection of nearly 1000 specimens of this factory, and it is to his kindness and enthusiasm that the author is indebted for much of the information contained in this notice.





## CHAPTER VI.

*HINTS AND CAUTIONS TO COLLECTORS.*

THE reader, who has thus far exercised a deserving patience, will now have seen roughly sketched out the general dates and circumstances of the progress of ceramic art, and by reference to the short account of each factory in the preceding chapter, together with an acquaintance with the marks by which their several productions are distinguished, should now endeavour to make his knowledge more practical, and to do this the writer can render him no greater service than to advise a quiet morning or two to be spent in the ceramic department of the Museum of Practical Geology in Jermyn Street, taking perhaps this little book as his companion. The collection here, though, from the limited space accorded to it, is certainly not seen to the best advantage, is of its kind most instructive and interesting, and for the English school the best within the writer's knowledge, not on account of valuable specimens, for these the South Kensington must be visited, but for fairly representative illustrations of each class and period of the fictile art in England. There are also in a little gallery at the top of the building several specimens of the old German factories, of ancient Mexican, Italo-Greek, Indian, and others; but it is for a study of the English school that this museum is particularly recommended. There are specimens of the clay in its rough natural state, of the felspar in its different

stages, and then of the mixture ready for the potter and the kiln—of Worcester, Derby, Chelsea, Wedgwood, Bristol, and Plymouth the amateur will find a fairly representative collection with this advantage, that each factory's productions are classed, and therefore afford every opportunity for study. A fine specimen of an Amphora is here too, and many other most interesting specimens. A number of pieces by Mintons, Doulton, Copeland, Maw & Co., and the Watcombe Terra Cotta Company, are here, and many examples of that early period of fictile art in England, by the Elers brothers, and Enoch Wood, our seventeenth-century potters.

The Coalport imitations of Chelsea and Sèvres should also be closely studied, with a view to the detection of those many little differences which end in the imitation being, to the practised eye, so far from its original.

The intending collector should ventilate the subject, by conversation with those of his acquaintance who have similar taste for collecting; he should compare the specimens he sees with any information that these pages may have afforded him, and, where he can agreeably do so, ascertain the prices that have been given for them.

If he has the leisure, he should stroll into Christie's Rooms, in King Street, St. James's, and watch a sale there of some collection to be dispersed, after having carefully viewed the same collection the day before, and made some notes on the catalogue of guesses as to the prices likely to be realised by any pieces he fancies. These figures will be corrected at the sale, and much information and some amusement will be gained. The rooms of this firm of auctioneers are particularly recommended, because here the amateur is perfectly safe from the annoyance of touting commission-agents; and, moreover, the articles are clean and nicely arranged, the attendants civil, the catalogues tolerably accurate, and the best of specimens find their way at some time or other to Christie's hammer.

As judgment is thus almost unconsciously acquired, the col-

lector should venture into the shop of a respectable dealer, to whom he has been recommended by a reliable "old stager," and if he be an intelligent tradesman, as all the best dealers undoubtedly are, he will gain much information by conversation with him about the objects offered. Cash payments are advised, with the securing of any advantage for the ready money; and in each case, however trifling, the buyer should insist on a proper description being written on the invoice. This invoice forms a kind of guarantee, and is such that no honest tradesman will not wish to render; the law of bargains being that verbal descriptions can be denied and set aside, while the written one, if founded on an error or a deception, entitles the aggrieved buyer to recovery of the price paid. This safeguard is a very simple one, and easily taken; and, moreover, if the collector cares to enter in a book kept for the purpose (an excellent plan) the description and cost of each specimen acquired, the invoice will form a useful reference. But it is a safeguard very often neglected, and on more than half the occasions where the writer has been consulted in cases of deception and consequent disappointment, the money could have been recovered without legal process by its simple and unvarying adoption.

In acquiring a collection it is necessary to have some standard of excellence, under which no specimen should be purchased, whatever the bargain, unless in very exceptional cases; as, for instance, a particularly rare mark, when perhaps the quality or decoration of the specimen does not warrant its purchase, but its low price will allow of an ultimate "weeding" should a better specimen be secured. Except in such cases as these, it is one of the greatest mistakes that a young collector can make, to buy second and third-rate pieces because they are cheap. In the same way, but also subject to similar exceptions, imperfect and restored specimens should be avoided.

However small the collection, let it be good and perfect as far as it goes, and by the prudent expenditure of a sum that can be

spared each year, not only will an interesting collection be the result, but a fairly profitable investment, in a pecuniary sense, will be made.

A dealer's stock, say of £10,000 value, will consist of specimens good, bad, and indifferent, to meet the requirements of his varied customers—the buyer who is fond of show and effect, the one with a passion for bargains, and the careful collector. Now, if the latter were from time to time to pick out the best specimens, and keep them in his cabinets, adding again and again, with taste and judgment, until he had secured the same amount in value (money spent) as the dealer, say, for instance, the hypothetical £10,000, his collection would, if brought to the hammer, be one much more valuable, because comparatively perfect of its kind; and as the dealer would have parted with his best pieces as he bought them, while the collector would have held them, waiting until worthy companions offered themselves, it must be seen at a glance how the judicious amateur can afford the dealer's profit and still have many advantages.

To buy successfully, then, in an æsthetic as in a commercial sense also, a specimen should be examined as to its quality of "paste," brilliancy of colour, special characteristics as a specimen of its factory—decoration, the drawing of the figures if a subject, the natural effect of flowers or fruit, or the "distance" and softness of a landscape, and "tone" and solidity of the gilding—in fact, looked at and judged much as any other article that one is accustomed to buy upon its merit would be examined; and then, if the result of this examination be satisfactory, the question of price is the next important consideration, and this, of course, is a matter that must be left to be arranged between buyer and seller, only with the caution that the price should not tempt the acquisition of a specimen not desirable for its merit.

To write a list of rules and regulations to be observed in making selections, with a view to detect fraud, and secure only the genuine specimens, is simply impossible, and an attempt to

do so would confuse and mislead. An amount of taste and feeling enters into the whole business, and unless the amateur has these, he will hardly acquire judgment.

The interest, however, that we take in any favourite pursuit brings us in contact with kindred spirits, and it is by the conversation on artistic subjects thus engendered, and the opportunities of seeing collections and making comparisons, that, in some such way as has been pointed out, however imperfectly, a judgment may be acquired; and by intuition, as it were, the amateur will soon be well acquainted with the different characteristics of each factory, he will be able to name this or that specimen without reference to the mark, just as an artist can recognise the touch and style of a certain master in a painting, without seeing the signature.

One word here as to judgment of *quality*. The fact is, that taste is not nearly so technical in ceramics as is rather generally supposed. What is true of a fine picture, a bronze or a cabinet, is also true of a china figure, a vase, a cup and saucer. Spirited modelling, telling colour, high finish, and that indescribable something that may be termed in a word "character," should be the points that make the merit apparent.

It seems almost puerile to point out some of the most flagrant errors that one finds actually do exist, or would scarcely be believed to hold water for a moment, in the mind of an educated person, yet that they are rampant was one of the reasons that caused the writer to endeavour to dispel some of the darkness respecting the subject.

For instance, how often does one hear the owner of a piece of Dresden, of Marcolini, or perhaps Höroldt period, affirm positively the said specimen to have been "*family property*," for *at least* two hundred years, and the astonishment almost amounts to incredulity, on being informed that the Dresden factory was not established before 1709, and the piece in question made some *fifty or sixty years* later!

Then too, one is shown a piece marked with the A.R., and gravely informed it is the monogram of Augustus Rex, for whose private use it was made. "ever so many years ago;" whereas the mark in question, though certainly used for a very few pieces by the Royal works (but which is very rarely found), has been adopted as the regular trading-mark of a china manufactory in the hands of a private firm, which has a warehouse in Dresden, and turns out several thousand specimens annually with this mark. A lawsuit, by the bye, is now pending respecting this same device, the Royal manufactory having claimed it as a trade mark, and the private firm defending themselves on the ground of long custom, and of the letters being simply a monogram of the Royal patron, and not a fabrique mark. The case has been already decided against the Royal works, but the decision has been appealed against to a higher court. (See also DRESDEN.)

It may be as well to mention, while the subject of deceptive marks is being noticed, that the registration by the Royal manufactory, two years ago, of their fabrique marks has considerably reduced the number of fraudulent marks; and now, many of the French and some English factories, that used "to sport" the cross swords, are reduced to either a shuffling mark that only the most careless could mistake, or else to an altogether distinct device.

It is a great pity that something cannot be done to prevent the placing of the Chelsea and Worcester fabrique marks on pieces of French manufacture, as some of these imitations are particularly clever, and the collector is urgently warned against them. But with the "invoice safeguard" to protect him until by careful comparison, which can be made by obtaining a French imitation, and noting each little difference in colour of paste, decoration, gilding, and finish, with those of a well-known genuine specimen, he will soon be able to tell the difference at little more than a glance.

The French are also exceedingly clever in their imitation of fine old Oriental, and in some cases a judge may be quite puzzled,



especially if the pieces are surrounded by every circumstance that seems to give them a good character, say their installation on the mantelpiece of an old country farmhouse, or the apparent fortunate discovery in some hole and corner of a dealer's shop covered with dust that seems itself a relic of antiquity. The principal difference is the lack of brilliancy in colour, and peculiar tint of the "*pâte*," both of which are peculiar to genuine old Oriental.

The imitations also of Palissy and Henri II. ware are very common and of two sorts: the one so thick and clumsy as to deceive no careful buyer, and the other very fine and light in its character and requiring much caution. (There is a copy of Palissy in the Museum of Practical Geology.)

In making purchases of pieces where colour is one of the principal features, as in old Sèvres, the collector is cautioned against buying by gaslight. To the modelling of a figure or the shape of a vase, the artificial light is immaterial, but the turquoise, delicate and beautiful as it should be if the veritable *pâte tendre*, may turn out in the morning a very different colour to that of the previous evening.

The writer has found the best method of testing restorations to be that of just touching any of the suspected portions with the edge of a coin. The china will always give a certain *ring* though tapped quite gently, but the same touch upon the *composition* returns a dead wooden sound.

Without doubt, one of the most difficult lessons to learn is, to detect the difference between the beautiful and valuable soft paste, or *pâte tendre*, of old Sèvres and the *pâte dure* of more recent manufacture, when the art of making the former was discontinued, on account of the superiority of hard paste for durability, and subsequently lost. Old *pâte tendre* is beautifully white (to examine the paste, undecorated portions of the specimen should be scrutinised), and there is something like the surface of a cheese, a soft impressionable appearance. The colours, too, and painting appear

part and parcel of the "body," and not added superficially as in the appearance of the hard paste. The colouring is thus beautifully soft, and blended with the "body," and the vitreous effect of hard paste is absent.

The soft paste now made in Paris, and which bears the Sèvres marks and is generally known as Sèvres, though very beautiful in decoration, and having some of the characteristics described, lacks the beautiful whiteness of the old, the paste being of a greyish white. While mentioning Sèvres, it may be remarked that some of the sparsely-decorated specimens have been, within the last thirty or forty years, redecorated and refired. Some of these are so well done, and done in some cases by French artists of considerable skill, that they can be with great difficulty detected, and such specimens, even when suspected of being redecorated, bring considerable prices.

In these few hints the reader has been assumed to have no knowledge whatever of the subject, and therefore the more initiated will doubtless have found much that is tedious; but every one having any affection for the potter's art will forgive this, in the effort of the writer to make the taste for collecting the works of man's greatest refinement of a manufacturing art, the wider and better understood,

